

## Episode 14 – “The Butt Flag”

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Run Time: 54 Minutes

EMILY, laughing: We’re still sick

SALLY: Still sick

EMILY: Trailing off a little bit. Hopefully

SALLY: HOPEFULLY

EMILY: I mean, I’m improving. Sort of. My voice sounds better

SALLY: Your voice sounds leaps and bounds better

EMILY: Thanks

SALLY: It’s back to its velvety goodness

EMILY: Ewwww

SALLY: [laughs]

EMILY: [laughs] I don’t think anyone would describe my voice as ‘velvety’

SALLY: Who does have a velvety voice, though? Who would I pin that on?

EMILY: Ummmm. Morgan Freeman

SALLY: I was gonna say Mark Matheson

EMILY: He does have a velvety voice

SALLY: Nobody knows who he is though

EMILY: Less well known, though, yeah

SALLY: [laughs]

EMILY: [laughing] Less well known, an old English professor of ours who can recite, I’m pretty sure, [high voice] *all of Shakespeare*? Off the top of his head

SALLY: Yeah, it’s really impressive

EMILY: It’s really...yeah. Impressive is one word for it

SALLY: I would love to be at that point in my life

EMILY: I would, too! I was always like, “Damn.” He one time was like [wistfully], “Don’t you just, don’t you, when you’re lying in bed, trying to fall asleep, and you can’t fall asleep, sometimes just recite Shakespeare to yourself?” And we’re like:

BOTH: “No.”

EMILY: Sally watched YouTube videos, apparently

SALLY: YouTube videos. I’ve watched the Olympics.

EMILY: Wow

SALLY: Yeah. I had a particularly bad episode of insomnia mid-February when the Olympics were on and I watched *so much* figure skating...I did not, however, recite Shakespeare to myself, so it feels like I’m wasting my life. I’m going to get another copy, or just ship my copy of Shakespeare’s collected works to myself, and then memorize Shakespeare

EMILY: Ooooh

SALLY: 2018 insomnia goals

EMILY: What’s our book news this week? Is it what we skipped last week?

SALLY: Yeah! We can talk about that

EMILY: Yeah, let’s

SALLY: Let me just pull it up

EMILY: It’s really interesting

SALLY: Oooon my Pocket. Here’s a shout out to the app Pocket, which lets you save articles that you want to read at a later date

EMILY: Don’t give them free advertising

SALLY: Oh, but it’s a good app...Brent [laughs]

EMILY: [laughs] Sally has, right now, a vocal tick of saying “It’s a good blank, Brent,” off that viral tweet “They’re good dogs, Brent.”

SALLY: [laughs]

EMILY: She said that like nine times in DC

SALLY: Because there are good things out there, Brent

[both laugh]

EMILY: It just – now I know I’m gonna start saying it

SALLY: Sorry

EMILY: [signs]

SALLY: Okay. In the world of book news, Tor.com, well, Tor the publisher, but it was – ‘kay, it’s confusing ‘cause it’s like Tor.com is where they have their –

EMILY: The book publisher’s website, where they do blogs and newsletters and stuff like that

SALLY: Yeah. But Tor publishing, who infamously published the series that we’re talking about, *Wheel of Time*

EMILY: *Wheel of Time*, amongst other, yeah

SALLY: A lot of other sci-fi/fantasy stuff. Ummmm innnn Maaaaaay, I believe, in celebration of Pride month, which begins in June, they are releasing an ebook bundle, is what they’re calling it, of four ebooks that feature LGBT characters. One of them Emily has read, *The Black Tides of Heaven*

EMILY: Highly recommend. It’s excellent

SALLY: [whispers] talk about it

EMILY: Oh, well

SALLY: If you want to

EMILY: Sure. It’s a novella, actually, and it is one of two novellas that go together that were released simultaneously, and they’re each told from the point of view, sort of, of a set of twins. One of a set of twins. And it’s a really cool fantasy world, kind of based on – with Eastern Asia influences, as opposed to a lot of fantasy, as we’ve talked about, is very Western based. And it does a lot of really cool thing with gender. All the characters in the story are referred to as they/them until explicitly stated otherwise. All the children in this world basically get to decide their own gender, and then they have a confirmation ceremony if they choose, and corresponding surgeries kind of. Our narrator eventually identifies as he, but he talks in such a way that – he talks about he being more right than she, but still not necessarily the same, so basically he’s sort of gender queer, which is really interesting and he is romantically involved with a trans dude. It’s really great

SALLY: Hell yeah

EMILY: Yeah

SALLY: Fuck yeah

EMILY: And it’s just got a really cool magic system, and it’s really interesting. I like it. I can’t wait to read the next one, because it’s about his twin sister and she goes monster hunting. And I’m into that

SALLY: You know I love monsters, although do they deserve to be hunted?

EMILY: Well, that’s the question!

SALLY: Question mark

EMILY: I don't know if they're gonna be hunted or if she's gonna befriend them

SALLY: We should all – befriend your local monster

EMILY: O-kay. Put that on a tee shirt

SALLY: [laughs]

EMILY: Sally Goodger would wear that everyday

SALLY: I would. But the other – but, yeah it is four *tor.com* novellas, excuse me, they are not novels, they are all novellas. And at least one of them – I read the summaries for these at work last week, but I have totally forgotten most of it

EMILY: Sorry

SALLY: That's okay. But at least one of them features another person of color in, I believe, a kind of afro...um African based

EMILY: Afrocentric?

SALLY: Yes, thank you. Could not think of that world. Afrocentric

EMILY: That's okay

SALLY: One of the ebooks, I believe, is Afrocentric. Another one has lesbians

EMILY: Hell yeah

SALLY: If I'm recalling correctly, and it just seems really exciting. And the essay – the ebook compilation – the ebook *bundle*. I keep wanting to call it a compilation for unknown reasons

EMILY: I mean, it is a compilation, so

SALLY: The ebook bundle is edited by a queer man, whose name is Carl Engle-Laird, and in this announcement he just wrote a really beautiful – it's not really an essay just a press release kind of. It's just really wonderful. It talks about what it's like to grow up queer without having queer representation, and he talks about that. The first line of it is, "I grew up not knowing I was starving." And it's just a really beautiful –

EMILY: Oh, wow

SALLY: Yeah, it's just a really beautiful couple of paragraphs to frame what proves to be a really exciting collection. Really exciting that Tor is doing it, especially, you know, Pride month. Last year on Pride they canceled *Sense8*, so what's the point in being alive

EMILY: Yeah, fuck

SALLY: That type of homophonic nonsense

EMILY: Fuck gays was that message

SALLY: Yeah

EMILY: Fuck you, Netflix. [laughing] I canceled my Netflix subscription

SALLY: [laughing] I remember that. Emily, out of spite, canceled her Netflix subscription, which was so iconic. I was like, “Good for you. Fucking live your best life.”

