

## Episode 50 – “The Grave is No Bar to My Yeet”

Running Time: 47 Minutes

Release Date: January 14, 2019

EMILY: Anyway, I'm sorry I've just been talking about my parents for the first three minutes

SALLY: t's okay, because this is our fiftieth episode and we should -

EMILY: Oh hey! Shit!

SALLY: [laughing] - continue on as we've done this so often in the past by talking about your parents

EMILY: What do we tell people to stop their podcast - and stop this podcast and start doing. That's another classic EHR bit

SALLY: We gotta hit all the bits

EMILY: I don't know. What have we been watching? Or doing? Or reading? Or thinking? I feel like I haven't done anything in the last week

SALLY: This week has been ass

EMILY: Yeah, Sally's had a very terrible week

SALLY: This week has been ass. So, um, I don't know stop this podcast - go see *Spider-Man* again

EMILY: Yeah, I mean, you can't see it enough. Anyway, there's nothing there that we don't - do want to talk about what you're reading?

SALLY: I mean, you know what I'm reading. I was reading on the couch next to you

EMILY: *Fun Home* by Alison Bechdel of the Bechdel Test. Yes, she's most well known for

SALLY: Infamously

EMILY: How are you - how are you are you enjoying it? Or not

SALLY: Yeah, no I'm enjoying it. I just have only - I mean, I've only got 40 pages left. I only started reading it like an hour and a half ago

EMILY: Yeah it's a quick read

SALLY: Um, and so I always have like a weird experience reading graphic novels because, because they read quickly, my inclination is to read them all in one sitting. But they're also novels. So, like, it feels - also feels like I should be taking breaks and digesting it a little more slowly. So - especially this one, which is a little heavy in theme and also sort of more academic than I expected. Not, like, that I didn't think it was a smart and interesting book. There's just like a lot of Proust in it for unknown reasons

EMILY: I read it in an academic setting first, for one of my classes that I took in college it was assigned and I'm really glad about that, because then we got to discuss portions of it during class. And, like, I don't know that was - I don't I - yeah, I don't know how I would just read it for pleasure on my own. Like, I feel like that really grounded me, the academic discussions about it

SALLY: Yeah, I imagine it would. There's a lot of references that I'm not catching and a lot of - it's very constructed in a way that, like, obviously, the story is put together in a very purposeful way, which is rad. And really interesting. I just feel like, you know, idiot, humble me is not totally getting the picture, but I'm really enjoying it

EMILY: Well, it's also a book that I think is really grounded in the queer history of the 80s and 90s. Which like, if you're not familiar with can be like, like any historical moment, can be hard to read about because you're just, like, I don't I feel like I'm not part of this so I don't really understand what's going on.

SALLY: Yeah, and that's one thing that I'm really lacking in my life is an understanding of queer history, especially in the United States. And one of my goals for 2019 is to really fill the gaps in my knowledge of queer history and queer studies and queer understanding, and so every week I'm trying to, like, immerse myself in one aspect of queer politics or identity. Last week it was *Drag Race*, so not much of a step

[Emily laughs]

[Sally laughs]

EMILY: But, like, counts

SALLY: Yes, but trying

EMILY: That's so good

SALLY: A for effort. I'm going to kill you! I came home and these were all fucked

EMILY: Oh they were this morning I just didn't have time to set them up because I think he just fucked with it

SALLY: The cat's such a bastard

EMILY: [yelling like Edward Elric in *Fullmetal Alchemist*] You bastard!

SALLY: Anyway, Welcome -

[cat meows loudly in the background]

EMILY: Oh god

SALLY: to our 50th episode

EMILY: Welcome to our bicentennial. You're getting locked in prison for your crimes!

SALLY: [singing] Prisoner 24601

EMILY: [singing, from farther away] Your time is up, your parole's begun. You know what that means?

SALLY: I'm freeeee

EMILY: [from far away] No

Your proof

I'm

SALLY: [laughs] Do you guys on The Bachelor in the last season had a 24601 tattoo on his forearm

EMILY: Um yeah that was life changing. Who noticed that? We were all just sitting there

SALLY: You

EMILY: Oh god. I was like, "IS THAT?"

SALLY: Because Elise and I were like, what's his tattoo? Why are these numbers? And you were like, "Idiots"

EMILY: No I was like, "Oh god dear god that's from *Les Mis*." This man who's profession, quote unquote, is racecar driving relates strongly to Jean Valjean of the classic literary novel *Les Misérables*

SALLY: Mm hmm. That's for you, Matt, if you're listening

EMILY: Oh, Matt. Matt!

