

EPISODE #11 – “ALTERNATELY, A REAL BEAR”

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Emily: I just have very refined taste in candy, okay.

Sally: Since you won't eat the Twix, I will.

Emily: Okay, just bring the entire bag of Twix. I don't know why my mom sends me unimaginable amounts of candy.

Sally: This is how I want you to open the podcast this week. [plastic wrapper sounds] [laugh]

Emily: Hope you're happy.

Sally: Yeah.

Emily: She is. She's eating Twix that my mom sent. My mom sent an Easter package in a box that could not have been more than a foot in cubic space, but it was *filled* with candy.

Sally: It was really Tetrised in there.

Emily: Yeah. Including some of the normal stuff, like Twix and Kit-Kats and – but also some trail mix that I don't understand. It's Easter-themed trail mix. It's like stuff that the fucking Easter bunny would eat while he was on his way to steal eggs from your house or whatever he does.

Sally: Hopping down the bunny trail.

Emily: Yeah. And like some biscotti? [laugh] Which we still haven't figured out.

Sally: It's hilarious. It's so funny.

Emily: Ugh, I have a hair in my mouth. Okay, anyway –

Sally: You're beautiful. [laugh]

Emily: How are you?

Sally: I'm okay. How are you?

Emily: Good, I just feel like I haven't seen you since date night. So.

Sally: I know. It's been a long separation.

Emily: Every once in a while we go out and do things that actually indicate that we are former English majors who have taste in literature.

Sally: [laugh]

Emily: And on Thursday we went out and saw a performance of A Winter's Tale by William Shakespeare, which I had read before in a class; Sally had never –

Sally: I had not. [laugh]

Emily: [laugh] Sally had not. And I was like, “It's a weird play,” and I'm sure you believed me.

Sally: Yeah.

Emily: But I don't think you can fully grasp how weird it is until –

Sally: No, I definitely believed you. And I'd heard before, that they're like, "The Winter's Tale is fucking weird." And then I watched it, and I was like, "Fucking weird does not begin to cover it."

Emily: [laugh]

Sally: That play was whack. It was so wild.

Emily: The most – the most well-known thing about that play is that it has the famous stage direction "Exit, pursued, by a bear." And that's like – so well-known that it was on our play bill.

Sally: Yeah.

Emily: Part of the graphic design was a bear. And there was a dude running around in a bear suit.

Sally: Yeah.

Emily: Which – can you imagine if it was like a bear fur suit? That would've been way more hilarious to me. [laugh]

Sally: That would've been pretty funny. Alternately, a real bear.

[long pause]

Sally: [laugh] Imagine, if it was just a real bear. That's pursuing acting.

Emily: Sorry, I'm just thinking about that scene in Avatar: The Last Airbender, when they're like, "And his pet bear." And it's like, "Platypus bear?"

Sally: Platypus bear?

Emily: "No. Just – bear." [laugh] Um, the real best part of the play was that I didn't watch it for the last forty-five minutes because I looked across the, the – the stage space was kind of – what's that word? We were kind of in the round, a little bit.

Sally: Yeah, it was like a – it was in the round, but like a box.

Emily: Yeah.

Sally: So we were up in the mezzanine.

Emily: We were up in the mezzanine, and I happened to look across the stage into the – across from us, across the stage, and found a line of teenage boys who I found the last forty-five minutes of the play alternately wondering what they were doing there and also just watching their reactions. And it was legitimately the funniest thing that I've ever seen. [laugh]

Sally: [laugh]

Emily: At the end of the play, Hermione, the queen, is a statue and she comes to life, and I watched as one teen boy sort of gasped and grasped the other [laugh] teen boy next to him by the shoulder.

Sally: Oh. They were so cute. They were all like in their school backpacks still.

Emily: They were really into it.

Sally: Yeah, they were way into it. It was really, super funny. [laugh]

Emily: I have to imagine they were there on a school assignment. I can't imagine –

Sally: Yeah. Like they had to go see a play, probably for like English.

Emily: Yeah, something like that.

Sally: Like Enrichment. I had to do that in my English high school class. Like go do external things and then write about it.

Emily: Anyway, can that count as book news?

Sally: Yeah, that can count as book news. [laugh]

Emily: [laugh]

Sally: That's some personal book news. It was a great, super duper experience. It was free too.

Emily: Yep.

Sally: So that was the best part.

Emily: Benefits of Sally working full-time. Pros: We get to see Shakespeare. Cons: We have to record the day before this is supposed to be posted.

Sally: [groan]

Emily: So I don't know how people do that. I'm gonna kill myself.

Sally: Okay. Well, we'll talk super efficiently, and then you won't have to – it'll just be like a raw cut.

[clip from "Tubthumping" by Chumbawamba]

Emily: Soooooo. Are you eating your Twix?

Sally: [muffled] I am eating my Twix. It's delicious.

Emily: Okay, yeah, I guess you have a minute while I introduce us. Welcome to Everybody Hates Rand, our Wheel of Time podcast. [sigh]

Sally: That was not a minute.

Emily: Anyway. I'm Emily Juchau?

Sally: [snort]

Emily: Okay?

Sally: [laugh] I'm Sally Goodger.

Emily: [laugh] Aaaaand . . . God, I'm really tired.

Sally: That is okay. Um. This is our Wheel of Time podcast, hosted by your mom and dad. We –

Emily: I'm the dad.

Sally: Emily obviously is the dad. I'm your mother. Love ya. Um. Spoiler alert: we play pretty fast and loose with the events of all the books up until the fourteenth one. Although we did not follow that rule last episode, but we will hopefully return to it this episode.

Emily: We didn't spoil anyone dying or shit. We just talked about the Tinkers.

Sally: Tinker, Tailor, Soldier, Spy.

Emily: [whisper] Stop.

Sally: Um. So if you're worried about spoilers, don't listen, although it will break my heart if you go away. I understand. Come back when you've read all – that just means you have to quit doing things for the next couple of weeks.

Emily: You know Sally's the mother because she's excellent at guilting. [laugh]

Sally: [laugh]

Emily: That was some manipulation power play right there.

Sally: Thank you. I was raised by –

Emily: Stop stroking your hair

Sally: . . . A very Southern Baptist mother, who I think – I don't know, I think the Southern Baptists could give the Catholics a run for their money as far as motherly guilt is concerned.

Emily: I think every – I just think every mother is –

Sally: They give birth and immediately their hormones are like, "The guilt gene has turned on."

Emily: Either that or there's a lesson. I'll ask my pregnant sister.

Sally: "Sarah."

Emily: "Have you learned?"

Sally: [laugh]

Emily: The last time I talked to my sister about being pregnant, I was like, "How do you feel?" And she was like, "I feel like Beyonce." And I was like, "Excuse me." And she was like, "Do you know that picture of Beyonce where she's pregnant and surrounded by flowers? That's how I feel." And I was like, "Great."