EMILY: And then they were like, “Fine, we’ll do a finale.” And I restarted my Netflix subscription

SALLY: Has that come out, yet?

EMILY: No

SALLY: Okay. I was like –

EMILY: Believe me, if it had come out, you would know

SALLY: Yeah, *Sense8* is the best show ever made. I’m *soo* upset that they canceled it

EMILY: Stop this podcast and watch *Sense8* [laughs]

SALLY: YEEEEEEEEEAH

EMILY: Op

SALLY: I can’t believe you stole out of my own mouth –

EMILY: Look at that [laughs]

SALLY: I ... I have words to say about my volume, which we’ll discuss in my sign off

EMILY: Okay [laughs] okay

SALLY: But yeah, stop this podcast and watch *Sense8*. We should do another podcast where we talk about *Sense8*

EMILY: We can do *Sense8* after *Outlander*

SALLY: UGH as a fucking break

EMILY: Because we’re gonna bitch about *Outlander* for, you know, however long it takes us to watch *Outlander*. Maybe we’ll only get through one season and then we’ll switch to something else

SALLY: I don’t think we should watch the whole show. I think we should just [high voice] watch the first season. I don’t know if I could watch all of *Outlander*

EMILY: Ugh

SALLY: But anyway, it's just really exciting so take a look at it. It's called *In Our Own Worlds*, which is super – which is a great title, because we always talk about being in our own words, but particularly is approaching queerness in fantasy, so in our own *worlds*. Super lit. Super wonderful. I'll post this up on our socials so you can read what Carl wrote. It's very lovely, and I'm just super excited about it. Queer representation. Dab.

EMILY: Hell yeah

SALLY: Hell yeah! That's book news

EMILY: Theme song

[THEME SONG – “Tubthumping” by Chumbawama]

EMILY: Hi! Welcome to Everybody Hates Rand your *Wheel of Time* podcast where we talk about lots of things other than *The Wheel of Time*, including furies?

SALLY: Yes

EMILY: Today, Romantic poetry. Actually, we talked about that last time, too, I think.

SALLY: Umm, we've talked about it before

EMILY: A couple of times ago

SALLY: We talked about pastoralism, so we talked about the Romantics

EMILY: Oh, yeah

SALLY: I'll always find a way to talk about the Romantics. I fucking love those babies

EMILY: Yeah, those cuties

SALLY: Fucking lunatics

EMILY: We'll talk about other stuff, too. This is Emily Juchau speaking. You may recognize my [laughs] non-sick voice

SALLY: Her velvety voice is baaaack

EMILY: [deep voice] stop calling it that

SALLY: [laughs] Um, and I'm Sally Goodger

EMILY: And, today we're going to be talking about Perrin and Egwene, still. Sorry, if you don't like that. If you'd rather we get to Rand and Mat. Spoiler alert for the entire series basically, up until the last book. We tend to talk about things as they are represented in the entire series rather than just that moment

SALLY: Yeah, because we're really into a holistic approach, meaning we talk about not only all of *Wheel of Time*, but anything we want to talk about [laughs]

EMILY: That's how podcasts work isn't it?

SALLY: I know. I just think that some people are like –

EMILY: It's my podcast. Get your own if you want to talk about just *Wheel of Time*

SALLY: Yeah, because I think there's a lot of interesting connections, and so that's what we talk about [pops lips]

EMILY: Yeah, there are.

SALLY: [whispers, very, very softly] Ozymandias, King of Kings

EMILY: OKAY, we're getting to that. Sally just flicked her tongue at me like a snake, [laughs] and it was so creepy. Where we left off last time, we had sort of trailed off talking about how Perrin was going to mercy kill Egwene and it was [laughs] really troubling for a lot of reasons

SALLY: [making grossed out, skin crawly noises]

EMILY: But we're kind of gonna bounce back to that chapter, immediately following their flight from the ravens when they've stopped to camp, and they are chilled out a little bit because their in the *stedding*. Which is a place that the Dark One's servants, shall we call them, are not going to enter. A lot like Shadar Logoth, but nine million times less creepy and cursed, so... Yes?

SALLY: [laughs] Do we ever get an explanation of what is going on with the *steddings*, that they don't – they have this A) Aes Sedai can't use their magic there, the Dark Ones don't go there?

EMILY: Ummmm...no.

SALLY: *Interesting*

EMILY: We don't ever have a – it just is part of this world

SALLY: Huh

EMILY: And I think earlier in that chapter, I think I'd have to look at the line, I think Elyas says that *stedding* make the Ogier, not Ogier make the *stedding*. So it's not that Ogier are manufacturing these places into the world. In fact, the *stedding* were one of the only sources of sanctuary and stability during the Breaking of the World, so clearly they existed before that and through it and after it

SALLY: [very softly] Interesting

EMILY: There's a lot of really interesting things about them. It's really interesting to me that the Ogier can't be away from them for too long before basically getting sick and dying, and that was a major cause – that was one of the major things that was killing Ogier during the Breaking of the World, was that the *stedding* were no longer in the same places that they used to be. Also, they function as basically sanctuary places, but they're also, like, they cut off the magic so the people who use magic, which is a lot of our main cast of characters, aren't comfortable being there for too long. So that sort of eliminates the idea that – like, I don't know, you know when you're playing a video game and you get to a safe spot, and you're just like, "I'm just gonna stick here and do side quests for however long, and do nothing else basically." That sort of eliminates that in-book possibility

SALLY: Yeah

EMILY: But I don't know

SALLY: Speaking of video games, I think this term applies. I should maybe think through it a little bit more, but it's not just in video games, but in game theory there's something called a magic circle

EMILY: Ooh

SALLY: So the idea behind that is when you're playing any type of game the rules are pretty arbitrary, but they're so important when you occupy that certain space where the game is. And this also applies to physical spaces. The rules of a classroom are very different, just the rules and the logic that govern a classroom or even govern a workplace are very different to, like, the world at large outside of that circle. And so it's called a magic circle because different types of logic begin to impact how people act. That was a great sentence: impact how people act

EMILY: [laughs]

SALLY: And so I think the *stedding* would function that way in a weird way. I don't know. There's something really interesting theoretically about – and I don't know why I always go to theory. It's just who I am as a person. Coded. Just about a place where things don't function normally. It's very weird and very interesting

EMILY: To me they're like...I mean, they function in a lot of ways theoretically, but I think they're one of those really great examples of Robert Jordan's capacity for world building, because when you're in the middle of *The Eye of the World*, and it's so *Lord of the Rings* heavy and you can start to think, "Oh, this is all just such a trope," then you get to something as weird and kind of unique, although still based in mythology and real world stuff, as the *stedding*, and it's, I don't know, just woven so neatly into this world that I hardly ever think about the *stedding* as a weird thing. Until you said something about it I was like, "Oh, I've never thought about how there's never an explanation given for them or anything like that. They're just part of the world.