SALLY: We got you a *Les Mis* reference in here

EMILY: We're never gonna read it

[both laugh]

EMILY: It's a no for me, Matt. I tried once. Couldn't do it

SALLY: It's very big.

EMILY: It's just -

SALLY: And I'm very dumb.

EMILY: [laughs]

SALLY: [laughs] Oh, just the other day, someone had the audacity to be like, "You were an English major and you haven't read *Moby Dick*?" [laughing] And I was like, "Don't fucking speak to me"

EMILY: Um, here's another funny story about my parents

SALLY: Nooooo. Oh, wait [laughing], actually, this one's hilarious

EMILY: [laughs] One time, my dad's friend was like, "You haven't read *Moby Dick*? What the fuck's wrong with you? You're like an academic, smart type person and you haven't read *Moby Dick*?" And my dad was like, "Fine, I'll read *Moby Dick*." And went and committed himself to slogging through *Moby Dick*. Which, because my dad has the reading pace of a four year old because of how busy he is, took him years, I'm sure. And finally was like, "All right, I did it. I read *Moby Dick* by Herman Melville," and the guy was like, "Oh, you did? That's great." And my dad was like, "So how - what do you think of *Moby Dick*?" And the guy was like, "Oh, I haven't read it"

[both laugh]

EMILY: Which I think is the most incredible con of all time. Okay, Welcome to Everybody Hates Rand

SALLY: Your friendly neighborhood *Wheel of Time* podcast, celebrating its 50th anniversary - 50th episode anniversary

EMILY: Yeah - what? - mmm. Okay, we'll get there. [laughing] My name is Emily Juchau

SALLY: [laughing] And I'm Sally Goodger

EMILY: And we are - as I've been saying the last few weeks - at the end of *The Great Hunt*. We are almost there. We're thinking we're going to do this, slam out the climax, in two episodes, this one and another one. But we'll see where this goes

SALLY: Dang that means season two's, like, almost over

EMILY: Season two is almost over, isn't that astounding?

SALLY: Yeah, that's pretty crazy [mumbling]

EMILY: Got to start thinking about season three. Yeah, I know the end of *The Great Hunt* just sort of, like, slams into

SALLY: Like a fucking freight train

EMILY: Spoiler alert. There will probably be spoilers in this discussion up until book 14. Also, here's your titular PSA. Our title - Everybody Hates Rand - is a joke, and it's meant to be taken as such. In the context of this podcast, 'everybody' refers to us, and our cat. We don't really care how you feel about Rand, you're free to feel about him however you want to feel

SALLY: Um, but also we got the most hilarious Tumblr ask, which I haven't responded to, yet. I'm sorry. And just a general apology for how slow I've been on social media these days, you guys, like I said these weeks have been ass [laughs]. But the-alexandrian-alchemist - who's like my favorite blog on Tumblr. So cool - [laughs] was like, "I know your title is a joke, but honestly, everyone in the text hates Rand, too."

[both laugh]

SALLY: [laughing] It was really funny

EMILY: Everybody refers to us and

SALLY: [still laughing]

EMILY: Everyone in the books, with the exception of Elayne. Like Min and Aviendha hate Rand

SALLY: It was so funny

EMILY: They fuck him, but they hate him. Elayne is literally the only person who likes Rand

SALLY: [laughing] So anyway, that cracked me up. There's more to that - the ask - that I think is actually, like, bringing up good points, but I seriously laughed so hard at my desk so thank you [laughing, then serious] saving my life

EMILY: For brightening Sally's week

SALLY: Um, so funny. Anyway this week we read 45 40 - 44, 45, 46 in *The Great Hunt*

EMILY: You're so good at paying attention to chapter numbers. I don't register that. Like, I can seriously turned to the next chapter, have no knowledge that I'm reading the next chapter

SALLY: That's just because with every succeeding chapter in a *Wheel of Time* book I'm like...

EMILY: Yeah, that's true

SALLY: Still?

EMILY: Still?

SALLY: 60?

EMILY: We're going?

SALLY: 70?!

EMILY: Anyway this is uh - these last six or seven chapters, most of which are pretty short especially the ones, the next ones - are just covering the climax so ummmm. We bounce around from points of view a lot so, we'll figure out how we'll handle that, however we handle it. But basically we get the boys' point of view, first Perrin then Rand, as they're about to go into Falme. Perrin is kind of tracking the scent with Hurin and Mat, and they see the Whitecloaks charging into town. Which, I guess, Bornhald is doing against orders. They were told to stay on all Almoth Plain and he was like, "Fuck that," and just left enough people to fool them. And then was like "And now I'm going to go confront the Seanchan," which, strategically speaking, is a stupid move, but no one ever said Bornhald was a smart guy. So guess we [laughing] can't expect anything else. But the important bit is that Bornhald spots Perrin and its like, "Oh, is that that fucking blacksmith wolf boy?"