Sally: Good for her.

Emily: "Glad the morning sickness has worn off." Anyway.

Sally: Anyway.

Emily: Todaaaay.

Sally: We're your mom and dad. You don't – I'm not going to guilt you. If you don't listen, that's totally fine. But today we're going to talk about the second chapter of Egwene and P-Diddy. [laugh] With the Tinkers. [laugh]

Emily: I know that sometimes in the recording you can hear Sally laughing and you can't hear me laughing.

Sally: [still laughing]

Emily: Because I sort of laugh silently, wheezing, but I assure you –

Sally: She's definitely laughing. [still laughing]

Emily: Only Sally laughed at P-Diddy.

Sally: I would also like to apologize for how loud my laugh is. I've been listening to old episodes while I'm transcribing and it's just like, every time I'm like, "Who is this goblin king?" [laugh]

Emily: It's so nice, though. I was FaceTiming my family the other week, and they were like, "It's so nice to hear Sally laughing."

Sally: [laugh]

Emily: Sally was laughing in the background at something. So. Anyway.

Sally: Anyway.

Emily: Perrin and Egwene. It's mostly a montage this time around. They're spending a few more days with the Tinkers, who we spent a lot of time talking about last week.

Sally: Mm-hmm.

Emily: In terms of their over-arching role in the books and whether or not we think the books do them justice. Thumbs down, basically, from us. But here's our first segment where we actually spend a somewhat significant amount of time with them. I mean, it's really only a few pages, but the way montages work in books –

Sally: Yeah.

Emily: A lot more time has passed, and you sort of feel like a lot more time has passed?

Sally: Mm-hmm.

Emily: So, what happens of note in this chapter?

Sally: Um, what happens of note in this chapter is that there's a lot of dancing.

Emily: Oh, boy. [laugh]

Sally: Which I love. [laugh] There's just like a ton of dancing, and Perrin is super embarrassed because every girl in the camp – probably doesn't actually want to fuck him, they just like making him laugh.

Emily: They just like making him blush.

Sally: Blush, yeah. Sorry, not laugh.

Emily: In Perrin's monologue – Perrin's narrating this entire chapter – he talks about how being with the Tinkers, you're sort of always surrounded by music.

Sally: Mm-hmm.

Emily: Which is very sweet, actually, because music plays a pretty large role in Wheel of Time.

Sally: Mm-hmm.

Emily: There's lots of references to tavern songs and things going on – a running theme is that characters will hear a song and recognize it, but it goes by a different name or has different lyrics depending on the region they're in. That happens a lot to Mat for some reason.

Sally: Mm-hmm.

Emily: And Mat – Mat also will sort of give us a historical lens on music because once he has all the memories of dead generals in his head, as of book four, he can provide us with historical context. At one point we hear a song, and Mat is like, "At a – in a different one of my lives, in a different set of memories, I wrote this song."

Sally: Oh my God.

Emily: And it's like a really dramatic song about being betrayed and trust and shit like that.

Sally: My God. Mat. Edge-lord.

Emily: Yeah. That also happens in this chapter, by the way. Perrin requests a song called "The Tinker Stole My Pots" or something –

Sally: Yeah. [laugh]

Emily: And all the Tinkers are like, LOL.

Sally: Dying.

Emily: "No, we know it by a different name. That's hilarious and prejudiced." [laugh]

Sally: Yeah. [laugh] "So die."

Emily: "So fuck off." But reading about that, reading about how music plays such a large role in these people's lives and dancing and the word Perrin uses is "delight" –

Sally: Mm-hmm.

Emily: There's a whole lot of that. You talked about it a lot – not a lot – but you talked about it last episode, how being with the Tinkers is sort of our first, uh, being in a community with an aura of just joy. And really – I don't know, they're just lovely people who experience – who suck the marrow out of life, honestly.

Sally: Yeah. They're just fucking living, like pedal to the metal all the time.

Emily: Yeah. Dancing.

Sally: Dancing, singing. They got fuckin fiddles going twenty-four seven.

Emily: Jokes. Yeah.

Sally: Yeah, they're all just making fun of Perrin all the time.

Emily: They're all walking, they all love walking.

Sally: Yeah.

Emily: All the kids are running around playing with the dogs. The old people are like, “Fuckin love this walking.”

Sally: Yeah, and they all just wear really bright clothing.

Emily: Yeah.

Sally: Like all their clothing is basically as neon as it can get. Which is awesome.

Emily: [laugh] It made me think, actually, of “A Winter’s Tale,” because [clears throat] one of the themes in “A Winter’s Tale” is the healing power of music.

Sally: Mm-hmm.

Emily: When – what’s-her-name – at the end of the play when Hermione is brought back to life – I’m sorry if that’s a spoiler alert, but –

Sally: [laugh] This has been a play for four hundred years.

Emily: This has been in the literary canon for a while, so calm down. There’s a very Pygmalion scene where the queen, who was basically killed by her king because – blah blah blah, jealousy, [nonsense noises], masculinity, tyranny, meh. Yeah.

Sally: Sparknotes by Emily Juchau. [laugh]

Emily: Yeah, you’re welcome. You don’t need to see the play now. Anyway, when she’s brought back to life it’s by one of her female friends basically saying, like, “Call up the music.”

Sally: Mm-hmm.

Emily: And so there’s some swelling music. And in the second half of the play – I don’t know if it’s the last two acts or the last three acts, the structure is –

Sally: Yeah, the structure’s kind of weird.

Emily: Yeah, obviously there wasn’t actually intermission in Shakespeare’s time, but after the intermission, when most people would have it, the setting shifts into a more pastoral setting and sort of visibly shifts from winter and being a tragedy to spring and summer and being a comedy. There’s a lot more physical humor. There’s a clown character who’s introduced who’s messing with all the rural townsfolk, who are all kind of bumbling idiots. There’s romance going on in the background. There’s disguise. And there’s tons and tons of music.

Sally: Mm-hmm.

Emily: There’s lots of songs, there’s lots of dancing. In the – in the version we saw there was a whole dancing scene that they did. Multiple dancing scenes, actually.

Sally: Yeah.

Emily: And the second half of the play ends with lots of people getting married.

Sally: Naturally.

Emily: Or remarried, as the case may be. Yeah, whatever.

Sally: [laugh]

Emily: [laugh] Anyway, and that's sort of the vibe here. There's just a whole lot of music, rural, pastoral people having fun, people chilling, people wearing bright colors and playing with each other.

Sally: Pastoral is a very good word.

Emily: Yeah.

Sally: Because it is so much – for those of you unfamiliar [struggles to say “unfamiliar”] *unfamiliar* with the literary notion of pastoral, it's like – it was really big with the Romantics.