SALLY: Yeah, I just think they're super weird. Often, in fantasy or in fairy tale you will find another type of magic circle

EMILY: Yeah

SALLY: This other type of place where magic doesn't work, or things don't operate normally. So it's just a really interesting take on that archetype. I would suggest that it is an archetype of sorts. And super interesting that they have moved around, and that they're – they're just really cool and really interesting, and the fact that an explanation isn't given for them is also really neat. Adds to depth. And I think I've talked about this on this podcast before, and I also don't really know if it applies here, but the idea of – in fantasy you want to world build, and so you have what is called the reality effect. I think I've talked about this before. Where you want it to appear deep, and there's a lot of things that are happening. And then you have something called broken references – or at least that's how my professor referred to them – these things that are offered up and no explanation is given. And I think broken references would be a little bit more in passing, but it is just interesting to have things that aren't offered an explanation for it. And I actually, this is so interesting. But I was reviewing immersive fantasy, that Farah Mendelsohn talks about in her book, *The Rhetorics of Fantasy*, and one thing she says about the immersive fantasy is, "Our," – meaning the reader – "cognitive estrangement is both entire and negated." And so I think you and I have



just experienced both ends of that. Entire and negated. When I read the *stedding* I was like, “This feels so weird,” because I don’t know what this is. I don’t know what’s going on, and so that is my entire estrangement from it, and no explanation is offered throughout that. But your estrangement from it is totally negated because you didn’t think of it as weird, because you experience it through these character’s eyes. Because the idea behind immersive fantasy is basically that you’re sitting on the shoulder of the narrator. With Portal-Quest, you’re a little bit more inside that narrator

EMILY: Behind their eyes

SALLY: Yeah, but in immersive fantasy you’re sitting on their shoulder seeing what they’re seeing, so everything is strange to you, but no explanation is really offered. Nobody sits down and is like – well sometimes they do – but not to the extent that it is in other types of fantasy, particularly the Portal Quest. So, yeah. [kind of garbled] Cognitive estrangement... Yep! That was right. Cognitive estrangement is both entire and negated. The *stedding*.

EMILY: In-ter-es-ting

SALLY: Yeah

EMILY: Okay, well that sort of brings us, speaking of immersive fantasy and stuff, our sort of next moment of immersive fantasy, in contrast to the *stedding* as sort of this natural sanctuary and part of this world, our characters end up dining

SALLY: [begins to laugh]

EMILY: in front of [laughs] what seems to be a fallen statue of King Artur Hawkwing, and it’s kind of weird because Egwene is like, “That looks like an eyeball” and Perrin’s like, “No,” and then he’s like, “Wait that is an eyeball.”

SALLY: But it’s like HUGE

EMILY: Horrifying

SALLY: It’s a big statue

EMILY: It’s sort of fallen and become part of this landscape. Throughout the rest of this chapter, they’ll be like hiding behind different parts of it. I think when they get caught by the Whitecloaks they’re in Artur Hawkwing’s hand. Stuff like that

SALLY: That’s very...symbolic

EMILY: Of course it’s very symbolic

SALLY: [laughs]

EMILY: And Perrin calls attention to it. He’s like, “Oh, there’s some weird metaphor here.”

SALLY: Yeah, that we’re being held in Artur Hawkwing’s hand

EMILY: Yeah, and, like, how he dispensed justice and shit like that. But this sort of provides Robert Jordan the opportunity – I shouldn’t say provides, he created the opportunity here

SALLY: [laughs]

EMILY: [laughing] He didn't just stumble upon

SALLY: Aren't we all just stumbling along through our own stories?

EMILY: He created the opportunity here to talk about Artur Hawkwing, who is a major part of this world's history between the Breaking of the World, which was sort of our last world bending, cataclysmic event, that sort of re – put the historical clock on zero again, you know? Reset time. Artur Hawkwing fell in the middle of that somewhere, and he's our very Alexander the Great figure, and we talk a little about that here. I don't know. Do you want me to talk more about him as a historical figure? I don't know what you wanna...? Jump in

SALLY: Ummm, so my notes on this statue arreeeee....dual in nature. So first, again, following the line of immersive fantasy, another thing – I actually, like, reread this essay because that's a thing that you're supposed to do is, like, have text to back up the shit that you're saying.

EMILY: You re-read that portion

SALLY: I re-read that portion, which is the introduction, which is just a really great synopsis of what she talks about throughout the rest of the book, [whispers] the way that first chapters often function in academic books. [Back to full-volume, that weirdo] So I don't know what you're experience of reading this moment is, but we are, what?

EMILY: Halfway through about

SALLY: A little over halfway through, four hundred fifty something pages into this book. That's a long time to be reading in a long book that's small print, very dense, a lot of things are happening, and we're at a point that – we just ending a very exhausting scene, where they're being chased by ravens. So it's very exhausting, and you just want a piece of – you just want a breath. You want one of those rest periods that we've talked about, but you get instead is another ruin. And this has been happening so much throughout this book, and it's one of the things that's interesting, but I got here and I was like, "Cool. Instead of getting this rest period that I want, I'm gonna have to listen to another history lesson about this world that I'm already super overwhelmed. I'm taking it in slowly, the way that immersive fantasy is meant to be taken in, but it's, like, I can't believe I'm gonna have to do this again." No matter how interesting it is, this is such an exhausting thing to be happening at this moment, which is interesting because it's one of the things that Farah Mendelsohn says. She says, "A successful immersive fantasy consciously negates the sense of wonder in favor of atmosphere of ennui." Ennui? Is that how you say that word?

EMILY: Yeah

SALLY: It's French, who the fuck knows?

EMILY: [laughs]

SALLY: [laughs] There are like nineteen vowels

EMILY: That's the spirit

SALLY: I took French for five years in high school and two years in college, sooo. I was French club president. Um, so ennui meaning boredom or exhaustion or just so over it, basically. Which was my exact experience of reading this passage

EMILY: Yeah, whoa. Eerie

SALLY: So just a really well done moment of immersive fantasy on Robert Jordan's part, and I also think, structurally it's very important, because, like you mentioned, Artur Hawkwing is this *huge* incredible figure in their history. And we're also at a very significant turning point for the book. We've not yet gone through Mat and – I almost said Mat and Perrin – Mat and Rand's section of this chap – [really stalled and choppy] Mat and Rand's....Jesus. Mat and Rand's *portion* of this *section* of the book

EMILY: Well, physically in the book we're just about to get into it

SALLY: Yeah, we're just about to get into it, but important things are happening with them, and that will then get us up to where they are with Perrin and Egwene, but in the timeline we are structurally at what becomes a huge turning point. Because things are about to get *ser-i-ous*?

