

Episode #7 – “Do They, Like, Motorize?”

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EMILY: What’s your favorite memory from our werewolf class? [laughs]

SALLY: Don’t we want to do book news?

EMILY: Do we have book news?

SALLY: I mean, this is old book news, but I was just gonna talk about the Rick Riordan presents books

EMILY: Oh, go for it

SALLY: ‘Cause I feel like we talk about a lot of white dudes writing fantasy

EMILY: Sure, ‘cause fantasy is gatekept by white dudes

SALLY: It’s absolutely gatekept by white dudes, and, like all culture, white dudes have the upper hand in publishing

EMILY: Byyyyye. Okay, anyway talk about Rick Riordan

SALLY: So, for those of you who have not read Rick Riordan one, you’re missing out. What are you doing with your life? The Rick Riordan books are gold. But he does – he writes YA, middle-grade, kind of blurs the lines there a little bit, even kind of blurs into the new adult genre, but genre is a, you know, [softly] a mixed bag. But that retells myth in – for lil – in the modern day

EMILY: Percy Jackson, if you haven’t heard of Percy Jackson in whatever you’re doing

SALLY: Percy Jackson. The Magnus Chase books are incredible. Those are my favorite ones

EMILY: Yeah those are

SALLY: They’re super good

EMILY: Hilarious

SALLY: Rick Riordan has done Greek mythology, Egyptian mythology, and Norse mythology, and so he – a lot of people are really enjoying the books and want to see different mythologies, but Rick Riordan as a, you know, pretty non-problematic white dude was like –

EMILY: I mean, he did go Egyptian mythology but

SALLY: Yeah, exactly. That’s exactly where I was gonna go

EMILY: Yeah

SALLY: That one – he – hopefully he’s learned his lesson. He should maybe not have tackled that one, but with the – then he started an imprint to let people from various cultures tell the stories of their

mythology. So the first one coming out is *Aru Shah and the End of Time*, which comes March 27th, I believe, so just in a couple weeks. But and then the next one coming out after that are *The Storm Runner* by JZ – JC Cervantes – wow I totally messed that up – *The Storm Runner* by JC Cervantes which is coming in – nine is September? Is that correct?

EMILY: Yeah

SALLY: September 18th

EMILY: Good job

SALLY: I'm so good at the calendar

[both laugh]

SALLY: And this is about Mayan mythology. And then *Dragon Pearl*, which is coming out in January of 2019 is about Korean mythology, so...and *Aru Shah* is Hindu and Indian mythology. I don't know if I said that. There's an excerpt of *Aru Shah* that was published in *Entertainment Weekly* a couple months back, which I'll put across our social media platforms, and I really think you guys should check them out. They look to be really exciting AND, the most important news you will ever hear, is that the mentor in *Aru Shah* is a *fucking pigeon*.

EMILY: I was gonna say, that's the only thing I know about it. And I texted Sally immediately

SALLY: UGH

EMILY: Because she loves pigeon

SALLY: Yeah, we have not covered this yet. I love pigeons so much. It's unbelievable. When Emily and I were in London together I would say hi to them on the street, and I continue that behavior to this day. The other day I slapped Emily across the chest and was like, "Look at that brown pigeon." Because she was beautiful. She was very thick

EMILY: [laughs]

SALLY: [laughs] She was beautiful

EMILY: Oooh damn. She thick

SALLY: She was beautiful

EMILY: She's a pigeon

SALLY: Yeah, but she was thicker than usual. She was really fluffy

EMILY: [laughing] She was thicker than usual!

SALLY: [laughs] I just spilled water all over my overalls

EMILY: Oh noooo. Good thing you weren't wearing a microphone, because our microphones suuuck

SALLY: We'll figure that out. So audio quality is resting at what it normally is

EMILY: Shit

SALLY: I would say like – I was gonna do us on a number scale, but shit is fine

EMILY: Yeah, out of ten we are at shit

SALLY: [laughs]

EMILY: [laughs] Don't choke! Don't choke! Oh my god

[THEME SONG – "Tubthumping" by Chumbawamba]

EMILY, sighing: Okay. I'll introduce us really quick, and then we have to talk about werewolves. UGH

SALLY: Spooky. Scary

EMILY: [laughs] Boys becoming men

BOTH: Men becoming wolves

EMILY: If we can get through this entire podcast without referencing that song again, I'll be so impressed, because I love it. Hi this is Everybody Hates Rand, the podcast where everybody refers to two white twenty-somethings who live in New York

SALLY: [in a weird voice] Helllllooooo

EMILY: Oh, creepy

SALLY: [laughing]

EMILY: I'm Emily Juchau

SALLY: And that cackle came from me, Sally Goodger

EMILY: Who else?

SALLY: Yeah, it's a very distinctive cackle

EMILY: While I laugh in silence, wheezing

SALLY: It's okay. I take up all the laugh-osphere [laughs] so you can't enter it [laughing]

EMILY: Okay, now tell me what you're favorite memory from werewolf class is [laughs]

SALLY: God, there are so many. There are memories that are content based, a la a movie that we watched where a man became a werewolf mid-orgasm

EMILY: OOOOHHH

SALLY: Like actively on top of a woman

EMILY: MY GOOOD

SALLY: and I A) texted Emily “He’s be-cumming a werewolf” c-u-m-m-i-n-g –[laughs]

EMILY: We did a lot – I sat directly in front of Sally in that class, and we would just text the entire class. I don’t know why he let us, or –

SALLY: We weren’t hiding it

EMILY: Yeah. I was on top of my desk

SALLY: Texting

EMILY: We were laughing at each other’s texts. I don’t get it. My favorite moment was probably when he was going to be out of town for a conference, because our class taught by – and we’ll avoid saying his name here I guess, although we might have in past episodes

SALLY: I think we say in another podcast

EMILY: [buzzes lips]

SALLY: Don’t go looking for it

EMILY: Yeah, don’t go looking for it. You don’t it. Anyway, our class was taught by the world’s leading expert on werewolves. That’s not a joke

SALLY: Yeah. Literally

EMILY: [laughs]

SALLY: Like that exists. We met him

EMILY: He, ummmmmmm – he’s exactly what you would expect from the world’s leading expert on werewolves, actually. But he had to be gone for a conference one day, because he had to an academic conference on werewolves, that’s that life we were living at that point

SALLY: Mmhmm. Mmhmm

EMILY: And was like, “This is the day we would have studied red riding hood,” so he constructed a whole page on the school’s – what’s that called? – Canvas

SALLY: Yeah it’s called Canvas

EMILY: That’s what our school used. It was, like, he had some links to some short stories and stuff like that. And basically had uploaded a slideshow. And I opened that and basically the first image I saw was a, like, hentai red riding hood

SALLY: I remember that

EMILY: It was like an anime porn girl with her titties basically full out

SALLY: Yeah, and some wolf probably pawing one of her naked breasts

EMILY: Yeah. It was – yeah, getting fucked by a wolf or something like that. And I was like, “First of all, you thought this was appropriate in an academic setting?” [laughs]

SALLY: Yeah. How?

EMILY: “Second of all, I can’t believe I have to scroll through this image every time I open this goddamn page.”

SALLY: Everything we talked about Red Riding Hood was garbage, but it *may* have been in the context of Red Riding Hood where our professor used an image in reference to something

EMILY: Oh yeah

SALLY: That one of our classmates pointed out was the lead singer of My Chemical Romance

EMILY: Yeah, like he googled, “scruffy man” or something like that, and got the lead singer of My Chemical Romance

SALLY: And just threw it up there

EMILY: That was the same classmate that said Kanye West was the best musician that ever lived

SALLY: No, like, with dead seriousness. This is what he said. He said – I remember this vividly

EMILY: [laughs]

SALLY: He said, “Kanye West is the greatest artist that ever lived. A god. A genius.” Period

EMILY: You can’t even argue with that. I mean...okay, I guess

SALLY: And I was like, “Sure, Jan. We’re not – ” We weren’t even talking about music I don’t think

EMILY: No one was arguing with him. We were like, “Okay.”