Emily: Mm-hmm.

Sally: My babies. [laugh] I fucking love the Romantic poets.

Emily: It's Keats and Byron and Shelley.

Sally: Keats and Byron and Wordsworth, in particular, frolicking amongst the daffodils.

Emily: Making love to tulips, basically.

Sally: Basically. But I mean, it's been a thing in literary history before the Romantics.

Emily: Yeah, of course.

Sally: It's just there. But it has to do with being specifically in nature. It's very idyllic. There are flowers, there's usually music. There's young love. It's sunny. It's never winter in a pastoral poem.

Emily: Yeah. Yeah. And that's actually – what's interesting is that in the larger setting of the Eye of the World it is mid-winter.

Sally: Mm-hmm.

Emily: Or winter-ish. I don't know the –

Sally: Like December? I would say.

Emily: Yeah, yeah. The celebration that they have at the beginning is sort of a Christmas-esque celebration –

Sally: Yeah, because it's called Winter's Night, so I would imagine it would happen like around the winter.

Emily: Yeah.

Sally: Like the solstice in December or something like that.

Emily: Okay, yeah.

Sally: That's what I would – I have no canon backing for that. That's just what I imagine.

Emily: No, no, no, and we know that Rand was born when it was snowing.

Sally: [snort] Oh, yeah.

Emily: And Rand's birthday has recently passed.

Sally: I forgot that he has a birthday.

Emily: It's winter, although where they are – where they are, geographically, it's not actually snowing –

Sally: Yeah.

Emily: And impeding their progress. But it's winter and there's a very winter vibe throughout the rest of the book. In the next chapter there's a Nynaeve point of view – I don't know if you reviewed that one, but I glanced over it – and she talks about how as she and Moiraine and Lan are travelling along there's a very, very gross vibe to just the world in general. How it feels like something's about to happen. There's just like a sense of impending doom. And that's sort of a call-back to the vibe we got at the very beginning of the series – or the book, I guess – with Rand, who also feels like there's a sense of something's about to happen, something bad is about to happen.

Sally: mm-hmm.

Emily: And so it's interesting that we get a break here from that. Especially because what's happening with the rest of the characters is so grim. [laugh] Thom just fucking died.

Sally: [laugh] RIP.

Emily: Thom just fucking died, Mat's going off the deep end, Rand is also technically going off the deep end although he's less aware of it.

Sally: Yeah.

Emily: And Moiraine and Lat – Moiraine and *Lat*.

Sally: [laugh] Moiraine and Latin.

Emily: [laugh] Moiraine and Lan and Nynaeve are hashtag stressed.

Sally: Yeah.

Emily: And Perrin in this scene is also hashtag stressed, but it's – it's, I don't know.

Sally: Yeah. It's like – I don't know, I don't know. Because he's obviously really stressed, and wants to leave. He's like, "Elyas, why aren't we leaving?" And Elyas is like, "Shut the fuck up." Like you have – Elyas is basically like, "This is the only time you'll have to be allowed to chill, ever."

Emily: Yeah.

Sally: "Because of what's about to happen to you, so just calm down." So it's like the calm before the storm, so to speak.

Emily: Yeah, and Elyas also has a sense of that impending doom.

Sally: Yeah.

Emily: He's like – Perrin's like, "We're going so slow. I want to go back to what we were doing, the pace we were keeping before. I want to get a move on." And Elyas is like, "You need to chill because I just have a feeling that something's going to happen."

Sally: Yeah.

Emily: "And that this is what we need to be doing." Sort of his wolf senses are tingling.

Sally: Yeah.

Emily: Whatever. And Perrin doesn't understand that, doesn't care to understand that. Perrin, for all that he's involved in nature and wolves, is a very rational creature. So it bothers him that Elyas isn't able to give a logical explanation for this. Although Perrin, of course, throughout the arc of his character, is going to be more driven by instinct and reflex.

Sally: Yeah.

Emily: In the way that Elyas is here. I just totally lost whatever train of thought that was. Perrin's stressed, wants to keep going. Elyas is like, "No."

Sally: Yeah. Just like, "Take a break, my dude. It's just like a little interlude."

Emily: Yeah.

Sally: "Just like let yourself –" It's basically like a moment of blissful procrastination with the Tinkers.

Emily: Yes.

Sally: Because it's like you know you're supposed to be doing something else, but instead you're dancing.

Emily: [laugh]

Sally: And fiddling.

Emily: And Perrin talks about being stressed, but he also talks about dancing and having fun with these people.

Sally: Yes.

Emily: He talks about how he's never danced so much, and it's so fun, and he has a whole thing about how the Tinker ladies know a sexy dance –

Sally: [laugh]

Emily: It's not even that sexy, I think.

Sally: It's basically like –

Emily: It just involves some hip-swaying.

Sally: It's basically like, I don't know, it seems, it reads kind of like belly-dancing.

Emily: Yeah, a little bit.

Sally: Because there's shawls that are involved.

Emily: Yeah. The fringes.

Sally: And the music slows down a little bit, and there's lots of drums. But basically Perrin cannot handle it, and it's so funny. And everyone –

Emily: Perrin's watching it and like blushing bright red. And sort of the implication is that he's got a boner or something –

Sally: Yeah.

Emily: Because he's afraid, he – won't leave?

Sally: Yeah.

Emily: And he's actually closing his eyes?

Sally: [laugh]

Emily: He tries to turn away, and they –

Sally: Dance into his field of vision.

Emily: Come back to his point of view. And he's like, "This is terrible" and just closes his eyes. So.

Sally: It's so funny.

Emily: And Elyas makes reference to this. He's like, "I have to thank you. They're only all doing it because you're blushing so hard."

Sally: I know.

Emily: "They think it's hilarious, and it's great for me, because –"

Sally: "I'm a creepy old man."

Emily: "I'm an old dude. It takes a little more than the normal stuff to get me going."

Sally: Yeah.

Emily: Which is gross.

Sally: Which is super gross, like, "Elyas. Stop speaking."

Emily: I know, I'm like, "Elyas . . . no."

Sally: Stop speaking.

Emily: Gross.

Sally: Fucking demon. [laugh] But yeah, they basically do like this dance of veils and hips and –

Emily: Yeah.

Sally: And it's – and then they start teaching Egwene, and then Perrin's heart is going to explode. [laugh]

Emily: [laugh] First of all, that's like the purest moment.

Sally: I know.

Emily: Where they're teaching Egwene, and she's like, "This is so fun," but can't really get the hips down, and they all just collapse on top of each other.

Sally: Yeah, and start laughing.

Emily: It's very girls. Hashtag girls.

Sally: Super funny.

Emily: Girls are so pure.

Sally: I know, girls are *so* pure. This is – no, this is irrelevant, I'm not gonna say that.