SALLY: Yes, it is

EMILY: And he's like, "Byar, is that that wolf boy?" and Byar's like, "Where's that wolf boy? I want to KILL him." And Bornhald's like, "Okay. Copy that, you religious fanatic. I hate you." But they pick up the scent and it - da da da- leads to Falme, which everyone

is kind of like, "Maybe we should have just gone to Falme in the first place." And Verrin's like, "Meh, fate"

SALLY: She's like, "Meh, *ta'veren*." Blah blah blah

EMILY: Meh, *ta'veren*. Who knows?

SALLY: Can throw up that word whenever I want to

EMILY: Yeah, there's like a moment of foreshadowing where Ingтар's like, "Will you stop practicing that dumb sword move? It leads you wide open"

SALLY: Oh, I know. The foreshadowing is just like

EMILY: And Rand's like, "It's good for balance." And Ingтар's like, "Yeah, but if you keep doing it, you'll do it naturally. And, like, any swordsman wouldn't be able to resist if you just did that"

SALLY: "They'll just kill you, because they have to"

EMILY: They'll just kill you, even if they get killed too

SALLY: By the laws of the land

EMILY: [laughs] I will slaughter you because of the laws of this land

SALLY: The foreshadowing - I never, like, obviously re-reads are vital for this, because I never realized how much attention is given to Rand doing his sword forms in this book

EMILY: Yeah there's a lot

SALLY: And then of course his, like, big climactic moment in the chapter following this is his battle with the blade master where he like -

EMILY: Yep, whole dang chapter is called "Blademaster"

SALLY: Yeah, which is some masculine nonsense

EMILY: Yeah but

SALLY: [laughing] But we'll get there. But yeah this moment in particular is that, final, you're doing your sword stuff

EMILY: Yeah it's um - even as the series progresses. Like, Rand pretty much whenever we see him with downtime, quote unquote downtime, is sword training. Which in a way is good because it means that his skill isn't necessarily just, like, you know, "I need my

boy to be good at sword so I'm going to write him to be good at swords." Like, he is putting time and practice into it. But it's also just, like, some masculine bullshit, and I just, like, don't care. And also it would be refreshing if we got to stay with soft boy farmer Rand who likes to read his down time. Like, I don't know

SALLY: Or like brush his horse

EMILY: Oh my god. Could you imagine?

SALLY: What if Rand was a horse boy?

EMILY: [laughing] What if Rand was a horse boooooooy?

SALLY: [laughing]

EMILY: Do you know that horrifying picture on Tumblr that's, like, the cartoon anime looking boy, but it's like his head on a horse's body?

SALLY: Yes

EMILY: That popped in my head when you said a horse boy, so thank you for that stuff of nightmares. Um anyway Verin's like, "Okay well, we better go to Falme. Only, only a few of us should go because strategically that's good." And Ingtar's like, "Okay well I'm going and Hurin's going, and Mat are going because they're the only people who can track this shit." And then Rand and Perrin just volunteer and everyone else gets shot down. And meanwhile Verin's, like "Yeah, because we have to fulfill the prophecy. Five will go forth. Five will ride forth and only four will return." And I can't remember where the prophecy is located in the text

SALLY: I don't either. Is it that one that they're talking about in Fal Dara?

EMILY: No because that's the creepy -

SALLY: At the beginning of the book?

EMILY: I flipped back to the and that's the like creepy, you know Darkfriend prophecy that's like [dramatic voice], "The Daughter of Night she walks again. Blood, blood and blood, red and - "

SALLY: Is that the one about how the two meet and became one?

EMILY: Yeah

SALLY: Throwaway line

EMILY: Yeah



SALLY: Anyway

EMILY: A bunch of bullshit that we don't come back to for five books. So, I actually don't know. I'm sure it was covered earlier in this book, this particular like prophecy of the Dragon, but if it was I wish it was more of a pointed moment, I guess?

SALLY: Yeah, it sort of passes without notice

EMILY: Yeah, and, like, Verin calls a lot of attention to it here. Like, you can't read this without being like, "Oh yeah, the prophecy but I'm, like, I wish there was a moment where the prophecy was established in a hopefully in an interesting way, because there's a level of consciousness here to filling this prophecy that I find interesting. As there is a level of consciousness when any character in this series fulfills a prophecy. For the most part everyone's aware of, like, future foretellings and stuff like that, and they're either working against it or are kind of just like, "Oh it was a prophecy, so now I just have to do it." Like, fulfilling a prophecy is going to be Rand's entire plot line in the next book. He's just like [dumb voice], "Oh, the only other prophecy I know about is, uh, breaking the Stone of Tears. I guess I have to do that"

SALLY: Big sword

EMILY: Big sword?