EMILY: Mmhmmm

SALLY: Like, it's been serious the entire time, but Perrin and Egwene are about to enter one of – one of Perrin's most defining plotlines is his relationship to the Whitecloaks, and it just raises the stakes a little bit, upping the ante

EMILY: Oh, yeah. They're threatening him with hanging

SALLY: Yeah, they're threatening him with hanging, and we're also getting into kind of the last third of the book, which is our climax sequence

EMILY: Yes

SALLY: So things are getting very...real. [laughs] The shit's getting real, and so it's just very interesting that this – and you see, I had that moment of clarity about this, this morning, when I was doing my makeup. I was like, "What if we record this week? What am I gonna say?" I was thinking about it and I was like [whispers], "Ah, man, I fucking got it. And also my eyebrows look...okay today."

[both laugh]

SALLY: The duality of man

EMILY: Well

SALLY: But I've totally lost it. But it's just really interesting, and I think very significant, that these moments are all happening. Like the reader – if you had a similar experience, which I did, which maybe you didn't – is feeling very exhausted by the vast history of this world. We're being confronted with a literally *massive* representation of this vast history. The book's structure is physically about to – physically, pacing wise is about to pick up. Physically's not the right word there, but WHATEVER. And also we're entering into a very serious plot for Perrin and Egwene. It's just a lot of things [clapping along with her words; great audio] are happening at this moment

EMILY: Well, it's, like, this weird center point of the book. You can really think of it as after this is when everything starts happening. Before this has all been, I don't know, pregame

SALLY: [laughs]

EMILY: [laughs] It makes me think of how, tragically, we watched *Outlander* and we talked about how the structure of that first episode of the first season revolves around this magical moment in front of the standing stones, and as you move away from that, both towards the beginning of the episode and towards the end of the episode, things get more and more grounded in reality and logic and real world stuff. And it's sort of the opposite effect here in *Wheel of Time*. We started at this really weird moment in the prologue. You have no idea what's happening and it's extremely grounded in magic and this magic system. And it's the same at the end where, again, you don't really know what's happening. It's all very liminal. Rand uses magic for the first time, but again, we don't really know what's going on, and it's all sort of pushed back towards this center moment of the book in front of Artur Hawkwing's statue, and I can't believe the police – the pizza delivery guy is calling me right now

SALLY: I can't believe the police are calling you [laughs]

EMILY: [answering the phone] Hello?

[LOUD DIAL UP MODEM THING NOISE]

EMILY: It was just about how Artur Hawkwing is this historical figure that's totally unaffected by the magic of the world. In fact, he has a push against the One Power and the end of his life, but this is such an Alexander the Great parallel of – you sort of recognize Artur Hawkwing in every historical conqueror and, I don't know, mythological king that's ever been, that it's just this very real world moment for me, even though it is deeply fantasy world. It's also very recognizable as very real world. And it's just, like, this world's history, so...and boring. You're right. And ennui

SALLY: It's super boring. I...

EMILY: It's just like a total, I don't know, polar opposite from the magic weird stuff that's happening at the other ends of the book

SALLY: Absolutely and another. We – I'm sorry I know we have pizza waiting – but another level

EMILY: It's probably cold, anyway [laughs]

SALLY: of that moment is that this is such an obvious allusion to the really famous sonnet "Ozymandias" by Percy Bysshe [by she] or Bysshe [bish] I don't know. Emily says Bysshe, I'm going to trust her

EMILY: [laughs] Don't trust me!

SALLY: Percy Bysshe Shelley, husband of the progenitor of science-fiction, Mary Shelley

EMILY: The late, great Mary Shelley

SALLY: The late, the *greatest*, the baddest bitch in herstory – that's not true, but she was pretty bad

EMILY: She – yeah. She's stiff competition I say

SALLY: She's pretty fucking cool. I love Mary Shelley, but anyway her husband wrote a very famous sonnet called "Ozymandias," which I will also post. I was about to say I'll read, but no one wants to listen to me read sonnets. I'll post it on our social media. If you haven't read it, I don't know, if you went to public school in America you probably have?

EMILY: It's sort of an AP English one

SALLY: Yeah, I was about to say I read it in my AP English class, or my honors English class my junior year of high school, or something like that. But basically it's, like, you could use it as a key on how to read immersive fantasy about ruins and irony and history and blah blah blah blah. But it's basically a super obvious allusion because "Ozymandias" the poem is about a giant statue of an old king, and I think Ozymandias was another name for Ramses II or III or something like that

EMILY: Yeah

SALLY: But he built a giant statue of himself and he's like – the inscription in the poem, which may not be historically accurate is, "Look on my works ye mighty and despair," but in the poem the statue is literally just feet, and so all of his mighty works arrrrr... rubble. So, futility. Artur Hawkwing dies, he died the day this statue was completed, which they talk about in the chapter

EMILY: Sort of satisfying to me

SALLY: Really satisfying

EMILY: Artur Hawkwing is presented as this apex of masculinity in history. He was so anti-Aes Sedai and the end of his life. So he was just so [bro voice] masculine, world conqueror. And he set up the end of the world basically by sending his son across the fucking ocean to colonize a continent he'd never seen before

SALLY: To be a colonizer

EMILY: Yeah, so. I don't know. Fuck you, Artur

SALLY: Fuck you, Artur Hawkwing, you died before you could see your big ass phallic statue of yourself, much like Ozymandias did. So anyway, that was my really bad, um

EMILY: That was beautiful

SALLY: explanation of "Ozymandias." I love that poem, but I love a lot Romantic literature, so... maybe I'll do my own spinoff podcast where I just talk about the Romantics

EMILY: Awww

SALLY: I won't do that. [getting progressively faster and louder] I can't have a podcast without Emily that would be ridiculous we're going to eat pizza

EMILY: [laughs] Oh my god

[ANOTHER DIAL UP LOUD MODEM NOISE THING]

EMILY: Okay, after that brief hiatus while we ate pizza. Okay. What the fuck were we even talking about? Statues. Are we?

SALLY: I – yeah. I don’t think “Ozymandias” justice, so I’m sorry Pershy – Percy, yep. I’m sorry, Percy wherever you are. Ummm, maybe you should have been a better husband

EMILY: [laughs] This is, Percy, your *just desserts*.