SALLY: Yeah we were like,” Yeah, Kanye. Whatever.”

EMILY: Yeah. Yeezy. Cool

SALLY: Calm down. Bruh

EMILY: What a wild ride

SALLY: Yeah. What a wild class that was

EMILY: [laughs] So anyway, *Wheel of Time*

SALLY: So anyway, *Wheel of Time*. That’s – so that’s where we’re coming from. From there

EMILY: [buzzes lips]

SALLY: Confusion, trauma, and a lot of really shitty horror movies and horror books

EMILY: [groans] I can't even, like, here's the thing. Sally has some memories of that class that I don't have because I completely blocked it out. I just have no memory of it. But anyway, we'll talk about that. We'll talk about that more in a minute

SALLY: We'll get there

EMILY: Here's where we're at in *Wheel of Time* today. Fellowship just broke up, and we're gonna pick up with Perrin as point of view narrator. Basically Perrin wakes up by the river, where he climbed out wet a chapter before

SALLY: Also, Perrin wakes up – he's basically buried himself in leaves

EMILY: I know. What an icon

SALLY: And he wakes up, and there's fucking twigs in his hair like a little nature boy. And he's like [breathy voice], "Oh, there's twigs in my hair." [Emily laughs]. And brushes them out of his hair

EMILY: And then he sings and a bird brings him an egg for his breakfast

SALLY: Yeah, and then he meets seven dwarves and he becomes their housekeeper to prepare him for motherhood and marriage

[both laugh]

SALLY: That's the underlying moral of "Snow White and the Seven Dwarves"

EMILY: Ah, I fucking hate it

SALLY: [clicks her tongue]

EMILY: That and somnophilia. Gross. Or is it necrophilia? Or is it both? Well, I mean, it's technically somnophilia, because she's asleep, but also she's technically dead

SALLY: Yeah, so it's like – it's a liminal blurring between somnophilia and necrophilia

EMILY: Horrifying. Let's never say that again

[both laugh]

SALLY: Which is also what they said about my upcoming –

EMILY: [yells over her] STOP IT!

[both laugh]

EMILY, laughing: Title of your sex tape

SALLY: Title of your sex tape. *It really blurs the lines between somnophilia and necrophilia.* That's quite a mouthful

EMILY: I'M GONNA DIE

SALLY: [laughing]

EMILY: Okay. Okay. Fucking Perrin wakes up and goes down the river in search of anyone. He finds Egwene. Egwene has successfully built a fire, kept Bela the horse with her so she still has the food that was in the saddlebags. Perrin's all like, "Damn, she's doing better than me." They set up camp, talk, and one of the running themes of these chapters is that Perrin feels that he's taken leadership in this situation, which is a really weird kind of thing, because there's no indication that Egwene is giving him any authority except that a few times she looks to him for, like, a contribution. Basically. And is willing to go with what he has suggested

SALLY: Yeah, and this is another really weird moment of a bizarre patriarchal attitude coming out in these boys. Because he's like –

EMILY: Yeeeeeaaah. And we've said earlier that Perrin's better than Rand and I think he is, but on the sliding scale it goes Rand, Perrin, Mat

SALLY: Yeah. No, I said that. And I was talking about that a lot last episode, but then I re-read these chapters and I was like, "I spoke too soon. Perrin is being ridiculous." Because he's talking about how – he's like, "Egwene never would, like, take –" what does he say? He's like, "Egwene would never let anybody else take charge," – or some type of nonsense – "and yet she keeps looking to me." And I'm like, what Egwene is doing in those scenarios all the time is being like, "I don't exactly know what's going on. I'm going to turn to my partner in forestry and we're going to have a conversation about it."

EMILY: I know. It's like Perrin's never been in a situation one-on-one with someone his age before. That's what you do. You look...like can't decide where to go for dinner. Sally decides. That doesn't mean Sally is the leader of our entire relationship. It means we're equals, and I'm gonna make a decision next time. God

SALLY: [pained laughing] Yeah! It's so weird, and so he's just automatically assuming that any type of submission by Egwene is her submitting to him totally. It's very – submission used in air quotes because that's not what she's doing at all

EMILY: No, yeah. It's – oh god it's so weird

SALLY: It's really bizarre

EMILY: It's like an extended – it's like an extension of that moment where Rand thinks he's in charge because everyone happens to start their horses – I said start their horses like start their engines

SALLY: [laughs] Turn the key

EMILY: Everybody starts to kick their horses into gear a minute after he does. So he's like, "Oh, I'm the leader." It's just like...I don't know. I think it's a little bit Robert Jordan playing with gender dynamics

SALLY, slowly: yeeaaaah

EMILY: And showing us that there is a patriarchy, still, in this fantasy world. I think it's also just kind of a sort of badly written coming of age thing where he thinks, "Oh, these young men are going to have to be in leadership positions, so I need to show them experiencing leadership for the first time." But, plot twist, Egwene's gonna be a huge leader too, and we don't see her stressing out every time she feels like she had to take charge. In fact, she does take charge in moments. I'd say of the trio that forms between her, Elayne, and Nynaeve, I'd say that Egwene does naturally take a leadership position, but I don't remember – and I could be wrong. Watch me eating my words two books from now – but she doesn't ever feel like she has total responsibility for the other two. That's totally just a masculine thing in these books

SALLY: It's an absolute masculine thing. And it really like –

EMILY: It's a turnoff

SALLY: It's a huge turnoff, because, yes, I think Robert Jordan is trying to...well, I don't even care what he's trying to do, but he is troubling gender dynamics a little bit. But I also don't want to be that kind to him. I was re-reading this section with Perrin and Egwene, and I'm like, "Honestly, Robert Jordan? It's honestly kind of a miracle I got through this first book, because the way Egwene is treated by the boys is terrible." It's just actually really bad, and I just – UGH. It's so frustrating in fantasy to see women constantly treated like this

EMILY: Yeah, and unlike a lot of his other treatment of gender dynamics, which are kind of tongue in cheek, like a lot of the stuff going on with Nynaeve, and kind of her relationship with gender and male versus – like, you know the whole sex divide, is all sort of tongue and cheek and meant to be taken with a grain of salt. This all reads very sincerely, which, yeah, is super troubling

SALLY: Yeah, because with Nynaeve – not to say that age has any part to do with – but she's a little more of the quote unquote marrying age, and so there's a lot to do there with – I don't know. This always really annoys me – but a lot of people who are married joke about husband and wife roles and stuff like that. That's always supposed to be really tongue and cheek and really charming, and Nynaeve is a little bit more in that realm of what's happening. It really *bugs* me a lot that she won't really accept male competency. Sometimes it's really hilarious and other times I'm like, "Thom is ninety thousand years old. He's doing fine."

EMILY: [laughs] Thom knows what the fuck he's doing

SALLY: [laughs] Thom is doing fine. You, however, are not.

EMILY: Mat knows what the fuck he's doing.

SALLY: Yeah. Nynaeve, you are deeply incompetent a lot of the time

EMILY: Oh god

SALLY: Which is – I love her, BUT

EMILY: [laughs]

SALLY: Yeah, this is – this is really, really super, yeah, just really off-putting. And Perrin is so annoying about it. So here's me eating my words, because I was like, "Perrin is so much better than Rand." And, yeah, like you said it's a sliding scale. Rand is basically like, "Egwene is my property."