Both: Question mark?

EMILY: Or as Mat's constantly like, "The Daughter of the Nine Moons. I must run." And just, like, I don't know, stuff like that. *Wheel of Time* is very concerned with prophecy and what it means to have self fulfilling prophecies, and what it means to have prophecies inform your decisions as a hero

SALLY: No, and I think that's one of the most interesting things about *Wheel of Time*, where, like, I don't know, prophecy of course is such an ancient thing, obviously, built into so much literature all the way back from like Oedipus. Or whatever the fuck before Oedipus. That's just the one that came to mind. Um, but it's - so it's nice in a text that just, like, so blatantly acknowledges that, yeah, prophecy is something that is built in, and we're just going to deal with that in a way that's not just, like, Harry Potter being like, "I guess I have to find Voldemort now"

EMILY: Well, it's, it's kind of meta, like, they're looking at this text that has been written prior to any of them being born, and kind of like using that to inform their decisions. Not just kind of, like, looking back and realizing they fulfilled the prophecy, but like, "Oh, we have to do this, or we're fated to do this. And so it just kind of changes our stance and changes our minds about things"

SALLY: Yeah, there's a lot of - and I think that fantasy does this - I'm just thinking there are some pretty stark moments of meta fiction in *Lord of the Rings*, where Sam and Frodo talk about being in the stories so that's -

EMILY: Which is delightful

SALLY: Really just the only well I'm drawing on, but I think fantasy tends to do this more than other genres and have that metafiction. Where we're talking - the characters in a story are talking about being characters in a story, and what that means. And I think it does a lot of interesting things, but it's mostly just, like, kind of delightful. And I think we've talked about this on the podcast before to just like - these types of books are going to be read by bookish people who think about life in terms of books. And so it's really very delightful when you can connect with the characters' decision making in that way

EMILY: Well, it's interesting to me that, like, a lot of what's happening here in terms of meta fiction is that they're looking at the past, they're looking at these past versions of themselves, rather than being, like, who I am, as represented in stories in the future. Which is interesting, and I guess kind of an indicator that, like, everyone has sort of accepted that they're in the end of the age. Like, people refer to that, like, after the Last Battle - if there is an after the Last Battle - that it's going to be a "new age," quote unquote. And so then it's kind of, like, just no one is ever thinking too much about how they'll be represented in history. Rand does occasionally, but often what he's thinking about is his legacy for, like, the continent as it is. Like, "How can I keep this from not being a total shit show after I'm dead," which is a little bit more present minded than future minded, I guess

SALLY: Yeah, umm where am I going with this? In like terms of - I think it's also, like, a weird comforting thing for the characters to be able to think of it in past and, like, the way that, I don't know, whenever I have moments of deep anxiety, especially when I was younger, it would constantly be like, well, "Harry Potter could do this, etc, etc." You get that distancing factor where it's, like, when you're reading a text and you're reminded that it's a text, it's A) comforting in that you don't have to, like be totally in the dramatic shit that's happening. But then it also becomes a way for you to, like, train you to think about your own life as a story. Just very interesting, metafiction

EMILY: I'm constantly intrigued by the idea that only Rand is a reincarnation of hero. And I mean, he's a reincarnation of a guy who didn't end in a heroic way. Like, everyone, fucking hates Lews Therin, and that really informs Rand's interactions with Lews Therin. I don't know, it's just really interesting that we have, like, a bunch of characters who are, like, members of this prophecy, but aren't like necessarily like, "Oh, and I'm this guy reborn." You know?

SALLY: Yeah it's - [laughs] It would be kind of interesting to think about, like, because obviously this is a universe predicated on the idea of - it's like cyclical time, like more Eastern thinking, to put it in our real world terms, where reincarnation is just sort of a fact

of life. Like, you go into Tel'aran'rhiod, and then you're you come back. Or whatever exactly the thing is. That might just be the how it works for heroes, but you know

EMILY: It's just heroes of the horn but like, the idea's the same. Like you die and you're someone else

SALLY: Exactly, and so it's like, obviously on that assumption, like, our other heroes have had past lives, too. And yes, we see that, sort, of when Perrin and Mat and everybody are at the, uh, uh, stone in this book

EMILY: Portal stone, yeah

SALLY: Where everyone's, like, seeing different lives, past lives, future lives, other possible lives - whatever is going on. But it would be, I think, a really interesting touchstone in the series if, like, Egwene or Mat or somebody also knew what their past life was doing