SALLY: [laughs]

EMILY: Fucking finally. Served up. Revenge is a dish best served cold [laughs]

SALLY: [laughing] Yeah, you’re getting it for the first time in 200 years. Fuck you [laughs]

EMILY: Oh, my god. I’m gonna die. Okay. Okay.

SALLY: [laughing] Okay. This episode has been so weird.

EMILY: [laughing] I know

SALLY: Thanks for coming along on our podcast ride

EMILY: Everything is going in the blooper reel

SALLY: [laughing] Sorry, we’re starting a new episode

EMILY: Start the entire podcast over. We need to

SALLY: Gotta throw the whole thing out

EMILY: It failed. Nice experiment, boys

SALLY: Nice experiment. It was a good experiment, Brent

EMILY: O-KAY

SALLY: [laughs]

EMILY: Okay, listen! Fucking...synopsis.

SALLY: ‘kay. Synopsise

EMILY: Perrin, Egwene, Elyas had their dinner at the statue of failed masculinity, and – yeah. Dab. Then, Perrin and Elyas are having their conversation about mercy-killing Egwene. Again, Egwene: unaware. That’s a problem.

SALLY: Egwene: hanging.

EMILY: In the middle of their conversation, suddenly they receive a telepathic [laughs]

SALLY: A text

EMILY: God, this is such a ridiculous sentence. They suddenly receive a telepathic SOS from the wolves

SALLY: [laughs]

EMILY: I can't believe this stupid series

SALLY: [singing] Sending out an SOS

EMILY: Yeah, are you a 'sending out an SOS' or a Jonas Brothers...don't they have an SOS song?

SALLY: Okay, here's a question. Are you an Jonas Brothers SOS, a Rihanna SOS, or an ABBA SOS?

EMILY: Or a – was that Sting, the one you were singing?

SALLY: Oh, I think so. Or a 'sending out an SOS.' Which of the four SOSes are you?

EMILY: I guess Sting. That's the only one I know of the top of my head

SALLY: I think personally I'm a Rihanna SOS

EMILY: Okay

SALLY: [singing POORLY] S-O-S please someone help me

EMILY: Oh, I haven't thought of that song in years

SALLY: It's unhealthy – oh I think of that song everyday

EMILY: Good

SALLY: It's a great fucking song

EMILY: We should all be thinking of Rihanna everyday okay *my god* we need to stay on topic

SALLY: [laughs] But I'm thinking about Rihanna

EMILY: The wolves are like "*Help!* Fuck you. Two legs are coming," [dissolves into laughter] They're like, "Some dudes are on their way in to get..." basically to go to the only source of water in this *stedding*, which is of course this fucking statue. So they all freak out, and Perrin – they camp up. Try to cover up the camp, and Elyas kind of sends Perrin and Egwene off to hide and then he's like, "I'm just gonna go, I don't know, waylay these guys? Like distract them?"

SALLY: Who knows?

EMILY: It's sort of confusing, the wolves' motivation in this scene, because it's kind of, like, I don't know. They sense danger from these people, and of course it's the Whitecloaks, and of course the Whitecloaks are incredibly dangerous, but there is a change that Perrin and Egwene, if Elyas and the wolves just peaced out, could have talked their way through this

SALLY: Yeah

EMILY: You know?

SALLY: Yeah, it's one of those things where the automatic response is violence? Or some type of panic?

EMILY: Which is maybe the commentary here? That the automatic response is what – because this whole thing – what happens is that Perrin and Egwene are...get cornered by the Whitecloaks basically, and when they're about to surrender themselves, one of the wolves – it's Hopper – attacks the Whitecloaks right in front of them. Again, not sure why he does that to be honest. Hopper, like, RIP. But he gets killed kind of while he's sharing mind space with Perrin, and it drives Perrin into a bit of a berserker rage and he kills a couple of Whitecloaks, not entirely conscious of what he's doing. And that's a thing that's going to haunt him for the entire rest of the series, because it's going to drive the Whitecloaks vendetta against him like basically, "You murdered two of our people." And it will kind of lead up to this whole trial sequence in book, uuuuhhh, I think book twelve? The book I'm in

SALLY: What the fuck?

EMILY: In book thirteen? Perrin's forces – Perrin will have a whole army at his back eventually, and it will meet up with Whitecloak forces that are led by our favorite fitness twink, Galad. Yeah, here's a spoiler: Galad's gonna take over the Whitecloaks because of fucking course he is

SALLY: That's so upsetting to me. I wanted – okay my ideal. This is not relevant, but my ideal plot for Galad is: he joins the Whitecloaks and then he has a huge gay awakening when he sees Mat Cauthon for the first time

EMILY: [softly] but....he sees Mat before joining...the Whitecloaks

SALLY: Shhh

EMILY: Okay. Sure

SALLY: 'kay fine. Whatever. The Whitecloaks don't even have to be in. He sees Mat Cauthon for the first time, has a huge gay awakening, and then runs off to be gay somewhere and isn't involved in the Whitecloaks at all. And is just like everyone's super favorite gay as hell fitness twink

EMILY: I know. Galad had honestly so many changes to win me over

SALLY: *Right?*

EMILY: But the fact that he's involved with the Whitecloaks at all is, like, ugh

SALLY: There's a lot of ways in which I could get behind that character

EMILY: I can get behind Galad. Like, that's a boy I could get behind

SALLY: He's really interesting. I know Elayne and Gawyn of course they're like, "He's annoying," and so automatically I'm like, "If you think he's annoying, I'm interested."

EMILY: "I'm interested. Yeah. Tell me more."

SALLY: Like, he always does what's right, and that's just a really interesting



EMILY: He also has a really interesting position in the weird hierarchy of the Royal House of Andor, in that he's related to the – it's super weird

SALLY: Yeah, he's related to the Queen's baby daddy

EMILY: He's like her stepson. I don't know, but instead he's given this weird plot for – okay, no. That's more Gawyn. But he does become really concerned with the fact that Morgase is going to be raped at the hands of the Whitecloaks. Not just, like, random forces, but one of the commanders. I don't even know if you've met him yet. It's a really terrible sequence. Not that – the rape isn't shown, because it's Robert Jordan, and the only rape he shows is Mat's, I guess. [sighs] But anyway, the point is Galad challenges this guy to single point

SALLY: Cool

EMILY: Yeah

SALLY: I'm sorry

EMILY: In like, "You raped my stepmom," type of way, like you owe me justice, basically. Like, "I have the right to do this on behalf of my stepmother," who he thinks is dead at that point. I don't know what I'm saying about this. Basically I think Galad has a super interesting relationship to Morgase that's really worth exploring

SALLY: Yeah

EMILY: And it's super annoying that he then gets relegated to this weird Whitecloak plot where he has to control a bunch of people who are like, "We have to kill Perrin," and he's like, "That sounds terrible. I don't even know this guy, but I'm pretty sure he's important in the last battle. Or some shit." And they're like, "Blah blah blah blah." And he's like, "Fine. We'll do a trial. With Morgase as judge."