EMILY: Yeah, Rand in this situation would be somehow more annoying. Perrin, at least we don't have to deal with him having romantic feelings toward Egwene, so at least he's coming at it from a platonic, I don't know, standpoint

SALLY: Yeah, and what you also mentioned about the whole coming of age thing, and it's always a really interesting part of coming age stories. Having to learn how to take responsibility for yourself and often times take responsibility for other people, and I don't know if Robert Jordan just shouldn't have had any of the boys paired with any of the women in that context?

EMILY: Yeah, because Rand and Mat are in this situation a few chapters from now, where they're on their own, and sort of taking responsibility for each other. And that reads – I know – I don't think you liked it very much, at least from what I remember when you reading it – but I quite like that sequence in the book because it's very sweet, and it's very boys being platonic friends and taking care of each other, which, as we know, men aren't frequently allowed. And, yeah, it gives them room to grow as leaders without, yeah, having all this troubling...I don't even know [mumbles]

SALLY: Patriarchal nonsense, which is also super annoying, because there's no reason that men being in leadership positions over shouldn't be patriarchal. I mean, inherently it is. That's just what the system is. That men are on top, but in this interpersonal situation between Perrin and Egwene, it would have been so refreshing and lovely to be like yeah you can have a relationship of respect with a woman. Perrin you're – anyways, I wish it would have been done better. Period. I'm rambling, but period. I wish it would have been done better.

EMILY: Basically if this entire sequence was done without Perrin's little side commentary about being a leader, then it would be a lovely thing and I would be annoyed by it at all, because, great, they're both insecure. They're both trying to figure out what to do. Like – UGH – anyway, they're trying to figure out what to do. Perrin suggests that instead of making for Whitebridge, which is where they kind of all agreed that's where they're next going, so maybe Moiraine can catch up to them there. Perrin says, "Let's bypass that and go to Caemlyn," which was there next destination. Following that it would be Tar Valon. This is a really stupid idea [laughs]. Reading it I was like, "God, I can't believe the idiocy here. I can't believe Egwene went with it." Because it's, like, oh god it's so stupid. Like you don't have a fucking map.

SALLY: No, and Perrin mentions – he's like, "I studied the map that Master Luhan had in his forge," but everyone was like, "This map isn't accurate."

EMILY: He's like, "I'm going off this one map I saw ten years ago." And I'm like, "Do you know what wilderness looks like? Do you not? Like?"

SALLY: Perrin, you dummy

EMILY: It's so stupid. Anyway, Egwene goes with it, which is where Perrin gets this notion that he's in charge. They start traveling. There's a thing where Egwene wants them to share the horse. Perrin doesn't like it because he thinks Egwene should be riding the entire time, but she's like, "Fuck you." So they do take turns. Although, Perrin does have a sort of funny thing where he's like, "It's 'cause I'm really big, and the horse is really small, and every time I get on her it feels like she's mad at me."

SALLY: Yeah, Bela like looks over her shoulder like, "Again? Really?"

EMILY: Bela's like, "Again? You fucking beast?"

SALLY: “You’re a giant.”

EMILY: “You’re a giant.”

SALLY: “You’re a giant and I hate you.” [laughs]

EMILY: [laughs]

SALLY: Bela the horse, page three hundred or whatever

EMILY: Yeah. Perrin’s like, “I hate this.”

[screaming in the background]

EMILY: *Oh* my god

SALLY: I don’t know if you heard that. Those were our neighbors [laughs]

EMILY: Our neighbors are [mumbles]

SALLY: So, Bela is honestly the MVP of this sequence because – we will get there in a minute – but she’s the only one where Elyas is like, “The only one not making a fucking ruckus in the woods is your damn plough horse.”

EMILY: Yeah, there’s not much to go over between them traveling and meeting Elyas. They’re kind of struggling for food so when they finally do smell a cook fire – oh there is a thing where Perrin finds out that Egwene started that first fire using the One Power. And that like ticks him off... Well, it doesn’t tick him off, but it really stresses him out

SALLY: Yeah, ‘cause he’s afraid of it

EMILY: He’s like [laughs], it’s like he’s found out that she’s playing with a stick of, which, admittedly, the One Power can be pretty destructive

SALLY: Yeah, and Egwene doesn’t really know what she’s doing. And, I don’t think Perrin knows this at this moment, but the idea that Egwene is out on her own using the One Power could potentially be a beacon for Trollocs, so Perrin inadvertently being like, “Please don’t do that again,” is really good for them?

EMILY: Except she does do it again. Every night. She just never manages to make it work again, which just, yeah. Kind of funny to watch her go from that to, I don’t know, two books from now when she’s gonna be blowing things up

SALLY: Iconic

EMILY, whispers: With her mind! God I love her.

SALLY: She’s so cool

EMILY: Anyway, the smell a cook fire, go up to it warily, and it turns out to be mountain man slash crazy uncle, Elyas. God I love him

SALLY: Jim Bridger but with wolves

EMILY: What do you think Elyas' celebrity look alike is?

SALLY: [laughing] Jim fucking Bridger

EMILY: [laughs]

SALLY: No no no. Um, is it Sam Elliot who's always in the cowboy movies?

EMILY: YEEEEES. I was gonna say him, too!

SALLY: Yeah, that would totally be Elyas.

EMILY: He's got that Southern drawl and a huge mustache

SALLY: Gravely beard. Absolutely – gravely voice. And beard, probably

EMILY: That's Elyas. Anyway, so he's hanging out and he invites them over to eat. With. Him. I don't know why I said that so weird. This is there first – he finally – they're having a conversation and he finally looks up and Perrin realizes that he has yellow eyes. Golden eyes

SALLY, sexy whisper: Golden eyes

EMILY: Ooooh. And it's pretty fun reading that with the context of the next few books when everyone's kind of gonna flinch when they see Perrin's golden eyes. And so it's funny to have Perrin experience that for the first time, and the last time really, on the other end of that. You just want to say, "God, Perrin. Please frame and remember this moment so that it's understandable to you when everyone [laughs] when everyone kind of freaks out

SALLY: "Jesus Christ, he's got a dog's eyes in his head."

EMILY: Yeah. And Perrin's first thought is, "Ah! A Trolloc! No, no, no. Trollocs don't have yellow eyes. They have brown eyes." Or whatever the fuck. Black eyes. I don't know.

SALLY: Brown eyed girl

EMILY: Yeah. Trolloc

SALLY: Friendly neighborhood goat man

EMILY: [laughs] I hate you

SALLY: [laughs] So what's really interesting about Elyas having golden eyes is 'cause usually in a werewolf story there will be some sort of first physical manifestation that something has happened. It'll be like they get bit by something but that bite heals. Or, it's oftentimes teeth or hair or, like, they get really terrible eyebrows. I don't know. But there's some sort of physical manifestation on the body

EMILY: Or like super strength all of the sudden. Yeah

SALLY: Yeah like super strength. They get like really ripped, or whatever. Or they've just got their regular doughy body, but they can, like, pickup cars

EMILY: Yeah, sure

SALLY: Ideal. But Robert Jordan doesn't do any of that. Because Perrin's not *technically* a werewolf. We can go into that whole taxonomy of werewolves, but he doesn't become a wolf-man. But there is still that physical change that marks him as being different from other people. And it's really interesting that it's the eyes, because you can't really pass that off. If you get really hairy, put a shirt on

EMILY: I know. Perrin's sort of already really hairy. So he's already

SALLY: Yeah [laughs]. True

EMILY: Perrin already kind of leans into this stereotype a little bit

SALLY: Wolf man

EMILY: Yeah, wolf man. He's kind of a burly mountain man himself

SALLY: With some – probably got gross chest hair

EMILY: Ugh

SALLY: So Perrin leans into that stereotype. He's a big hairy boy. Got curly hair, but there's always physical markers. There has – because werewolves are very physical. It's a very *physical* thing

EMILY: Yeah, and we'll talk about that again in a second. Just really quick. Basically Elyas said, "You're stupid idiots. You're not anywhere near Caemlyn."