Emily: What? You can.

Sally: No, it's just that, this week, reading these books that I'm reading, I learned that the gene that evolves in the human brain that allows us – that's like a prerequisite for human language is the same gene that evolves in songbirds that allows them to sing.

Emily: Oh.

Sally: Yeah, isn't that interesting?

Emily: That's really interesting. Yeah. Language and music are sort of the same.

Sally: Language and music: sort of the same. So on the subject of pastoral and the Romantics, I'm gonna fuck this up a little bit, because I don't exactly remember, but when I studied fairy tales we studied romantic fairy tales, which are very different from – romanticism being a period of literary history –

Emily: Uh-huh.

Sally: Not just like romantic love. Although there is a lot of that nonsense.

Emily: Sure.

Sally: In the fairy tales in particular. But there is a lot in those fairy tales that has a lot to do with music and how music is transcendent and the idea there is that it's music without words because instruments, non-verbal music reacts on the soul in a way that language never will. And so there's some sort of deeper connection to God, basically.

Emily: Yeah, there's a lot of music going on, not just with Perrin but with Rand and Mat are also going to be involved in music. Rand with his flute –

Sally: [laugh]

Emily: In the next interlude. And it's really interesting.

Sally: [laugh]

Emily: I don't know what's going on and why it's specifically with these boys when they're on their own.

Sally: Yeah.

Emily: Because it sort of shuts down after they all regroup and the plot gets going, but – I don't know.

Sally: I don't know. There's a lot of music going.

Emily: I guess we'll – next time we spot music, we'll –

Sally: We'll maybe do some –

Emily: Yeah.

Sally: Analysis.

Emily: Figure it out.

Sally: Going back to the sexy dancing, it's hilarious to me that of all the characters Perrin has the most awkward interactions with women.

Emily: For some reason Perrin has a lot to do with sexy dancing.

Sally: Yeah. Like. [laugh]

Emily: [laugh] He meets Faile and she's like, "I'm gonna do a sexy dance for you." And it's basically like a strip tease, is the implication.

Sally: Yeah.

Emily: And Perrin is like, "Wa-hwah."

Sally: Perrin is like, again: insta-boner.

Emily: Yeah. Eugh.

Sally: I know.

Emily: Gross.

Sally: I just don't know. Perrin is just basically all the time, like, "Why are women torturing me?" And everyone's like, "They wanna fuck you." [laugh]

Emily: [laugh]

Sally: And so I just – it's a very weird dynamic.

Emily: Yeah, he's very awkward in this scene. He's like, "What would Rand do? Rand knows how to handle women –"

Sally: Rand would have died.

Emily: Rand literally would have burst into flames on the spot.

Sally: [laugh] Yeah. Rand, ginger, definitely would not have been able to hide his blushing. Would have died.

Emily: Yeah. Mat would –

Sally: Mat would join in. What are you talking about?

Emily: Mat would be like, "This is great."

Sally: Mat is like [laugh], "My ladies. Let's dance."

Emily: [laugh] It's funny that . . . Mat has his awkward moments with women, but he's actually really confident around women, I think because unlike the other two boys, who have a more problematic relationship with women, especially women their own age –

Sally: Yeah.

Emily: Mat never has a problem with treating women like platonic just naturally.

Sally: Yeah.

Emily: Mat doesn't – Mat will look at a girl and think she's hot or whatever, but he doesn't have a problem with not pursuing it.

Sally: Yeah.

Emily: Although he's got the biggest reputation in the books for being the biggest scoundrel and the biggest –

Sally: Basically because he's the only one having frequent sex.

Emily: Yeah. Yeah. Mat sort of gets slut-shamed a lot in these books. [laugh]

Sally: [laugh] Yeah, Mat does get slut-shamed. Rand and Perrin and especially Nynaeve is like, "Fucking Mat, running around fucking everything with eyes." And we're like, "Okay, girl. Just because you and Lan won't consummate your love."

Emily: Yeah, Mat has a lot of consensual sex.

Sally: Yeah, Mat – all the kitchen maids are like, "That's my boy."

Emily: But Mat also has a lot of really normal relationships with women.

Sally: Yeah.

Emily: Especially women his own age. We talk a lot about how he and Egwene have a great relationship – sorry, I just talked too much, had to catch my breath –

Sally: It's okay.

Emily: He and Egwene have a great relationship, so it's pretty interesting that that crosses over into Mat not being bothered so much when women do actually sexy, seductive things?

Sally: Yeah.

Emily: I dunno.

Sally: Yeah, I think it's because – I don't know exactly how to put this into words – but the idea that Rand and Perrin don't really view women, especially women their own age . . . like, I think it's different when women – like I feel like Rand and Perrin – see, I'm not speaking – have a little bit of a maiden and mother thing going on with women.

Emily: Yeah, yeah.

Sally: Where it's either like "these women are my mentors" or "these women are potential sexual objects." Like they – not that they're particularly scoundrel-y, like they're not exactly players, either of them –

Emily: We should add, there's also the warrior trope.

Sally: Oh, yeah.

Emily: Because when there are women who are clearly warriors in Rand and Perrin's lives, they have no problem treating them as such, like they both have Maidens of the Spear interacting with them –

Sally: Well, Rand has kind of a –

Emily: Rand does have problems, but they do – they don't treat them as either sexual objects or as maternal.

Sally: Yeah. Yeah. So it's like, unless they're filling a specific role –

Emily: Yeah.

Sally: The only other thing these women are to Rand and Perrin is – just like sex, basically. And so it's kind of like they don't know how to interact with women as women because it's – like if you don't have a functioning relationship to a real-life woman and you're attracted to women, like I feel like you're not going to be able to work through your sexual attraction to any woman in a healthy way.

Emily: Well, it's interesting that – I think about this a lot – Perrin and Mat both have long-term relationships with one women. One women. [laugh]

Sally: One women. [laugh]

Emily: With a single woman throughout the course of the series. For Perrin it kicks off right away with Faile, and he spends a large portion of the series basically growing up in his relationship with her. Both of them enter their marriage as very immature individuals.

Sally: Mm-hmm.

Emily: And they're sort of tasked with maturing together. And a lot of their relationship is very sexual and very physical. Like the sexy dancing is part of that –

Sally: [snort]

Emily: But there's also just like lots of interludes of them wanting to have sex and wanting to go off and not be interrupted and just wanting to spend time together in a sexual way. And they reference sex together a lot. None of which is bad.

Sally: No.

Emily: It's a normal part of a new relationship. But contrast that with Mat, who, when he meets his wife-to-be, their courtship is extremely intellectual.

Sally: Mm-hmm.