EMILY: Yeah, and like you get these little hints, especially with Egwene and Mat, like that they're important in Manetheren's past. Like, that they have they have inherited this cultural history and that's maybe something that comes to them through the reincarnation cycle. But yeah, I wish um like with Rand's - not Rand's, Mat's memories of the generals. Of course conveniently, because it's all generals, like, it has to be, like...I think what it actually is, is these are all dudes who have gone into the Tower of Ghenjei, or interacted with the Aelfinn or the Eelfinn. And I wish it was just like - We were like, and these are all of Mat's past lives. Like, it would be cool if just Mat was suddenly given awareness of his past lives, and that most of his past lives have been military minded, because he just can't get out of it. I don't know it would be - would be an interesting way for the story to go

SALLY: Yeah. I just am fascinated by that idea, and I don't know. It's kind of a weird thing to have - it's just a weird thing that the story is so heavily anchored to Rand's past life, but everybody else in the story somehow seems free of that

EMILY: Free floating, yeah

SALLY: So I don't know. Just interesting

EMILY: Yeah anyway, so sort of resolved based on a prophecy that these five are going to go into Falme. Meanwhile parallel to this is the girls going on their rescue mission for Egwene, which involves a lot of [laughing] convoluted hand signals and subterfuge

SALLY: It's pretty iconic, honestly

EMILY: So funny

SALLY: And Nynaeve being like, "These idiots"

EMILY: Anyway, they manage to just like channel enough to for you one of the *damane* from her collar and she ironically just like punches this lady

SALLY: And Elayne's like, "Good for yooooou!"

EMILY: [laughs] Elayne's like, "YAS QUEEN"

SALLY: Which is my favorite Elayne moment of all time [laughing]

EMILY: Well, I wish this like happened a little more in the series. A lot of what happens as we get more interactions with the *damane* and the *sul'dam* - and I've eventually Nynaeve and Elayne end up with several *damane* that they've, like, captured because they're like, "All right we're not going to kill these ladies, because they're captives and victims of intense brainwashing, so technically, you know, they're not criminals like the *sul'dam*." But, like, the status quo is that these women are just so heavily trained that they retain their Stockholm Syndrome after they've been freed. So, I don't know. I just really - I'm just really curious about this particular *damane* who's just, like, [laughing a bit] been waiting for her moment to fucking deck this woman

SALLY: What's her story?

EMILY: And has been harboring, like, you know, her rebellious thoughts in her private, internal life. I don't know, it's just one of the - one of the reasons it's so nice to see - it's such a relief to see the *damane* rebel as soon as they're given the chance, is that it's an indicator that these are women and agents with internal lives who have, like, you know harbored parts of themselves in secret, and just I don't know. It's that's a really human thing to want that for other humans, so it's really just discouraging when over and over again that's not the case in most of the series

SALLY: Yeah, and then it just also doesn't feel representative of what I think the reality would be. Like, I feel like trauma and brainwashing happens at various levels and various stages. So I'm happy for this one lady, though

EMILY: I know, I'm happy. I want to know her whole story

SALLY: I hope she runs away and continues to punch abusers

EMILY: I hope she joins the circus

SALLY: Ugh amazing

EMILY: I know. Good for her. I was also thinking a lot - there's this whole thing about once they've captured this *sul'dam* and they've gone about the business of changing clothes, because they have to, like, masquerade as a *sul'dam* and *damane* pair to get in. I was thinking about how, like, these women are basically just like their clothing, and it

sort of continues from the theme of "The Great Hunt," which is very interested in clothing and what people are wearing. I don't know. I thought about "The Handmaid's Tale," like, this uniform for women, and how that would just -the uniform becomes the woman. Or the woman becomes the uniform, and that you just seen the uniform not the woman like this such a disguise

SALLY: Yeah, and like their whole plan works because they keep telling the lady, the *su'dam*, who they eventually put the collar on, and is like, "Just, you know, nobody's going to look at you, because you're in a grey dress." And that holds true, nobody does. She's not a thing to be looked at, she's just, like, background until she's needed. Which is very upsetting

EMILY: Super upsetting

SALLY: But yeah, you're right. Very thematic. That whole scene where they're, like, in a stable and they're all changing clothes and trading roles. And like yeah very fascinating. Especially when the clothes very specifically don't fit on each of the bodies that they're put on. Like Nynaeve's is too short and Elayne's doesn't fit in the waist and the woman's doesn't fit in the chest. It gets all very... very interesting