SALLY: [laughing that slowly gets louder]

EMILY: "And you're not going to get anywhere near Caemlyn, because the direction you're traveling is not that way. You dumbasses."

SALLY: Which is so funny

EMILY: Perrin kind of thinks he's crazy because he's a bit of a – he laughs at them hysterically when he finds out they're trying to go to Caemlyn. Perrin's like, "God he is crazy." And Elyas is like, "These shits."

SALLY: "These fuckos."

EMILY: "Are so stupid."

SALLY: "Where the fuck are they going? They're going to the Waste."

EMILY: "Oh my god." Yeah, he's like, "Have fun climbing the Spine of the World. Hope you meet some Aiel back there."

SALLY: "Die in the desert, you idiots."

EMILY: Is that our first reference to Aiel?

SALLY: I think it might be our first reference to Aiel

EMILY: That's fun

SALLY: That is fun

EMILY: The Aiel. The boys. The girls

SALLY: That is Elyas. My dad

EMILY: I know. Yeah, Elyas is one of the few who's really comfortable with Aiel, too.

SALLY: Yeah, I know. "These bros. These girls."

EMILY: They're chill. Social outcasts, etcetera

SALLY: Admittedly, Maidens are the most bro-y people of all time.

EMILY: TRULY

SALLY: We will talk about that in more depth. That needs to be unpacked [laughs], but Aiels are super bro-y.

EMILY: [laughs]

SALLY: The Maidens are super bro-y

EMILY: Anyway, mid-conversation Elyas is like, "Shut up, my friends are coming and you don't want to freak them out." And these wolves just appear. There's four of them. Bela freaks out. They all just kind of sit down around the fire, and Egwene asks if they're tame. Elyas says, "Fuck no, and I read wolves' minds and they read mine. Here are their names. That's Dapple. That's Burn. Blah blah blah."

SALLY: It's like Hopper and Moonbeam or some shit. Moon Moon

EMILY: Dapple, Burn, Hopper, and Wind

SALLY: Wind

EMILY, whispers: Yeah. Classy

SALLY, whispers: "Hi, I'm the wolf named Wind."

EMILY: What's your fursona?

SALLY: Aaaah podcast is over. Podcast. Is. OVER. Although, this is a good moment to talk about –

EMILY: Nope! We're gonna talk about it in a minute

SALLY: [laughs]

EMILY: I promise. Just let me get through this. Christ. Okay, here's where we kind of find out the history of men talking to wolves. Elyas basically says, "It's a thing. It's a rare thing. Men don't know they have it. It's not related to Channeling. It's just sort of a thing that's been going on since the dawn of time. The wolves remember it. That's how we know." And they have sort of a collective memory that's passed down from generation to generation. He also asks them to explain what their story is. Egwene, just like Thom, has an entire made up tale about how they're from Saldaea, going off to see the big city. Or some shit. Elyas is like, "Mm. Try again."

SALLY: Ding dong

EMILY: "Ding dong, you are wrong. I know."

SALLY: "My wolves know you're lying." [laughs]

EMILY: "My wolves are lie detectors, and they say you smell like Myrddraal or something." And they're like, "Fine. We'll tell you the real story." And they do, and basically Elyas agrees to guide them to Caemlyn, along with the wolves, and sort of drops the knowledge along the way that Perrin is one of the few who, according to the wolves, can communicate with them. And with that, let's talk about furies [laughs] or some shit

SALLY: Um

EMILY: That's all the synopsis we're going to do today

SALLY: That's all the synopsis we're going to do today. And I'm sorry. At the beginning we were like we're going to do synopsis and then we'll talk about it, and every time you paused it was like, "I have 47 things to say."

EMILY: I can't

SALLY: I'm very hyper right now, listeners, in case you missed that from the opening [laughs]

EMILY: [laughs] Which is going to be edited severely

SALLY: [laughs] Um, yeah. So here's a question guys. Weigh in on the Twitter. Is Perrin a furry?

EMILY, mumbles: Oh my god. Oh my god.

SALLY: [laughs]

EMILY: Okay, okay, okay. Ah. I hate this. First of all, no disrespect to the furry community.

SALLY: No, of course not

EMILY: Y'all are fine. Do your thing

SALLY: Lovely, love people

EMILY: Have your kinks. Pay artists commissions. You're great. You're the multimillionaires of artistry, I guess.

SALLY: True

EMILY: So I hear. I don't think Perrin is a furry because...he doesn't...[groaning noises] this is terrible. He doesn't have a fursona. He has a whole alter ego, but he's still a man in his alter ego, as Young Bull in the wolf dream

SALLY: OH YEAH. There we go

EMILY: He's always in man shape

SALLY: True. He's always in man shape

EMILY: He has sort of blurred lines in the moment, but there's never a total crossover

SALLY: Yeah, so that excludes him from being a furry. It also does technically exclude him from being a werewolf because werewolves technically – we had a whole thing in S – mm! in our werewolf class, in the beginning where we had to define what a werewolf was. And our professor had a very specific definition where there had to be a form – a shape change, like an actual shape shift

EMILY: It was a stupid definition if you ask me

SALLY: Yeah it was dumb. It was – it did not allow for that liminality which we love so much

EMILY: Which werewolves are all about

SALLY: Yeah, it's all about blurring the lines. And I think Elyas talks about this. Perrin is a person who can stand in two worlds

EMILY: Yeah, he says, "She," – Egwene – "is very much in this world. You are in two worlds." Which is so interesting because there are so many parallels between Perrin and Egwene, regarding the standing in two worlds. They're both going to be in huge leadership positions, yes, we talked about that already. But they're also both going to master *Tel'aran'rhiod*. That liminal space. Which is so fascinating, because throughout Egwene is very much in this world. It's just that – she sort of adds the world of dreams to her arsenal. But for Perrin it's like a whole other aspect of his life

SALLY: Yeah, it really is. Um, uh...what was I going to say? Which is really interesting because Egwene is allowed to access it, and it does become almost a weapon for Egwene. She always is using it – a weapon, or a tool, I guess is a better way than just, like –

EMILY: Yeah, she uses it for detective work and some of the greatest, like, cool action and battle sequences take place in the world of dreams

SALLY: And she's like – a big part where I am right now, for the past couple books, is that's how, when Egwene and Elayne and Nynaeve, separate that's how they talk to each other. And that's how Moiraine is talking to them as well, and they're communicating with the Wise Ones

EMILY: It's basically their world's fucking cell phones. Not that they do great at it

SALLY: Yeah, that's how the text. So for Egwene it becomes a tool or something that she uses, but for Perrin it very much becomes part of him. It just becomes like – I don't know exactly the word I'm looking for. A word I do want to reach for, though, is – and I don't speak German, so I hope I'm getting this right – is am umwelt, which is the notion of how the world exists, how a particular organism experiences the world, and so the umwelt of a dog is much different than the umwelt of a human. So the wolves very much – Elyas talks about how, yes, he calls her Dapple, but technically her name means, like, [mock poetic voice] the way that light breaks on a leaf in the morning wind

EMILY: [same mock voice] blah blah blah blah

SALLY: Or whatever. And so the world of dreams for wolves, they kind of move in and out of it, because it's part of their liminal space, and Perrin steps into the umwelt a little bit and that liminal space in the world of dreams. It's not just a tool. It's like...