Emily: Which is really interesting to me. Mat doesn't – um, um, Mat, despite his proclensity [note: this is not a real word] for looking at women and thinking of them as pretty or, sometimes saying like, "She has a pretty set of legs." Or pretty hair or whatever the fuck – when he meets Tuon it's very much, he doesn't think of her as pretty. It takes him a little bit of time to come to view her as physically attractive to him. Partly because he – she's very small and very petite and so he thinks she's younger than she is for a while, and that bothers him, but their whole relationship is built on playing chess together, which is really interesting.

Sally: Mm-hmm.

Emily: And it's just sort of a – I don't know. I don't have any – I'm not going anywhere with that. It just interests me that Perrin and Faile have young love in terms of sexual love, and Mat and Tuon have a political, intellectual romance, although they're both – Mat in particular is a very sexually healthy and fulfilled character throughout the course of the books.

Sally: No, that is very fascinating. And then there's Rand.

Emily: [makes a scared noise]

Sally: Who I don't even want to talk about because that's just like a whole –

Emily: Let's just not.

Sally: Like a whole field of land mines.

Emily: Let's just not.

Sally: [hisses]

Emily: Anyway, back to the Tinkers.

Sally: Yeah, so – yeah. [laugh] Anyway.

Emily: Speaking of Egwene and courtship.

Sally: Oh my God.

Emily: [laugh]

Sally: I cannot love this more for Egwene, the fact that she's allowed to have this summer fling with this hot Tinker boy who gives her beads and is like, "Fucking dance with me. You're gorgeous and I'm obsessed with you."

Emily: Yeah, and it's really interesting that all the men take it more serious than it is. Both – Perrin thinks it's way serious –

Sally: Yeah!

Emily: Perrin, when they're about to leave, is braced for Egwene to say, "I'm gonna stay."

Sally: Yeah.

Emily: Like he thinks she's that into Aram or whatever the fuck his name is.

Sally: [snort]

Emily: And when Egwene is like, "Nope, yep, I'm coming" and goes to tell Aram that she's leaving, Aram's basically – we don't get to hear the conversation, but the basic idea is he's like, "No, you can't go." Like.

Sally: Yeah.

Emily: "We're so into each other. I want you to marry me and have my babies, blah blah blah blah." And Egwene's just like, "No."

Sally: [simultaneously] And Egwene's just like, "Honey." [laugh]

Emily: No.

Sally: Oh, honey.

Emily: Shaking her head. Has to be rescued by Aram's grandma, who's like –

Sally: Who's like, "Get away!"

Emily: "Calm down, honey, it's fine."

Sally: "You're seventeen. And hot."

Emily: So that's really interesting to me, I don't know why.

Sally: Yeah. No, they're – [laugh]

Emily: Perrin and Aram take it way more seriously than it is, and Egwene's just like, [to the tune of "Summer Nights"], "Summer flirting! Learning to dance!"

Sally: "Learning to sexy dance."

Emily: Yep.

Sally: Ugh. The implication being that maybe she would sexy dance for Gawyn? I hate that.

Emily: [retching noise]

Sally: Ugh.

Emily: I honestly can't remember too much of Egwene and Gawyn's –

Sally: Probably because it's boring.

Emily: Consummated relationship, because they spend so much of the books apart, and when they get together it's not till like book twelve.

Sally: Good. Thank God, I have time.

Emily: yeah, you do.

Sally: Um. But yeah – it's, I feel like that is just a running theme throughout all – a lot of the male point of views. Again, except for Mat, where they're like, "God, women are so into all these men." Like, no, women are just flirting.

Emily: Yeah.

Sally: I don't know why they all think it's so serious all the time.

Emily: Yeah, Mat being the exception.

Sally: Yeah, Mat's just like, "I love flirting—" Mat speaks to a brick wall and is flirting with it.

Emily: [laugh]

Sally: That's just like who he is as a character, and it's super fun.

Emily: Mat's super flirty, and it's probably one of the reasons that he's allowed to have relationships with women that transcend sexuality.

Sally: Yeah.

Emily: Because it's like, he'll flirt with you, and if you flirt back, great. He'll flirt with you and if you don't flirt back, also great.

Sally: Yeah.

Emily: Like –

Sally: Okay, back to the point at hand. Egwene. Master flirtation.

Emily: Yeah, master flirtation. She has an interlude where she talks to – and master of being, like, she's the only one – although this is a very pastoral interlude and Elyas tells Perrin, "You need to chill," Perrin isn't very chill. The only one –

Sally: [laugh] Yeah.

Emily: The only character who we see this actually influencing is Egwene, who seems to think, like, "I'll live life as it comes."

Sally: Yeah. The only one actually having a good time is Egwene.

Emily: Yeah, and I think she says to Perrin at some point, there's a whole thing where Perrin says to Egwene, "What are you doing? We have to get going. Aren't you worried about this anymore?" And she says something like, "Well, what I believe now is that we need to take life as it comes and sort of enjoy the moment." And I'm not sure I like how that is framed, because the way she says, "That's what I believe now" is sort of like she's been influenced by the Tinkers and that she's sort of buying into their – what Perrin thinks of as sort of brain-washing.

Sally: Yeah. She's drunk their Kool-Aid.

Emily: Yeah. She's drunk the Kool-Aid. But I think that's basically how Egwene is throughout the series.

Sally: Yeah.

Emily: If there's an opportunity to enjoy herself, she'll take it.

Sally: Yeah. Egwene is such a fascinating character to me because she's like the literal embodiment of "Work hard, play hard."

Emily: Yeah.

Sally: Yeah, like, Egwene is just like [laugh], "I'm gonna study super hard, do everything." But when they're like, "We're dancing," she's like, "Fucking let's do it. Let's fucking dance."

Emily: Yeah. Like when she's like, "Oh, my boyfriend's in town, I get to make out with him whenever I like go meet him there," she does that.

Sally: Yeah.

Emily: Sorry, that's in the next book you're gonna read. Book six.

Sally: That's okay. Egwene's such a legend.

Emily: [whisper] I know.

Sally: [laugh]

Emily: [laugh]

Sally: All she wants to do is become like queen of the world and make out with her boyfriend.

Emily: Yeah, like good for her.

Sally: Honestly, I love Egwene. Um.

Emily: [simultaneously] Um.

Sally: Perrin has these, like – a really important dream sequence here, though. About wolves.

Emily: Yeah, he does. Ba'alzamon catches up to him.

Sally: Yeah.

Emily: Finally. And sort of the – he's having a dream, the wolf is there, as it has been. He's sort of begun feeling safe in his dreams again –

Sally: Mm-hmm.

Emily: Because Ba'alzamon hasn't shown up, but in this dream, Ba'alzamon does show up, sort of looks at the wolf and is like, "Oh, this is what has been hiding you."

Sally: Yeah.

Emily: Essentially. But like, "They can't protect you from me." And he burns up the wolf, and it's really sad.