EMILY: And anyway, the conclusion they reach - they were going to have just Elayne be the *damane* in this pairing but they're, like "Oh well it actually works on this *sul'dam*, so we're just going to use her." And this is Seta who she, along with Renna, are going to go on to be, like - they crop up again and again in the series, in terms of, like, and here we have two women who are - and I think it becomes three - you get these three women who are actually aware of this big scandal, that *sul'dam* are actually women who can be taught to channel. And how like they navigate that and trying to escape it and try and prevent it from leaking, basically. But to continue on with the girls they go to Egwene's manor house, successful rescue mission just walk right in, uh, break her out, and I'm trying to remember anything relevant happens

SALLY: Egwene also attacks Renna, which is I think - good for her. And of course Nynaeve -Nynaeve then I think actually has a very interesting sort of mini-monologue about justice and, like, her past experiences sitting on a jury and what justice means. Of course it's very, like, rendered in fantasy terms where revenge is different than justice, which I mean that's relevant to today

EMILY: Sure

SALLY: Just like an interesting moment of Nynaeve understanding that justice is a responsibility, and that it means more than just doing what feels like release to you

EMILY: Right, because Egwene has a vengeful reaction as soon as she has the opportunity to switch places with her captor. And it's, like, because of this mini monologue about justice versus revenge there's sort of ,like again, as with much of Egwene's storyline in this segment of the book, we're not giving enough thought to the

idea of how trauma affects people and how trauma spurs, you know, quote unquote revenge and feelings of justice and what trauma victims need from - to obtain any type of, I don't know, catharsis. Healing. Whatever. Yeah, so, I don't know. I don't blame Egwene

SALLY: No, of course not

EMILY: I'm not like, "Dang, Egwene's gone Dark Side."

SALLY: Yeah, and it's when - it's - I think it's an interesting scene because it doesn't offer up a lot of easy answers. Because, yes, like the best thing to do, and I think the most ideal justice system is one that puts like the catharsis and healing of victims at the forefront. Um, and whatever that might mean is probably more complicated than I'm putting forward here, but also, like, logistically speaking in this moment, they can't just have Egwene, like, murder someone [laughs]

EMILY: Right. Well, there's an interesting moment where Egwene sees Seta and is like, "Oh, I wish I could make her feel like she's being boiled in oil," and Elayne's like all, "Egwene! How could you say that? How could you want that from someone?" And I'm like that's a very, like yeah that's - of course we've given it to Elayne, the one of the many typical responses to victims of trauma when their trauma isn't pretty for us or nice to look at or, you know

SALLY: Or just sad. Like people always want their trauma victims to be small and broken as opposed to, like, angry

EMILY: Which makes it so interesting when Egwene storms out of here and just, like, fucking starts blowing shit up. Which isn't convenient for the plot

SALLY: Yeah, Nynaeve is like, "You stupid idiot!"

EMILY: It's not convenient for any of them. Like, we keep flashing back to Bayle Domon who's waiting like -like, he's a man of his word. He's waiting for them to go, and just instead Egwene just blows that all up because she's angry and she has a right to be

SALLY: She's afraid

EMILY: Yeah

SALLY: That she's gonna get taking again. And she's having what, to everyone else, seems like a really illogical, blown out of proportion response. But her fear and the trauma that she experienced, she's incapable of, you know, being as small and quiet and convenient as they need her to be in that moment. And I say good for her

EMILY: Yeah, it's a good - I think this...in many ways continues throughout *Wheel of Time* it's, like, a theme that crops up in *Wheel of Time*, is that trauma and how it manifests

isn't necessarily pretty or the way we want it to be. Like, it's really nice that in this series, we get women who are allowed to be angry, and who are allowed to be afraid, and who are allowed to be agents of their own healing, you know? It's just good. Yeah, men too. I wish Mat got more of that but - I know, I know

SALLY: Worried about Mat

EMILY: [laughs]

SALLY: Jumping back over to our boys, because that's sort of where the sequence ends

EMILY: For the girls, anyway. The girls get separated and they're - kind of have to yeah

SALLY: They're all just like, "Ahh!" Yeah but jumping back to the boys they roll into Falme, and Mat's like, "Oh the dagger's right there."

EMILY: Hurin's like, "Uh, Fain has been literally everywhere," and Mat's like, "Well, with my pinpoint laser vision I have identified where the dagger is." And so there were going to jump over a wall and break and enter. Super casual

SALLY: And Ingtar's like, "We're doing it NOW," and Rand and Perrin are like, "Maaaaaybeeee"

EMILY: Rand is like, "This is real stupid. This is a terrible idea, and something's very wrong with Ingtar." Whereas Hurin and Mat are just like, "Wee! We sense our shit"

SALLY: Jump over a wall

EMILY: Mat's like, "I do really need that dagger. I'm going to die, so I'm down"

SALLY: "Point of order: I need that or I'll die"

EMILY: "Point of order: I'm dying."