EMILY: No, yeah. Perrin's entire plotline is about incorporating different parts of him into one full being, basically. And the idea that he can't be who he is and who he's meant to be unless he allows all the lines in his life to blur and to disappear and for him to just be one full person. Like a man and a husband and a leader and a friend and also like, yeah, this weird wolf mind reader thing, who's totally part of nature and this massive cycle that goes even beyond Channeling and the Power. That's just this connection between people and wolves

SALLY: Yeah, and it's really – again, more of that immersive fantasy, and the idea of a reality effect, in that there's more to – it's not even really magic. It is this really interesting spiritual connection between Perrin and the world of wolves, but some type of supernatural phenomenon that isn't connected to the One Power, but is just a larger part of this really large world, and really deep system that Robert Jordan has created. And it's really interesting to me that it's wolves, because wolves are so archetypal

EMILY: Yeah, and it's like he really does – we say Perrin isn't a werewolf, and by most definitions of the world, he isn't. But werewolves are really playing a part in this because, yeah, wolves are so archetypal as being conflated with change and transformation. And yeah, the idea of combining two separate world

SALLY: Yeah, absolutely. Wolves, for some reason, always exist in humans' mind as this liminal thing, on the edges. They're like dogs, so almost domesticated, but they're also – they're not almost domesticated, but they look like we want them to be domesticated, but they're wild, they're feral. And sometimes they behave really sweet like dogs, but then they'll fucking eat you

EMILY, sweetly: Mmhmm!

SALLY: So wolves are – and people are like – we also talked about this in our werewolf class, though I did not really listen, but the idea that there's been deep studies about the relationships between men and wolves. We do have that close relationship with them because at some point we did domesticate wolves into dogs, but also there's something about wolves that is deep in the human psyche. That it's something that we fear, but it's something that we're really interested in. There's almost this uncanny relationship that people have – why are you letting me talk so much about wolves? [laughs]

EMILY: 'Cause I'm going to talk a lot about wolves, too! As much as we hated that class, it's a really interesting topic when we're not in the space of that class

SALLY: Honestly, werewolves are super interesting, which is why went there

EMILY: UGH

SALLY: But then it got ruined

EMILY, and the same time: But he ruined it

SALLY: He ruined it!

EMILY: We got ruined by all the dumb scenes of women getting like – all those – there were like three different scenes of women getting ripped out of tents while they were about to have sex, and then getting mauled alive. Like what the fuck?

SALLY: It's super weird. The notion of – the contemporary horror notion of werewolfism and violent sexuality is – not even contemporary werewolfism. That's equated with monstrosity across the board, but especially with werewolves because it's supposed to be [bro-y voice] man connecting with his inner bestial nature – BLEGH

EMILY: Well and it's – blegh – the timeline of werewolves goes from – one of our oldest werewolf stories is the one Lycaon in Greek mythology, the man who got cursed to turn into a wolf because he fed the gods his children, which –

SALLY: Super fucked up

EMILY: Yeah, to be fair is a pretty nasty thing to do

SALLY: It's disgusting

EMILY: So he got turned into a wolf. Then we sort of move into the Middle Ages, when our reports and stories of werewolves were because serial killers and animal attacks happened with the same brutality and the same, like, rareness, that they got conflated into this one big monstrous thing where man is wolf, and wolf is man

SALLY: Like the Beast of Gevaudan. So many stories have come up around that

EMILY: Yeah. It's an actual animal, but then there's also these serial killers where people are like, "Oh, they turn into a wolf." That bitch didn't turn into a wolf, but the mind plays tricks when you're facing a serial killer

SALLY: Yeah, and there was also –

EMILY: [laughing] You have the plague. You gotta deal with a serial killer now, too?

SALLY: Yeah, you've got the plague. Fucking the Inquisition was going on. And that was another part. There would be attacks and reports, witch trial kind of stuff. People being like, "This person is a murderer and a werewolf," and the Inquisition gets their hands on you and, like, if they're torturing you like, "Admit that you're a werewolf," like yeah, bitch, I'm a werewolf. Stop fucking poking me with hot wire. I don't know

EMILY: Interesting, because we're about to come into – Perrin's about to move into the Spanish Inquisition with the fucking Whitecloaks

SALLY: OH YEAH. He has a really weird relationship with the Whitecloaks, but yeah. So it's like people would confess and that just feeds the werewolf...

EMILY: The mythos

SALLY: Yeah. The werewolf mythos

EMILY: But then it moves into this whole, like, yeah like you were talking about, this modern understanding of werewolf as horror genre. Which is where it conflates man and beast and the inability to control yourself and really violent sexuality

SALLY: Incredibly violent sexuality

EMILY: Like terribly, just like monstrous sexuality. One of the – I was just [laughs] HUH. I just looked up my old papers from that class, horrifically, and one of the movies that we had to watch was *The Wolf Man*

SALLY: [dying fish noises]

EMILY: And I don't remember anything about this, but I wrote in the paper how the protagonist who turns into a werewolf totally deserved what was coming to him because he was a peeping tom, got obsessed with this girl, and then attacked her and almost killed her, and that's when he died. And, like, the metaphor of the movie was almost once you can no longer contain yourself and be a gentleman about pursuing romance, then you've crossed a line. And that's when you deserve to – that's when you're an animal.

SALLY: Yeah

EMILY: So anyway, violent sexuality – nowadays I think, in our really modern understanding of werewolves, it's become more of a positive thing. Like now we have

SALLY: Now werewolfism is, because yeah, thinking on like [laughs] literally like *What We Do In the Shadows*, which is an incredible movie, if you have not seen in –

EMILY: [imitating a New Zealand accent] We're werewolves not swearwolves

SALLY: Literally turn off this podcast and go watch it. I think it's on Amazon Prime right now

EMILY: It's on Amazon. Go for it

SALLY: Literally why the fuck are you even listening to me? But in that and in *Teen Wolf* and even like *Twilight* probably had a huge part to play in this where werewolves – *Twilight*, and what they do with werewolves and Native American legend is troubling

EMILY: Well, we move from violent sexuality to fetishizing werewolves, and fetishizing the idea of being with a violent man who you don't know whether or not he's going to hurt you, which, like, whatever have your kinks

SALLY: Yeah, again, the point of this episode: have whatever kink you want, but –

EMILY: Do you

SALLY: Do you

EMILY: But from an academic perspective

SALLY: From an academic standpoint –

EMILY: Don't have sex with werewolves

SALLY: Don't have sex with an actual werewolf. A person dressed like a werewolf?

EMILY: That's gonna be the title of this episode

SALLY: A person dressed like a werewolf? Excellent

EMILY: Yeah. Do you

SALLY: Do you. BDSM? Excellent

EMILY: Sure

SALLY: Don't have sex with an actual werewolf, because first of all it sounds like it would be painful

EMILY: God, did you – I think you managed to escape this one. In that Red Riding Hood thing we had to – first of all, we couldn't just read it, we had to listen to it. It was this lady – or man, maybe? – It was a man reading aloud a short story by a woman – [laughs] this is going to horrify you. Sally is looking at me right now with both hands clasped over her mouth in horror. You don't even know what's coming. In the story, it's about a boy who meets a werewolf and fucking – [horrified noises] I can't even – they have sex

SALLY, shouting: Oh my god I listened to this one! No, I absolutely did!

EMILY: IT WAS SO HORRIBLE

SALLY: It was so bad!