Sally: Yeah, it is really sad. And he's also like, "I've dealt with this before," which is really interesting.

Emily: Yeah.

Sally: The idea that – you know, Perrin, of course is not the only wolf-man out there. But just like Ba'alzamon is like, "Oh yeah. These goddamn wolves again."

Emily: Yeah, there's – um. We're given to understand from the very beginning that wolves are at odds with the Shadow.

Sally: Mm-hmm.

Emily: They hate – uh, what is it? Darkhounds? Is that what they're called?

Sally: Oh, yeah. Yeah, yeah, yeah.

Emily: They hate Darkhounds because they're the sort of – there's an implication that they were once wolves who were turned to the Shadow and they will sacrifice an entire pack to bring down a Myrdraal, like they're just like, "Nope. We are not dealing with this." So that's sort of the same in this dream space of Tel'aran'rhiod where the wolves are able to protect Perrin but only to a certain extent.

Sally: Mm-hmm.

Emily: And I think he asks – is it, at some point in this he's like, "How am I gonna – how come I'm not safe anymore?"

Sally: Mm-hmm.

Emily: And the wolves say, "You have to accept it first. Until you come to terms with this you're still going to be at risk."

Sally: Yeah. They say something like, about full acceptance of what's going on. Um, where is it . . . "Not complete. Accept. Full heart, full mind. You still struggle. Only complete when you accept."

Emily: Isn't that the first time he speaks to the wolves?

Sally: Yeah, because he basically overhears them talking to Elyas and they're like, "'Fire Eyes. Pain. Heartfang. Death. Heartfang.'" Perrin knew what they meant. The Dark One. They were telling about his dream. Their dream." So yeah, this is like the first time, I think, that he speaks with them.

Emily: Yeah, he references how he's sort of peripherally aware of them throughout this journey with the Tinkers, and how the wolves are also – some of them are like, "Ugh. Wish we could get a move on."

Sally: Mm-hmm.

Emily: Some of them are like, "We're doing this with Elyas and if this is what he wants to do – whatever the fuck."

Sally: Yeah.

Emily: "We're ride or die, I guess."

Sally: [laugh]

Emily: Literally Hopper's like, "If Dapple's in, I'm in."

Sally: Yeah.

Emily: Ride or die as fuck.

Sally: Hopper is the true ride-or-die icon.

Emily: Yeah. [laugh] but it's interesting that this is a shared dream that they have.

Sally: Yeah.

Emily: And that's how they view it, and sort of this shared dream is the first step to Perrin being able to communicate with them. Liminal stuff.

Sally: [sings operatically] Which is neat.

Emily: Beautiful.

Sally: I am such a good singer, it's like, God. Starting a career.

Emily: So we've got Perrin's relationship with wolves, ongoing stress of the series . . .

Sally: Stressed.

Emily: Yeah. Um, Perrin's relationship with women, in this chapter, and also Perrin's relationship with violence as he continues to struggle with the Way of the Lea.

Sally: oh, yeah, and they say something really interesting at the beginning of this chapter, just on the subject of what we were talking about last week with them being infantilized.

Emily: Mm-hmm.

Sally: [flipping pages] Oh, where is it? It was – Perrin says something like, “It wasn’t condescension” or whatever.

Emily: Yeah, about how Elyas –

Sally: Yeah.

Emily: Elyas is also uncomfortable with – sort of with, just, being with them.

Sally: Uh-huh.

Emily: I think sort of because they’re so at odds in their belief system. And yeah. He says –

Sally: Yeah. He says, “Elyas was certainly no more comfortable with their Way of the Leaf than they were with him. His mouth wore a permanent twist when he was around the Tuatha’an. It was not quite condescension and certainly not contempt, but looked as though he would rather be anywhere else than where he was. Almost anywhere else.” So it’s like – but it kind of is condescension.

Emily: yes.

Sally: Maybe not from Elyas – meh, probably still from Elyas.

Emily: Yeah.

Sally: But definitely from Perrin. Both condescension and contempt. So.

Emily: Yeah, Perrin’s so bothered by it. And like the Tuatha’an have a bad habit of, when they’re around perrin and they see his axe or whatever, they’re like, “Oh.”

Sally: I know they’re like –

Emily: “Poor baby.”

Sally: They have a whole –

Emily: The grandma’s like, “This could fit you much better” about the –

Sally: About his cloak?

Emily: Yeah, without the axe involved. And Perrin doesn’t like that. Which, yeah, that would probably annoy anyone.

Sally: But Perrin starts to wear his cloak pushed behind his axe –

Emily: Yeah.

Sally: Like a fucking petulant piece of shit.

Emily: Yeah, he’s like, “Look at my axe, I’m not giving it up, you fuckers.”

Sally: Yeah, and they’re all like – basically everyone is like, “Sure Jan.”

Emily: He – and, what bothers him – he’s talking to Elyas and he’s like, “I really want to get a move on because we’re not safe with the Tinkers. If someone – if the Myrddraal or anyone else catches up with us, we’re goners, because they can’t help.”

Sally: Yeah.

Emily: And he also talks about – he sort of makes reference to, I don't know if he makes this reference or if I'm making it up, but there's sort of this implication of Perrin thinking along the lines of, "If everyone were like this, then there'd be nothing to stand against the Shadow."

Sally: Mm. Yeah.

Emily: And that really bothers him? And that's sort of why he's so bothered by the Tinkers. Which really annoys me, because it's like – for Perrin being a rational creature, he's not viewing this very rationally. Like – Perrin. There's a very incredibly small minority of people who aren't going to fight back against the Dark One. And you're like, acting as though they're going to convert the entire world. And like – like –

Sally: Yeah.

Emily: Like, yeah, it would suck if everyone in the entire world was into non-violence because yeah, then there'd be nothing.

Sally: Yeah, but it's like, that's not the reality?

Emily: Yeah, that's not the reality you live in. Perrin just has a hard time with looking at other people's practices and not letting them totally influence his.

Sally: Yeah. No, and it's like – along those lines, at the end of this chapter, they're leaving and Elyas is like, "We're leaving immediately." And the people are like, "No, we need to throw you a feast and say goodbye. That's how we say goodbye to people," and Elyas is like, "We don't have time." But still they run around and wake everybody up –

Emily: Yeah.

Sally: And they all get hugged like a million times which is super tender and then they have this ceremony at the end where the Tinkers say something and Elyas replies very formally with like the correct response.

Emily: Yeah. Ceremony.

Sally: Yeah. Thank you, I couldn't – the word's right here on the page, I didn't even think . . .