SALLY: What the hell?

EMILY: Yeah, 'cause she's there. It's like [slaps the table]

SALLY: It's like you just described a weird dream you had. None of that plot even makes any sense

EMILY: I seriously didn't even remember it until I was Googling the Whitecloaks today

SALLY: What the fuck? This is wild

EMILY: Because it's weird. And here's the spoiler alert. I can say this because it doesn't happen in the last book, but Morgase finds Perrin guilty of killing the Whitecloaks, because he fucking is guilty

SALLY: He diiiiid. Yeah

EMILY: Yeah, and, you know, his defense that he wasn't, like, of sound mind – I actually don't remember what his defense is. I think it's basically that he was in a fight and Hopper was his comrade, and seeing his comrade fall was like emotional distress. And that's fine, I guess, but he still did kill two sentient beings

SALLY: Yeah. Killed them

EMILY: Without fair warning

SALLY: [laughing] Is it okay if I kill you if I give you fair warning?

EMILY: I'm just saying – he's not in a battle situation is what I'm saying

SALLY: Okay. Okay.

EMILY: They're taking him under arrest, and he's suddenly attacking them. [sighs sharply] All of which is to say that I don't really get what the wolves are doing here, but it does lead to this annoyance that is the Whitecloaks for the rest of the series, and their vendetta against Perrin

SALLY: Yeah, I don't know. My first thought right off the bat is that it's interesting, because so often in fantasy...in *any* media as per our discussion last week about violence, the body count is so high

EMILY: Yeah it becomes ludicrous that he's on trial for two guys when you're like, "He's been in this huge, mass scale battles, and been involved in these huge, world-ending things." It becomes a little ridiculous, like farcical

SALLY: I was gonna – I mean. You're right. It does become farcical, but I was gonna say that I do, to an extent, appreciate it

EMILY: No, I like it. I really like it, it's just that like...I like the contrast

SALLY: Yeah, I like the contrast a lot, but it does also become super farcical that like...like...um

EMILY: Like, "You're serious?"

SALLY: Yeah, like this is a thing that's really happening? So off the bat I think it's really interesting that these two lives in particular are allowed to matter so much

EMILY: Although they're never named. As far as I know

SALLY: They're never named, which is –

EMILY: Eh, no. They probably are in the trial

SALLY: I cannot wait to read this sequence. I have a lot – we can talk about this when we get to book twelve, but you just got me super excited about this plot

EMILY: Okay! Good. I didn't think I would, but I'm glad

SALLY: No, it sounds boring, but just, like, as you know, as you might have guessed, I have a lot of thoughts about mass body counts

EMILY: Sure

SALLY: And justice. Um, so

EMILY: Well

SALLY: Anyway, that was irrelevant, but

EMILY: No, I think it's really relevant, and it's interesting because, on the thread of it being farcical, as the reader you're supposed to, and probably I did, I don't really remember how reacted to it. Yeah, I think on the first read through I was on Perrin's side, of course, because you're meant to be sympathetic to him, and he's like, "This is so ridiculous. This is something that happened two years ago, and I've changed so much since then." You know? But as the reader now I'm like, "Good. Hold him fucking accountable. Egwene didn't kill anyone."

SALLY: Egwene has gone through this life perfect

EMILY: [sighs] I know

SALLY: She literally is such a beautiful creature

EMILY: Egwene is...god. So. Sorry. I said it

SALLY: Yeah, making some really controversial statements over here at Everybody Hates Rand

EMILY: Okay, so back to synopsis I guess?

SALLY: Yeah, I guess. This is – yeah

EMILY: Basically they get – Perrin gets knocked unconscious and when he waked up he's in the tent of the captain of this particular group of Whitecloaks. They're on their way to Caemlyn for reasons unknown at the moment. I think later we find out it's so they can, like, I don't know protest the fact that they're sending Logain to Caemlyn or something. Like they're gonna hassle, basically, the group that's sending him up to Tar Valon. Some dumbass Whitelcoak shit

SALLY: Which is like, it doesn't – obviously, like, fanatics don't make any sense, but, like, if you're against the One Power like I know you wouldn't want Logain to be sent to the One Power, but if you think he's using the Power, [each word said slowly] wouldn't you want him to not be able to use it?

EMILY: Isn't that how it goes?

SALLY: It's so confusing

EMILY: This is the thing with fanatics and fanatic groups. It kept, um, reading this sequence where our two primary antagonists, and it's weird because they are villains, the Whitecloaks are very much villains, but it feels weird to call them that because you know they're not technically on the side of the Dark. And since we're operating in a fantasy world, dark and light are so at operation here, but Robert Jordan is doing this thing where he's saying, "Dark and Light and, you know, Good and Evil can be entirely separate." And here we have, on the extreme of Light, total evil.

SALLY: Yep

EMILY: But our two antagonists, our two villains here are Bornhald, who's gonna die in the next book. Yeah, dab. Fucking don't RIP

SALLY: Is he? He's the old one? Here's a preface: I can never keep anything about the Whitecloaks straight

EMILY: Because there's a million of them and they're all dudes

SALLY: And I never know what's going on with their plot

EMILY: They all have the exact same motivation. Who gives a shit?

SALLY: I'm always so confused. The only one I recognize is Galad

EMILY: Yeah, because he's a beautiful twink

SALLY: He's...such a god damn beautiful twink

EMILY: He's got a tight ass and [laughs]

SALLY: He's got a tight ass, tight abs, and a tight attitude

EMILY: Ooohh

[both laugh]

EMILY: Put that on his fucking standard

SALLY: UGH. Yeah. Galad: Tight Ass, Tight Abs, Tight Attitude

EMILY: Then everyone sees him and are like, "He does"

SALLY: What would his sigil be? What?

EMILY: Just a...butt

SALLY: [LAUGHS VERY LOUDLY] The peach emoji

EMILY: [laughing] Yeah

SALLY: No, just a butt

EMILY: Particularly ironic because peaches in this world are poisonous

SALLY: That's so interesting. Not a peach then, just an ass

EMILY: I know, but it would also be like a hilarious symbol. Like, "Touch this ass, you die."