EMILY: And at the moment –

SALLY: Pedophile werewolves

EMILY: Yeah! At the moment of penetration, when the werewolf was like fucking him? He also bit him, and that's how he became a werewolf. So. I had to listen to that with my human ears [pained noises]

SALLY: [gasping] No, I remember that. I was listening to that while I did dishes. I might have honestly dropped a glass and broken it

EMILY: I feel like you did. You like texted me [laughs]

SALLY: And I was like, "This was – the devil's work is in my ears right now."

EMILY: It was like what? What's happening?

SALLY: First of all, so many problematic things are going on there. The equation of homosexuality and pedophilia

EMILY: Ugh

SALLY: Bad

EMILY: Gross

SALLY: Penetrating someone and biting them and turning them into a werewolf? [laughing] Like that's a whole bag. We just gotta start unpacking things

EMILY: Yeah, we already know that biting is a form of penetration, like, calm down. We know the werewolf bite is equated to sex. Fuck you. We don't need to actually have a sex scene to show it to us

SALLY: It's like – so, first of all, my first point in this writing workshop: too heavy-handed

EMILY: Yeah, and that's like a whole thing. I'm about to blow your mind even more. Brace yourself

SALLY: I'm afraid

EMILY: Did you know, in fan fiction – and let me just sidebar by saying that fan fiction is a wonderful medium. It allows many writers to grow as writers and, I don't know, defeat the capitalist machine that is the publishing industry. Fuck you publishing industry

SALLY: Also, take back your own canon. I love that

EMILY: Yeah, take back your own canon. Do whatever you want with it. Love fan fiction. Do you. But in fanfiction there is an entire genre where you, like, it's a whole universe where you use fucking [pained noises] I don't know how to describe it. Instead of having typical gender dynamics they have – people are either alphas, betas, or omegas. I know. It gets worse [laughs]. Mmm. I can't even talk about it. Uuuuummmmmmmmmmm. Here I'll give you some, some sweet little tidbits

SALLY: Yeah, define by example [both laugh]

EMILY: I'll give you some sweet little tidbits. This is how men can, in fan fiction, get pregnant

SALLY: *WHAT THE FUCK?*

EMILY: [laughing] Gay sex is more pleasurable because the alphas have different dicks, I think. I don't know I haven't read any of it. Just academically –

SALLY: Like, what kind of dicks do they have?

EMILY: Fuck if I know! There's some kind of –

SALLY: Do they, like, turn on? And motorize? [Laughing] I don't get it

EMILY: They have vibrator dicks [laughing]

SALLY: They have vibrator dicks! Or, what is it, in the...*Hundred Thousand Kingdoms* where he has some type of super godly phallus. Like it's not a dick, it's a different shape

EMILY: Oh god. Don't even talk to me. She's like [mocking voice], "It's not a phallus. It transformed to take the shape of my vagina and it was beautiful and transcendent."

SALLY: Like perfectly, yeah

EMILY: "And I orgasmed so hard that I saw god" [laughs]

SALLY: Your own fingers got the magic

EMILY: I have to –

SALLY: Sorry

EMILY: Anyway, magic penises. And also, I think, the omega people go –

[screaming in the background]

SALLY: That's how I feel exactly

EMILY: Yep. I think they go into heat, and there's a whole – oh, Lee's nodding.

OUR ROOMMATE LEE, laughing: Don't drag me into this!

EMILY: And when they go into heat, the alphas, like, can't control themselves. And it's just like...so anyway, I'm sorry I ruined your entire night

SALLY: Okay, but where do the betas fit in?

EMILY: [laughing] I don't know. I think they're just normal people

SALLY: So it's like alpha: super dick. Beta: your average communication major on a college campus. Omega: bleeding out all over the place like needs to be penetrated

EMILY: Yeah, no there's not even blood

SALLY: So they just give off like super horny vibes?

EMILY: Yes! Yes!

SALLY: That people can read with their magic alpha dicks?

EMILY: Alphas are like super tops, and omegas are like hyper bottoms. I don't fucking know what the fuck it is

SALLY: Okay, why don't they just use that language? Why do they have to go into heat?

EMILY: I don't know. Because it's all about [banging on the table] how werewolves and sexuality are connected, and for some reason everyone wants to fuck a goddamn wolf. Why does everyone want to fuck a wolf? [laughs]

SALLY: That is really the deep question that we're getting into. Why do people want to fuck wolves? Like actual wolves?

EMILY: I don't know

SALLY: I don't get it?

EMILY: Is there, like, some like – like it's fetishized to bestiality. Bestiality and forbidden love, like...gross

SALLY: Which is just like really troubling and –

EMILY: I can shame you for that kink. Don't fuck dogs

SALLY: Ooooh. Don't fuck dogs. Brie has a super horrifying story –

EMILY: DON'T. Don't. Don't. Don't

SALLY: – about a classmate

EMILY: NO [yelling in protest] Stop

SALLY: Okay

EMILY: This is the most yelling we've ever done on our podcast [both laugh]

SALLY: And I yell a lot, so

EMILY: UGH

SALLY: 'kay. So, and yeah just the notion of fetishization of beasts and monsters and wolves is just, like...bad!

EMILY: And masculinity

SALLY: And masculinity

EMILY: And badness

SALLY: Yeah, and hurting people and it's pleasurable and everyone wants to be dominated, and if you do that's great, but why by a doooog?

EMILY: Yeah. Why by someone hairy?

SALLY: Why by – ? Why by – ? Why? Why? Why? [whispers] Why? And it's always like an average white boy. It's always by an average white boy, who's like [bro voice], "I got bit by a werewolf, [back to normal voice] and now I have a super dick. I guess."

EMILY: Yeah. That's how it works

SALLY: 'kay. [sighs] Son of a fuck

EMILY: [laughs]

SALLY: [laughs] I was going somewhere really positive about *Twilight* and werewolfism and the pack and fraternity

EMILY: And I'm sorry –

SALLY: – and then I got mad as shit. Fuck *Twilight*. Find a *Twilight* book, dip it in acid, and then throw it on your local fuck boy. [laughing] I'm so done with this. And I'm so done with this. I have had it. I have HAD IT. I have had it

[silence while they both laugh silently]

SALLY: I'm done. I'm done.

EMILY: [laughing] *Oh my god*

SALLY: UGH. We haven't even covered the troubling connection of female werewolfism and menstruation

EMILY: Well that's the thing. Female werewolves aren't allowed to be a thing, really. Even though, yeah, there's this whole connection between women and the lunar cycle and your god damn period and stuff, but there's – the dearth of female werewolves is extraordinary. Even in *Twilight* there's what? One female werewolf, and it's like literally canon that she's the only biologically female werewolf in the world. We don't ever see – we encounter three people in the Wheel of Time series who can talk to wolves. All are men. Perrin, Elyas, and this other dude that Perrin encounters in a village who has sort of gone full wolf

SALLY: Oh yeah. I forgot about that

EMILY: Who will come back later in a very sweet way

SALLY: Good. I hope he lives – I loved him. Live your best life, wolf man

EMILY: A good boy

SALLY: Good boy. Living in the stable. Living. Horses? Much better than the wolves that everybody wants to fuck. Which, I even like – okay, okay, okay [claps] we're going to have positive discourse. I'm not gonna yell...too much anymore.

EMILY: Okay. I'm sorry

SALLY: I'm just like so upset

EMILY: It's twelve year olds writing it. I just want you to know. For the most part it's twelve year olds. They just don't know. God bless them. They just don't know.

SALLY: But it's like they don't know, and there's things in the media feeding this weird, troubling sexual obsession with fucking dogs. Because you've got *Twilight* and she's like [mocking voice], "Oh, Jacob, he turns into a wolf."

EMILY: [in a similar voice] "Has abs now."

SALLY: "And he has abs now." And I'm like, "Honey."