Emily: [laugh]

Sally: And after – everyone is like, "Oh, that was weird." And Egwene and Perrin are like, "That was weird." And Elyas is like, "So I don't believe in their fool song," he growled. "No need to make them feel bad by messing up their ceremony, was there?" So again, not the most respectful way to do it, but at least he's like, "okay, the least I can do for their hospitality is respect their ceremonies and respect their lives." And Perrin is like, "Meh ne ne neh they don't respect me," and it's like, "Fuck off, Perrin."

Emily: Calm down.

Sally: You're so dramatic. I'm sorry they're all sighing at your axe.

Emily: I know, they're not doing anything.

Sally: They're not doing anything. They're just passive-aggressively being like [sigh].

Emily: [laugh] Yeah, they are. There's this whole passive-aggressive war going on –

Sally: [laugh] Yeah.

Emily: About Perrin's dumb axe.

Sally: I know.

Emily: Who cares?

Sally: And it's honestly really funny.

Emily: It's super funny.

Sally: Yeah.

Emily: And they're like – Perrin's like, "Okay, well, eat this, fuckers."

Sally: Yeah.

Emily: And they're like, "You know what this means – we've gotta bring out the sexy dancers."

Sally: Yeah, they're like –

Emily: "If he's got a boner he can't do fucking anything."

Sally: [laugh] This plot against Perrin – this plot to give Perrin a boner. [laugh]

Emily: [laugh] God.

Sally: I love the sexy dancing so much.

Emily: It's so funny.

Sally: It's SO funny. The fact that they're just like, "We're gonna fuck with Perrin."

Emily: [laugh]

Sally: It makes me think of Charlie's Angels, honestly. Cause like – kay, I will believe this until I die –

Emily: Sure.

Sally: That Charlie's Angels is a) a masterpiece, but also, b) a masterpiece for the specific reason that it plays with the trope of women doing sexy things and men not being able to control themselves and therefore Charlie's Angels are able to save the world.

Emily: Sure.

Sally: It's super hilarious.

Emily: There's that scene with Drew Barrymore in the racecar, where she's sexy talking –

Sally: Yeah.

Emily: To the racecar driver so Lucy Liu can do something to the car –

Sally: Yeah.

Emily: I can't remember what's going on.

Sally: And she licks the steering wheel.

Emily: Yeah, it's so weird.

Sally: It's so weird.

Emily: But so funny.

Sally: [laugh] The guy is just like – [breathless noise of confusion]

Emily: The guy can't move.

Sally: Yeah.

Emily: Can't speak. Can't breathe.

Sally: Yeah, and so it just plays with that, which I love, and that's basically what happens here. They're just like, "Perrin, we're gonna dance and ruin your pants."

Emily: [laugh]

Sally: [laugh]

Emily: Ugh.

Sally: Gross. Sorry. I went there, and I shouldn't have.

Emily: Um. No, but yeah.

Sally: So stop this podcast and watch Charlie's Angels, that's your suggestion for the week.

Emily: Aaah.

Sally: One and two. Everyone hates two, but I love two. It's so good.

Emily: I don't see the problem with two.

Sally: Well everyone's like, "it's a sequel; it's not as good." Of course it's not as good as the first one, but –

Emily: They did get rid of Bill Murray, which I'm on board with.

Sally: Yeah, and they replaced him with Bernie Mac, who's a cutie.

Emily: Bernie Mac's great.

Sally: Yeah.

Emily: Way better than Bill Murray.

Sally: So watch Charlie's Angels 1 and Charlie's Angels 2: Full Throttle.

Emily: Hell yeah.

Sally: Stop this podcast. K, moving on.

Emily: I think that's it, basically. I don't know. I feel like we were a little – meh.

Sally: This one's a little bit all over the place, and for that I apologize.

Emily: We're always a little all over the place.

Sally: Well, yeah, but this chapter is also a little all over the place?

Emily: It's a montage, so there's just like a lot of underlying threads going on.

Sally: Yeah.

Emily: And I think we addressed all of them, so –

Sally: Yeah, we did.

Emily: Hey.

Sally: [sings] Hey.

Emily: High-five.

Sally: High-five.

Emily: That was a low-five, actually.

Sally: That was a – just like a mid-level five.

Emily: Okay. [laugh]

Sally: A table – a hip-height five.

Emily: So anyway.

Sally: So [sings] that's the tea.

Emily: Going forward, sticking with Perrin and Egwene, I think when we – for a few more episodes, and then we'll hit Rand and Mat for a few more episodes, then maybe bounce back to Perrin and Egwene and Nynaeve, like the rescue sequence?

Sally: Yeah.

Emily: And then bring us back to Caemlyn.

Sally: And hopefully we'll get to Caemlyn finally.

Emily: Yeah, God, ugh.

Sally: This is a very long sequence in the book, and I don't like it.

Emily: Uh –

Sally: But.

Emily: In the nearer future, next episode is going to be a little different because we are going out of town for a mini-vacation and probably won't have time to record or edit or anything.

Sally: Yeah.

Emily: So we're going to post something, still, but it's going to be shorter, weirder –

Sally: Very weird.

Emily: Just to tide you over.

Sally: Just so you can have our beautiful voices in your earbuds.

Emily: Till next week.

Sally: Till next week, exactly.

Emily: Um, our big announcement is that we now have a Patreon account.

Sally: [gasp]

Emily: We're going to link it up to our Podomatic account, so you should be able to get there with a click, but basically it's going to be [patreon.com/everybodyhatesrand](https://patreon.com/everybodyhatesrand) or whatever the fuck.

Sally: Yeah.

Emily: The way Patreon works is if you agree to give us a certain amount of money per month, then you get access to tiers of extra content. So the way we've worked it out is if you pay us a dollar a month, we'll let you have our blooper reel as well as the blog that I am writing as I painfully slowly reread the last three books of the series. I'm just barely starting the Gathering Storm and it's going to go really slow, but not in a bad way, I hope? Because there's a lot to talk about in these last books.

Sally: K. Moving on.

Emily: Second tier, for three dollars a month, I think it is, we are going to – [laugh]

Sally: This one's my favorite. [laugh]

Emily: Sally just read the first book of the Outlander series. Spoiler: She hated it.

Sally: Yeah.

Emily: And she basically, she basically recapped the entire thing to me as she went.

Sally: [laugh]

Emily: So in a way I hate it too.

Sally: [laugh]

Emily: But we're going to watch the series on Starz and record our reaction. Uh, I think our original idea was a vlog, but I think actually it's just going to be basically a podcast still. I've been looking at other podcasts like the Flop House –

Sally: Mmm.

Emily: Where basically they just review bad movies. It's going to be similar to that, I think.

Sally: Okay. Then we don't have to do any video stuff.

Emily: Yeah, I mean, I'm already bad enough at editing audio that I don't really want to get into the realm of video. That's a little too much for me. Um, and our last [laugh]

Sally: [laugh]

Emily: Our last tier, for five dollars a month – is it just my sign-off?