SALLY: "So let's do it!" And then they do it. They just jump over a garden wall. Ingtar's like, "The guard in was overconfident. I killed him and hid him under a bush," and Rand's like "The GUARD was overconfident?"

EMILY: [laughing] "The guard was overconfident? Ingtar?"

SALLY: [laughing] What's happening?

EMILY: He who throws the first stone

[both laugh]

SALLY: He without

[both laugh]

EMILY: Yeah they have this super casual, just, like ,walk in, walk straight up to where they need to go. Of course, five minutes later [laughs] Turak to shows up and its like, "Oh how the turntables"

SALLY: Yeah [laughs]

EMILY: "Psych. You thought you'd seen the last of me, bitch."

SALLY: Yeah exactly

EMILY: There's a moment where Rand sees Egwene through the window and is like, "Egwene, I gotta save Egwene," and most of what I think about that is that it's stupid, but like I think it wouldn't be stupid if that moment were given to any - to either Perrin or Mat. It's very annoying that this is Rand who sees one of the girls, and especially Egwene, who he's romantically attached to, and it's, like, then has to re-center the entire plot about rescuing Egwene. As opposed to like Perrin or Mat seeing Egwene, and I don't know - I like, I imagine they both would have similar reactions, and it would be more okay for me coming from them

SALLY: Yeah, I just, at this point in the series, literally could never read Rand and Egwene in the same sentence again and be completely happy. Like Rand has been so disgusting about her throughout the entirety of books one and two. Whereas like Mat - Perrin had that weird axe interlude

EMILY: [gags]

SALLY: [laughing] Where or he's like, "Guess I gotta kill Egwene." So, like, he's a little bit on the shit list, but less than Rand. Perrin and Mat - like, basically I just want the Two Rivers gang to get to a point, which I think they do later in this series even though they're all separated, where it's completely platonic for everybody and, like, their love for one another is tied up - even though I don't know if Perrin and Rand feel quite the same way as Nynaeve and Egwene and Mat do towards everybody

EMILY: Each other, yeah

SALLY: But I just, like, love that platonic feeling of my small town game just loving their friends

EMILY: It's so good

SALLY: And Mat and Egwene just embody that so much for me



EMILY: I know and it's weird, because I don't know if it would work here because, as we've said so many times, this is a different Mat than what we see once he starts getting points of view. Like he's so caught up in shit right now, and also just like I have no idea if books one and two Matt would react to just seeing Egwene, the way books three and onward Mat would, which would be to blow something up

SALLY: [laughing] Yeah

EMILY: To go see if she needs help

SALLY: Whip out his pocket dynamite

EMILY: [laughing] Literally. Mat would be, like, pull the pin out of a grenade with his teeth and charge in there, like, "Hello? Do you need help?"

SALLY: That's my girl. But I think this moment would be tender coming from Perrin right now

EMILY: Yeah, me too. It -

[strange noise in the background]

SALLY: That's our fridge shrieking in agony [laughs]

EMILY: [laughing] God I hate that background noise. Like A) I want to take the romantic attachment out of it. And also just, like I don't know, B) there's something about the narrator being Rand in this moment that makes it particularly annoying

SALLY: Well, especially because, as we've talked about, like the aspect of the leash has such a dark sexual undercurrent to it

EMILY: Yes

SALLY: That like Rand's desire - like Rand's - even though at this point the romantic and sexual aspect of the relationship is going away it's still present, and so his desire to rescue her from this like sexually gray

EMILY: Charged

SALLY: Yeah charged situation. And to him, to be that rescuer, like, it doesn't feel like a rescue. It feels like a different type of possession of her

EMILY: Well, I think what is disturbing and what's happening between Rand and Egwene over these - the first three books I'd say, is that Rand is moving from a normal sexual, romantic relationship with Egwene to where he's denying that to himself, and is now just putting Egwene on a huge pedestal of, like, idealization. Later, when Ingtar's,

like, "Oh and by the way I'm a Darkfriend," Rand's like, "This is horrible. It would be like if Egwene confessed to killing children." And it's, like, yeah it would be horrible if one of your friends confessed to killing children, but it's particular - Of course he chooses as Ezwene. Egwene. What did I say?