EMILY: Not to mention the troubling conflation between werewolves and Native Americans, by the way

SALLY: Yeah! That's what I was talking about when I was talking about *Twilight* being troubling. She was just like, "Oh, I have to have a reason." Like? You need a reason for werewolves? There's never been a fucking reason for werewolves. Why are you just suddenly going to bring Native Americans into this, as if we haven't been shitty enough to them

EMILY: Werewolves, for the most part, aren't part of the Native American mythos

SALLY: NO

EMILY: At all

SALLY: Skinwalkers, maybe, but that's a totally different thing!

EMILY: Skinwalkers, but they're generally considered evil and related to cannibalism. I just read an entire book of Native American mythology and there's a huge amount of blurred lines between the animal world and the human world, but it's never specifically wolves for one thing. And for another thing, it's all very positive and natural. There are people who are going off – there's a woman who married a snake dude, and it was totally chill

SALLY: Good for her

EMILY: He was a dude sometimes. He was a snake sometimes. They had snake babies

SALLY: I want snake babies

EMILY: Babies that turn into snakes. I know. I was like, "Good for them. Bite people."

SALLY: Hell yeah. Establish your baby dominance.

EMILY: [laughs] That's gonna be the title of this episode

SALLY: [laughs] AGH! It's a very misleading title. No – it's pretty accurate. So it's just this whole troubling bag of problematic –

EMILY: Smorgasbord of terrible things going on, and with Perrin it's like he's moving into adulthood and he also has to deal with the fact that he's a berserker who has violent tendencies when he's in battle and gets bloodthirsty. I don't know if that's related, like because of the wolf thing, or just another metaphor for it, but he has to deal with violence versus making things, and being creative

SALLY: Which is, just more like masculine/feminine energy

EMILY: Yes

SALLY: Creative is always coded feminine, where destruction basically, what's on the other end of him, is coded super masculine

EMILY: Even though the wolves are such a positive

SALLY: Yeah, they're such a positive. They're just living wolfy lives out in the woods. With their female leader Dappler – Dapple. Yep, nailed it

EMILY: I kept calling her Dapper, too. Don't worry

SALLY: She is dapper

EMILY: I know. Good for her

SALLY: Fucking killing it. Smarter than all these other dumb alpha wolf wannabes

EMILY: I guess I just feel like, um, I don't know. I just feel like Robert Jordan does a good job with the wolves themselves, and I think it's a really interesting part of the world having the wolves – which, you're right, are such a deep part of basically Jungian archetypes, and having that connected to the dream space, which is a space of archetypes. That's really neat and really cool. Perrin being this werewolf thing, one of these people who can talk to wolves, can be really annoying at times. Because it gets so in your face about these adulthood metaphors. It's at its coolest, and it's at its at most worthy of being in these books when Perrin is being taught by wolves how to navigate the dream world. That's fucking badass

SALLY: Super cool

EMILY: But in these first few moments when it's just like, "I'm a gonna be a leader? Am I going to be a wolf? Am I going to be a wolf man? Is anyone gonna want to fuck my super dick?" Like, god

SALLY: Don't worry. Faile will hella want to fuck your super dick. That's the first – she sees you and is like, "Ah."

EMILY: Faile literally is like, "That dick is mine." [laughs]

SALLY: She like fucking points at it with a laser pointer and circles it for the whole inn to see and is like

EMILY: "That's mine."

SALLY: "This dick belongs to me."

EMILY: Perrin's like, "Is she evil?" And Moiraine is like, "Fucking? No. She just pointed at your dick."

SALLY: "She wants to fuck your – she wants to fuck you, Perrin."

EMILY: Ugh

SALLY: That is one of my favorite scenes.

EMILY: I know. It's hilarious

SALLY: When Perrin's like, "This lady was staring at me, and I'm pretty worried about it." And Moiraine, who is about to disrobe to probably take a bath

EMILY: Good for her

SALLY: And get rid of the shit –

EMILY: Or use her vibrator

SALLY: Or – probably! Honestly. She's like, "I need some time with my best friend."

EMILY: "I need my orgasm. I'm very stressed out."

SALLY: "I'm very stressed." Orgasms are very good for releasing endorphins and lowering stress. There you go, kiddos. If you didn't know, I hope you did, but sex ed is very troubling across the nation these days. So Moiraine, now canonically – speaking of make your own canon – canonically was about to get naked and use her vibrator

EMILY: [laughs]

SALLY: [laughing] to de-stress from her quest of trying to defeat the evil

EMILY: Do you think there's a *ter'angreal* vibrator?

[pause]

[someone slaps the table]

EMILY: [laughs] I'm just *saying*

SALLY: Dude. Face crack of the century is what just happened right now. Is there – we have to stop – we're done. We're doing talking about wolves

EMILY: We're already over time!

SALLY: We're done talking about wolves. Is there a *ter'angreal* vibrator?

EMILY: This one time we were like, "Let's make 45 minute episodes." And then we fucked that right up.

SALLY: Yeah, also sorry about that. We just talk a lot. We had a lot to say about wolves. None of it was conclusive

EMILY: Yeah. I don't have – I'm no closer to understanding wolves than I was at the beginning of Studies of Genre, English

SALLY: 50...50 I think

EMILY: Yeah, I think it was

SALLY: And so, I started talking about Moiraine and her vibrator, and then I was gonna say something about Perrin. Rereading this book, I like Perrin way less than I did the first time I read this book.

EMILY: Yeah, I remember. You were like, “He’s delightful.” And I was like, “Yes, he is in comparison, but he’s really annoying.”

SALLY: I think I was just so hung up on how much I hated Rand, and Mat is so, like, absent from this book? And what Mat – Mat is very weird in the first book. He has not, like...

EMILY: Settled

SALLY: Settled. He’s like the hyper kid in class where you’re always like, “Shut the fuck up, Mat.” So, but I’m reading this and I hate Perrin. His plotline is – Rand’s plotline is at least interesting even if the character is boring. Perrin is a boring character and his plotline is boring, because it is literally the traditional struggle between man and beast in a stupid way. It’s so dumb. It’s just, like, I don’t know if I’m over saturated with werewolves these days, but the conflict between man and beast is so not interesting. Because then it’s always about what [mockingly] Perrin can control when he’s in battle. Do people like me better when I’m a more violent wolf man? Why won’t anybody like me if I don’t have my axe? It’s so *bo-ring*.

EMILY: Which weapon is better, axe or hammer? Oh, I don’t know. They both cause similar amounts of bloodshed when you bash them against a human skull, Perrin. Why the fuck are you asking me this stupid ass question?

SALLY: I know, it’s like – UGH – it’s so boring. I’m so bored with it. And yeah it’s used as a stupid adulthood metaphor. It’s used as a, I don’t know. I’m super bored with Perrin and I’m super bored with the wolves. Because it would just be super cool if Perrin was allowed to talk to wolves, and Robert Jordan was able to separate it from all this using it as a metaphor. And that’s the problem with werewolves. We also talked about this in our class. Werewolves cannot escape being a metaphor for: violent sexuality, pedophilia, for – literally for menstruation

EMILY: Mmmhmm

SALLY: Once a month you turn into this beast that, I don’t know, wants to fuck everything and eat stuff, and I’m like – literally all these are written by men

EMILY: Sociopaths

SALLY: Yeah, sociopaths. It has to be a metaphor as opposed to these wolves just being their own creatures and existing in their own space. I don’t know. I hate it. I don’t – I just want it to be more cool. Because the wolves deserve better

EMILY: Let’s list a few positive things about *Wheel of Time* [laughs] because we mostly bashed on it this episode

SALLY: Yeah, I have really bashed the fuck out of it. Um, positive thing about *Wheel of Time*. Um

EMILY: You can’t say Mat

SALLY: [scoffs] Damn

EMILY: Yeah, damn

SALLY: A positive thing about this section is Bela the horse

EMILY: I agree

SALLY: MVP of this section. Bela one, probably basically swims Egwene's drowning ass to safety

EMILY: God, she literally does. Egwene's like, "I just held on to Bela, and she got me right across that river." [laughs]

SALLY: Bela's just like fucking doggy paddling like, "I got this shit. I've been training my whole horse life."