Sally: Yeah, you get all – obviously with every, like if you do the second tier you're also going to get what's on the first tier, so the final tier you get, um –

Emily: All of that.

Sally: All of that, and –

Emily: You'll also get to hear my sign-offs.

Sally: Yeah. Emily's – you get access to Emily's childhood trauma.

Emily: Yeah, after we stop recording this I will do my sign-off and that'll just be posted. Also, I think – I couldn't figure out how to do this, but if you sign up for the five dollars a month, we are [laugh] just for the first time going to send you – if you give us your address, we're going to send you a copy of a Wheel of Time book with –

Sally: Stuff in it.

Emily: With whatever the hell we want to put in there. Our notes, our drawings.

Sally: [simultaneously] Drawings.

Emily: Origami?

Sally: Sticky notes.

Emily: Stickers.

Sally: Yeah – oh my god, I love stickers. I'm going to put a – redact it, so that Rand's name is crossed out in every page that it –

Emily: Christ.

Sally: I'm gonna make, like, found poems on the pages. They're going to be super cool.

Emily: Yeah.

Sally: So if you sign up for the five dollars a month you will get our blooper reel, access to Emily's very good blog, our Outlander podcast –

Emily: Thing.

Sally: Which will probably then go into something else when we finish Outlander. Probably Fullmetal Alchemist, who are we kidding.

Emily: Yeah.

Sally: And you will get Emily's sign-offs. Access to her childhood trauma. And, one time, you will get a book full of our Wheel of Time commentary, drawings, stickers, scrapbooking, found poems. Thoughts, prayers, hopes, dreams. [pause] And regrets.

Emily: [laugh]

Sally: [laugh]

Emily: Copy.

Sally: That's what you will get. And you will be supporting us in our effort to buy some really nice microphones.

Emily: Yeah, if – once we get up to two hundred dollars a month, total, we're going to buy nice microphones so that our audio quality isn't shitty.

Sally: Yeah. So, thank you for listening thus far, with our audio quality.

Emily: Yeah! And if you don't send us money, that's okay.

Sally: We're still going to love you.

Emily: Yeah, we understand. We are very poor. We understand if you are poor.

Sally: Super poor.

Emily: But if you support content creators, consider supporting us.

Sally: Consider supporting us. If you like what we do, considering tossing us some –

Emily: Letting us do more.

Sally: Yeah, letting us do more, because we really like it. I like doing this more than other things that I do. So I'd like –

Emily: Yeah, sure.

Sally: I'd love to do more of it. And make it better for you so you don't have to listen to me eating Twix bars on the microphone.

Emily: [snort]

Sally: I could maybe not do that and it would probably be a better listening experience for you. [laugh]

Emily: [laugh]

Sally: But, if you can –

Emily: Or, if you're into that, really listen to her eating Twix.

Sally: Or if you're into that, just let us know and we'll create a new Patreon tier of me just eating Twix bars.

Emily: After this I have to tell you what I learned about Vore Girl.

Sally: Mmmm, I don't want to hear it. [laugh]

Emily: [laugh] It's so bad.

Sally: Prayers.

Emily: Okay.

Sally: Speaking of thoughts and prayers, patron will then go to therapy for what Emily's about to tell me. [laugh]

Emily: Oh, yeah. Yeah. Other than Patreon, you can visit us at our normal social media sites – I don't know how obvious it is, but I do all the editing and Sally does all the social media, that's why there's so much affection to be found on Twitter and Tumblr.

Sally: I love you guys.

Emily: Okay, Sally loves you.

Sally: Yeah, so I hope that they're good. I hope you like our socials. We're most active on Tumblr. Sorry, I'm trying to do more on Twitter and Instagram these last few weeks.

Emily: Yeah, Tumblr is just everybodyhatesrand –

Sally: Dot tumblr dot com.

Emily: Twitter is HER underscore Podcast. Our website is everybodyhatesrand dot wordpress dot com.

Sally: It is EHRpodcast dot wordpress dot com.

Emily: I'm sorry. [laugh] Hoo.

Sally: [laugh] You can go to everybodyhatesrand dot wordpress dot com, I don't know what you'll get.

Emily: God.

Sally: Probably Google will be like, "Schwat?"

Emily: Um, and gmail is [everybodyhatesrand@gmail.com](mailto:everybodyhatesrand@gmail.com).

Sally: Mm-hmm.

Emily: And that's it, I think.

Sally: That's it.

Emily: Next week: weird. Week after that –

Sally: Next week: super weird. [laugh]

Emily: Brace yourselves.

Sally: Brace yourselves. After that –

Emily: Wish us luck as we travel.

Sally: Yeah. [sing] We're going on an adventure.

Emily: We are going specifically to visit the restaurant of our friendship: Nando's.

Sally: [whisper] Nando's.

Emily: We love Nando's.

Sally: We love Nando's, it's where we –

Emily: Love a cheeky Nando's.

Sally: Ah, we do love a cheeky Nando's with the lads.

Emily: So excited to eat an entire chicken. With peri-peri sauce.

Sally: Light of my life. Fire of my loins. Fancy a cheeky Nando's?

Emily: Yes.

Sally: [laugh]

Emily: Anyway. Sign us off, Sally.

Sally: Oh. Now I want to do one that's Nando's themed.

Emily: [laugh]

Sally: [laugh] Emily and I's first experience at a Nando's – this is also Shakespeare-themed – was after seeing *As You Like It* at the Globe, and then after each of us spending probably collectively a hundred and fifty dollars at the Globe bookstore on just fucking nonsense –

Emily: I bought a manga version of *Hamlet*.

Sally: [laugh] Where *Hamlet* is a white-haired anime boy.

Emily: It's my most treasured possession. [laugh]

Sally: It's a very good possession. But after that we went to the Nando's, and nobody had any idea what was going on.

Emily: IT's a weird format.

Sally: It's a really weird format. But we sat down and the waitere was like, "Where are you guys from?" And this girl [laugh] in our group was like, "We're from America???" And he was like, "Okay. As if I couldn't tell." But anyways, it was a lovely experience, and also [laugh] was it Christine who was like, "Where's the salt?" And it was like these weird little eggs – this is not very funny.

Emily: [laugh]

Sally: This is not very funny.

Emily: It was just – someone wanted to know where the salt was.

Sally: Yeah, and there were these weird eggs, and I was like . . . No! What happened was Emily pointed at the egg, she's like, "What's this egg?"

Emily: [laugh]

Sally: This is not a very funny sign-off. Um. This was like three days before I fell down the stairs at the V&A museum, and Emily laughed and a security guard like poked his head around the corner like, "You good?" And I was like, "Yeah, fam, I'm fine." So.

Emily: Have a great week.

Sally: I love you!