SALLY: Oooh. Touch this ass, you die. An element of danger

EMILY: I can't believe this episode! What is happening?

SALLY: [laughs]

EMILY: AGH I'm gonna hate editing this

SALLY: He's a danger fitness twink. Subcategory

EMILY: O-kay. Okay. Okay

SALLY: Safe fitness twink. Danger fitness twink [laughs]

EMILY: We've got in this section Bornhold and Byar. Byar's going to stick around for the entire series. He's going to be doing the exact same thing, which is scowling at people and wanting to torture him, but Robert Jordan is going to emphasize this time and time again. He does not want to do this for the pleasure. That is just the creature that he is. He's basically – ugh god. In every fucking crime procedural show there is, at some point, someone dramatically tells the fable of the frog and the scorpion. Toad and the scorpion

SALLY: Oh

EMILY: You know. Where it's like – I'm sure it's in *Breaking Bad* too – where it's, like, the scorpion asks for a ride across the river and the frog's like, "No you're gonna sting me," and the scorpion's like, "No, that isn't – that wouldn't benefit me," and the frog's like, "Okay, fair point," and the start across and the scorpion stings them and frog's like, "Why bro?" and the scorpion's like [mumbling noises]

SALLY: "It's my nature, dog."

EMILY: "It's my nature." That's Byar. He just, like, it's in his nature to hurt people

SALLY: [groans] 'kay

EMILY: 'kay. That – Bornhald

SALLY: Why do they all start with B, too?

EMILY: I know, and they all do, too

SALLY: Bitch

EMILY: Because not only is there Bornhald, but then there's also Bornhald Jr.

SALLY: [laughs] Oh yeah. Forgot about him

EMILY: He fucking sticks around. God he's annoying. He's an alcoholic later. I can't remember

SALLY: Well, it happens to the best of us

EMILY: Yeah, and he's the worst of us. So

SALLY: It was the best of us, it was the worst of us

EMILY: Bornhald the elder reminding me when I was reading, and I hate to bring *Harry Potter* into this, but he reminded me of my experience of reading Umbridge. And I think that there's a connection there in that there's this – the thing with fanatics –

SALLY: [laughing, barely audible] I'm sorry I'm thinking about the butt flag

EMILY: [laughing] Stop!

SALLY: [laughing] I can't!

EMILY: I'm trying to be serious!

SALLY: [laughing] Okay – fanatics

EMILY: [groans]

SALLY: We're not talking about the butt flag [laughs]. I'm sorry. Go ahead

EMILY: Just get through this. Just get through this

SALLY: [covering her mouth, so it's a little rumbly] Okay. The thing about fanatics

EMILY: Okay, the thing about fanatics, both Umbridge and the Whitecloaks, who are ostensibly on the side of goodness and government and order, but are in fact evil creatures who are causing other people pain senselessly

SALLY: [laughing]

EMILY: Stop it!

SALLY: [laughing] It's okay. I'm not gonna look at you and that's gonna help. Causing other people pain senselessly

EMILY: The thing is that you're right about the whole logic thing. There's a sense of they're founded on logic, but they're deeply illogical. A lot like the Republican Party

SALLY: huhOOOH

EMILY: Shots fired. And it's why interactions with them are so fucking, like, annoying and, I don't know, my teeth always clench because you just wanna shake these characters because they just see the truth that's in front of them

SALLY: The truth that they want to see in front of them

EMILY: Yeah, in fact Robert Jordan – I just discovered his blog and –

[HONKING IN THE BACKGROUND]

EMILY: Okay

SALLY: Is that a fire truck? What was that?

EMILY: I don't know

SALLY: 'kay, Robert Jordan has a blog? Explain this to me

EMILY: Robert Jordan – I'm confused about the timeline of this – but Robert Jordan obviously had his own website, Dragonmount.com. It's still in operation today, and people did blogs and stuff about *The Wheel of Time*, and I guess at one point, in like 2005, and probably onward, but this is what I was looking at today, and I'm probably a bad *Wheel of Time* fan for not looking at this and reading it beforehand

SALLY: No such thing as a bad fan

EMILY: You're right. I have a podcast, dammit. I'm a great fan UGH

SALLY: You are

EMILY: Anyway, it was this very sweet thing where he – people submitted questions, and he'd say, he'd address people by their dumb *Wheel of Time* usernames and answer their questions, just like these little paragraphs, directly to them, but in this public thing

SALLY: Awww, what a cutie

EMILY: You know? Yeah, it was very cute, and anyway, I was specifically looking for stuff about the Whitecloaks and someone asked what groups they were based on, and here is his direct quote: "For Children of the Light, the Whitecloaks were inspired by the Inquisition, the SS, the Teutonic Knights, and others. In fact, they were inspired by all those groups who say, 'We know the truth. It is the only truth. You will believe it or we will kill you.'"

SALLY: Yeah, and interesting note about that is, as I've mentioned before, I did my thesis on Holocaust literature so I've done a fair amount of research into that and I could talk for many hundreds of thousands of hours about portrayals of the Holocaust in various things and particularly using them as the well from which you draw your metaphor or your inspiration. But, there's this – I don't know how famous it is. My relationship to that is a little bit skewed because I've been so deeply entrenched in it – but a poem that I read in my Holocaust literature class, and I can't remember the name of it, I'll try to find it and talk about it on our socials or something, but it's this poem, and it's basically this person talking and kind of the conceit behind it is we did this and we died, or this happened because this happened. And it happens on two things. On one page it's like we were saved because we did this, and on the other page it's like we died because we did the exact same thing

EMILY: Ohh

SALLY: And so the poem is just unzipping it's own logic basically because there was no...like yes, there was a certain set of parameters and a certain set of logic to what

EMILY: But you had not guarantee that a certain course of action would save you

SALLY: Exactly, because what the Nazi party were doing and what the SS were doing was just so – it just becomes so nonsensical and so illogical because –

EMILY: You could follow all the rules and still

SALLY: Yeah, there's just no way to understand that type of fanaticism and no way to keep it in line. It's just exactly what you said. No matter – there's no way to know what outcome you'll get from any particular course of action