EMILY: Bela's like, "Michael Phelps, who?" [laughs]

SALLY: Yeah! Michael Phelps my ass. Bela: throws shade at Perrin's thick ass every time he gets up to ride. She's like, "I hate this. This is stupid." Bela: a literally plough horse, who never in her life has had to be delicate

EMILY: She steps the fuck up

SALLY: Yeah. Steps the fuck up. And also, Elyas is like, "You and your girl," – not your girl – "You and the girl are so fucking loud I could hear you from Caemlyn, which is seventy five thousand miles away –"

EMILY: Perrin is like, "I'm good at woodcraft and silence," and he's like, "Suck a dick, Perrin. No you're not."

SALLY: Yeah. "But the horse, she's doing great. Delicate little flower girl. Beautiful. Braided her own hair that morning."

EMILY: Speaking of positives: Elyas, my crazy, hermit, secluded from literally everyone, uncle. What an icon

SALLY: Elyas is the 2018 mood

EMILY: Yeah, huge goals

SALLY: Yeah, leaves society

EMILY: Just live with some wolves

SALLY: Live with some wolves. Hell yeah. Another positive: Egwene. Love her. Icon.

EMILY: Yeah, would die for her

SALLY: Would die for her. Um, wolves in general are a positive it's just when they're –

EMILY: Yeah, remember that showdown when Dapple is like, "Fuck you, Burn. You don't want to hang out with the people anymore? You can go your own way." He's like, "Fine!"

SALLY, singing Fleetwood Mac: Go your own way!

EMILY: Yeah, he sings a Zac Efron song and leaves

SALLY: A Zac Efron song? That was Fleetwood Mac [laughs]

EMILY: [laughing] I know. I was thinking of the Zac Efron song from *High School Musical 2*

SALLY: [laughs] Okay

EMILY: Actually, that's Vanessa Hudgens. [Sings] "I gotta go – " I don't know the tune at all

SALLY: [singing] "I gotta go my own way." I'm still with Fleetwood Mac

EMILY: Yeah, you're still with Fleetwood

SALLY: I love – love that song

EMILY: Who doesn't?

BOTH: It's a great song

EMILY: Modern American masterpiece [laughs]

SALLY: Modern American fucking masterpiece. So, there are lots of positives to *Wheel of Time*. Robert Jordan's troubling contribution to bad werewolf stories is not one of them

[someone bangs on the table]

SALLY: Not one of them

EMILY: That's the tea. You heard it here, folks

SALLY: That's the tea. That's the shade. That's the pink lemonade

EMILY: Uhhh, next week we are going to take a break from werewolves, but believe me, there will be a part two

SALLY: They'll be back

EMILY: They'll be back. We are going to journey to pirates...with *dem boys*. We might do some skipping around in these sections. I know that Perrin slash Rand point of view chapters are really interspersed. So we might just be like, "And now we're going to be with Rand," and jump around with him for a while

SALLY: That might be a good idea

EMILY: Yeah. We'll see

SALLY: We'll see. We'll try it out

EMILY: Ummm

SALLY: Housekeeping!

EMILY: We're on iTunes. There might have been some problems recently getting on to iTunes. It's just because our PodOmatic storage was full, and we just had to wait for it to reset. Is that true?

SALLY: Yeah, I upgraded us, though

EMILY: Oh, you did?

SALLY: Yeah, because I had money in my PayPal, and it was an impulse purchase

EMILY: Kind of like the microphones that don't work

SALLY: Yeah, I think it was a good impulse purchase

EMILY: We're trying

SALLY: Because now we have a lot of bandwidth

EMILY: That's great

SALLY: So now you guys should be able to listen to us no problems. So yeah, we're on iTunes. We're still on PodOmatic

EMILY: We're on Twitter

SALLY: Yeah, hit us up on Twitter

EMILY: Tumblr

SALLY: @EHR_podcast. Tumblr is everybodyhatesrand. Instagram is also everybodyhatesrand. I think on one episode I might have said that our Instagram handle is also ehrpodcast, but it's not. It's at everybodyhatesrand

EMILY: You can find us there. Our gmail, don't think we've said this in a while, is everybodyhatesrand@gmail.com. We welcome messages. If you have questions or anything, probably between books we'll do just like Q&A's

SALLY: Oh, yeah. That'd be fun

EMILY: Yeah

SALLY: A couple of people have asked opinion questions, and have sent in some fun stories that we can share

EMILY: Conversation topics that don't really come up in the course of the books

SALLY: Course of the books. Although, "Is Perrin a furry?" is a fan question that we received. That I then latched onto and needed to have that discussion

EMILY: Well, and then I had to, like, think about it

SALLY: Yeah, Emily did a really great job

EMILY: Explaining furies? Thank you. It's my calling

SALLY: And if you are a member of the furry community, and we did a bad job, like, let us know. It's not your responsibility, we need to educate ourselves

EMILY: Don't let me know on my personal Twitter. Do that on the [laughs]

SALLY: Yeah, please. Do that on our –

EMILY: [laughing] I'm just saying. My whole family reads my shit

SALLY: Her personal Twitter. But yeah tweet – you can do it on my personal Twitter

EMILY: My very Mormon family

SALLY: But yeah, you can feel free to let us know. We're always open to constructive criticism, and we are, as – I heard it from Gloria Steinem, but it's not a Gloria Steinem quote – unlearning as well as learning. So

EMILY: Hell yeah. Do you have a sign off

SALLY: I do have a sign off that's related to what we talked about. I don't know if it will be kept in the opening? If it's not, that's fine. But one of my favorite fun facts, of which I have many and I'm just full of fun facts, is the tradition of telling the bees. So if a beekeeper – you know, there's bees and there's mythic association of bees and prosperity, so a big thing would be to tell the bees about births in the family, or marriages, but especially death. So if the beekeeper dies, someone has to go and tell the bees that the beekeeper has died, so that they can basically decide to stay at the hive with a different beekeeper. The beekeeper has to introduce formally – it's super lovely. I love this tradition, and so I was telling my mom about it and she was like, super contemplative, but thinking about and was like [softly], "One of my uncles kept bees. I wonder if somebody told his bees when he died." And now I have to carry that shit around. Now every day when I wake up, I'm like, "Did anyone tell his fucking bees?"

EMILY: [laughs]

SALLY: Like, do I have to go –

EMILY: What was his name?

SALLY: His name was Dempsey. So Dempsey's bees, if you're listening, he passed away

EMILY: Dempsey's dead!

SALLY: Dempsey is dead

EMILY: RIP

SALLY: RIP. So like, do I have to go on a fucking spirit quest to Louisiana to tell these bees? Do I have to do that? I've already gone on multiple spirit quests to Louisiana and none of them have ever ended well

EMILY: First the rocking chairs. Now the bees

SALLY: First the rocking chairs where I literally almost died

EMILY: Yeah, true

SALLY: Yeah, so if you see a bee this week, be like, "Hey, tell your friends, the Dempsey bees, that Dempsey, may he rest in peace, is dead."

[pause]

SALLY: Have a great week

EMILY: [laughs]

SALLY: Talk to some bees. And some pigeon s

EMILY: Talk to you later