EMILY: There's no logic to it

SALLY: There's no logic to it, and that's true across all fanatic groups

EMILY: Yeah, and I think it's telling that the Whitecloaks are responsible for some of the most, like, some of the worst atrocities, in my mind, that are committed in this book, in these books. In book two in particular, and we'll talk about this more when we get here, but basically the Whitecloaks, including this particular group, Bornhald and Byar, are going to be sent to the Almoth Plain, where the Seanchan are invading, to basically sow chaos. Actually, not even to sow – it's because one high ranking Whitecloak, I can't even remember his name because he's so annoying – Carridin? I think? – he gets sent to sow chaos as like, you know, Darkfriend, do your think. And these guys are, like, since he's high ranking they're supposed to help him. And they, you know, see horrible things including children getting hanged, and, you know, even they are questioning it, but they don't do anything about it. They're complicit in it as well. And so I don't know. I don't know. I don't think the Whitecloaks are a redeemable group. I think it's telling that they're an all male group. Robert Jordan in his exploration of splinter groups, I think it's interesting that the Seanchan are an inclusive military force, in fact some of the – many of the high ranking Seanchan that we meet, in the military as well as in the nobility, are women. And the same is true of the Aiel, and in the Sea Folk. The Whitecloaks are the only all male group. I don't know what else to say about them. Kind of a bummer

SALLY: They're a huge bummer

EMILY: Yeah, I hate it when they're on the page

SALLY: Oh, they're the worst

EMILY: They feel too close in a lot of ways

SALLY: They're the worst. They're super gross, and you're right. The fact that they're all male is really telling. It's not an easy, blanket statement to make because there are a lot of radicalized women doing a lot of dangerous things

EMILY: Shitty things, yeah

SALLY: But, for the most part, especially in large groups like this, fanaticism is pretty much mostly a male thing that happens. Connected obviously to patriarchal systems in various ways

EMILY: Yeah, and it's, like, one of the things that intrigues me about the Whitecloaks is that they're a religious fanatic group for a religion that has very little going on. It's a very vague religion just about the Light, and sort of there aren't rules. There aren't scriptures telling people what to do or not to do

SALLY: There are scriptures mentioned in this

EMILY: He mentioned Tenets, I think that's the founder of the Whitecloaks

SALLY: Oh, okay

EMILY: Sorry, he just wrote a book basically on

SALLY: Oh, *Ten-ets*. I thought it was tenets of our faith



EMILY: Oh, no no no. The tenets

SALLY: No I just misread this. Um never mind. That is a homonym, or whatever, that I totally misread. Moving on

EMILY: But there aren't scriptures. There aren't religious rites, basically, to give people even like a basic logic of what to do to stay away from these guys. It's basically like if you're not what these men have decided is correct, like they basically get to decide what is under the Light, then you're automatically in the Dark

SALLY: Yeah, which is so interesting to have a religious group that doesn't have a scripture, because so much of what we connect to religious fanaticism is they're doing this

EMILY: Mis-interpreting scriptures

SALLY: Yeah the readings, but the idea behind that is you can, like, as an English major I'm probably going to, like, get shot for saying this. All my English professors are gonna rise from their grave. But you can pretty much interpret a text to mean whatever you want it to

EMILY: Absolutely!

SALLY: If you pull out the right things and give the wrong context and put it in different context, you can really twist the words of something. So when people are quoting XYZ scripture, there's so much that they can do to bend that. So it's really interesting that Robert Jordan just got rid of the middleman there, because most fanatics, all fanatics really aren't grounding anything on text. They're just manipulating words and spinning tales

EMILY: Making up, yeah

SALLY: So Robert Jordan just gives them the same thing, but without the middleman of textual facts...textual basis, which I said in air quotes. Attempted to say in air quotes

EMILY: So this scene ends basically with Egwene and Perrin being captured by the Whitecloaks, sort of with the guarantee that Perrin's going to be hanged when they get to the next city, because he killed these two Whitecloaks. Whereas Egwene, if she repents and does everything correct then maybe she'll be saved

SALLY: I love that because a paragraph before that it – what did they say exactly? They say, “No man is so lost that he cannot be brought to they Light.”

EMILY: And then they're like, “You're hanged!

SALLY: “Except you, Perrin!”

EMILY: [laughs] “Fuck you.”

SALLY: So again, there's just the incredible illogic and hypocrisy of fanaticism

EMILY: Yeah. Um, next week I think we're going to bounce straight to their rescue from without by Nynaeve, Moiraine, and Lan, which will allow us to be back in Nynaeve's head for a while, and then Perrin's. Hopefully that will only be one episode, but we'll see how it goes

SALLY: Yeah

EMILY: We're really bad at that, so

SALLY: I mean, did you listen to this episode?

EMILY: I mean, literally I'm gonna have to delete like forty minutes. I'm sorry

SALLY: It's okay. I went a...several rants. So just cut me out of the entire podcast. It can just be you

EMILY: No

SALLY: And then we're gonna get back to dem boys! Who are just trying to survive

EMILY: And then we're going to get back to life on the highway

SALLY: [singing] Life is a highway!

BOTH: [singing] I wanna ride it all night long

EMILY: [singing] Oooh-oooh

SALLY: Rand al'Thor, carrying Mat.

[throughout this exchange someone is doing dishes in the background. It's our roommate Lee]

EMILY: Juggling

SALLY: Juggling

EMILY: To survive

SALLY: Interesting point of parallel: Rand is a ginger. Lightning McQueen is red in the movie *Cars*

EMILY: *Wow*. Okay

SALLY: Just so. There's your fan theory of the week

EMILY: Copy

SALLY: Is Rand Lightning McQueen?

EMILY: Umm [buzzes lips]

SALLY: [laughs]

EMILY: I'm not even gonna

SALLY: It doesn't make any sense, but think about it. Send me your essays if you come up with some good thoughts

EMILY: That's gonna be it from us. Follow us on our – keep this short. Follow us on all our social media accounts, consider donating to us on Patreon so we can get some better mics. You can also find our extra content there, [laughs] such as the other podcast we do, alluded to, We Watch Outlander. I'm so sorry if you do listen to it. It's a lot

SALLY: It's a lot, but watch along with us

EMILY: Heeeeey

SALLY: Heeeeeeeeeeeey

EMILY: And I think that's it

SALLY: That. Is. It. We are indeed going to be done

EMILY: Yeah. Sign us off, man

SALLY: So my sign off for this week is addressing something I said in another podcast, where I apologized for how loud my laugh was, but recently I read a book by Anne Carson, and like all books I've read by Anne Carson, it has changed me fundamentally as a person

EMILY: [laughs]

SALLY: Which is why I can only read Anne Carson once every year or so, because you can't be – like I'm not always emotionally ready to be fundamentally changed as a person. But her final essay in the book was all about the gender of sound and basically how women aren't allowed to be loud, including their laugh. And so I'm going to embrace that now and rescind my apology for being loud as hell. And along the same lines of that essay: fuck Ernest Hemmingway

EMILY: Yeah! Yeah!

SALLY: Yeah, so that's – yeah. Fuck Ernest Hemmingway

EMILY: Have a good week

SALLY: Have a good week, and don't read Ernest Hemmingway