SALLY: Ooh, Ezwene

EMILY: [laughing] Who is that? Egwene's evil twin, who does kill children. Jesus

SALLY: Ezwene does kill children. Ezz Head

EMILY: [laughing] What's worse than a rapist? A child

SALLY: No

EMILY: No

[both laugh]

SALLY: But anyway. Mat, like, gleefully picks up the Horn of Valere in one hand and the dagger in the other and is like doing a jig [laughs]

EMILY: Clicks his heels [laughing] like a lunatic

SALLY: [laughs] Yeah, then Turak comes in and, like, whips off his robe like full -

EMILY: Literally he disrobes, like "I'm shirtless now." And I'm like, "Okay"

SALLY: Honestly -

EMILY: Fucking. Every Seanchan is a fucking drama queen

SALLY: I know

EMILY: Like Jesus Christ

SALLY: [laughing] It's their only redeeming factor

EMILY: The aesthetic, the drama

SALLY: But he just, like, whips it off, and he and Rand then engage...in...

EMILY: Sword play? A duel?

SALLY: A duel. An honor duel. Well, because - he's because he's also a blade master with a heron marked blade. Shock shock shock

EMILY: He's like, "I'm going to see how they're - how they hold up on this side of the ocean," and Rand's like "Psych I found this in my dad's attic like"

SALLY: Der ber der

EMILY: Der der der. "I've had two months of training, and I'm stupid. Meanwhile I'm curious as to what's going on with the rest of the gang, because they're taking on, like, twice their number in soldiers

SALLY: Yeah well, and Mat, like, slashed someone with the poison dagger, who goes like full fucking...

EMILY: I was thinking as they -

SALLY: ...Anthrax

EMILY: [shudders] Ugh. As they break and enter into this house, it's so funny because they all have their weapons except Mat, who apparently is completely empty handed walking in

SALLY: [laughs, snorts]

EMILY: [laughing] And like, that's so unlike Mat of books three onward, where he's like, "Got to get something pointy. Got to get something that I can use for blunt force trauma"

SALLY: He's got sixteen knives on his body at any given moment

EMILY: Just fucking loves knives and weapons.

SALLY: A knife boy

EMILY: A knife boy

SALLY: [singing] Sharp and pointy

[both laugh]

SALLY: But yeah, I would love to see, like, Mat v six Seanchan. Ingtar... going crazy, 'cause the Horn of Valere is in danger

EMILY: [laughs] Anyway, then Rand fights and kills Turak using the power of meditation. Or whatever the fuck is going on. He's like, "Can't channel but got to use the void. Can't channel though, because the ladies will sense it." Which is not true.

SALLY: Because you...

EMILY: Because you won't sense it. Because he's a dude. And I don't know. Yeah, it's meant to be this climactic moment. I just couldn't really care less

SALLY: I know. It's, like, if it was a moment where he did channel I'd be like, "Okay. Confusing, but okay." But also that's not what happens. He just, like, wins a swordfight. I mean, he kills a man, and he's like, "Oh, I've never killed a man." And I'm, like, again I don't care

EMILY: [laughs] I remember this scene being bigger for me the first time I read it. That probably wasn't your experience, because you weren't 12 when you read this

SALLY: No, in my recollection, it had more of a climactic...

EMILY: Feel

SALLY: Feel to it. And I - again, don't know if that's subliminally the book is conditioning me to believe that sword fighting is going to be a huge part of the climax. In a way, it is

EMILY: Yeah

SALLY: Like, that's how they get the Horn of Valere back, but when you read it again you're like, "Okay."

EMILY: Yeah it's just kind of like another episode in this little adventure, and, again, Rand's skill with a sword isn't really relevant me where I am at in my personal journey -

SALLY: Yeah [laughs]

EMILY: To understanding the *Wheel of Time*, so like I [laughs] just don't care

SALLY: My personal journey with *Wheel of Time*

EMILY: I'm chasing my bliss, and Rand's sword fighting does not come anywhere into that. But basically they get the Horn. [laughing] There's this whole hilarious thing where Rand's tracking where Ingtar basically keeps reaching for the Horn and Mat keeps, like, turning out of his reach

SALLY: I know

EMILY: [laughing] Not realizing

SALLY: One of my favorite ones is when he, like, throws it

EMILY: I know! And he's like, "It's not even dented."

SALLY: Over the wall and then scoops it up as running like, "It's not even dented!"

EMILY: And I'm like, "Mat you just threw a priceless heirloom over the wall because you're that stupid"

SALLY: Yeah and but also that's like the one moment in these books where I'm, like, okay so three Mat is predicated on [laughs]. Throws a priceless, ancient heirloom over a garden wall

EMILY: Classic Mat. Just like, "Got to get over this wall. Only have two hands."

SALLY: [laughing] yeet

EMILY: Yeet, motherfucker. To yeet or not to yeet the Horn of Valere?

SALLY: Yeet. Always yeet

EMILY: [laughing] The grave is no bar to my yeet

SALLY: [laughs VERY LOUDLY]

EMILY: [laughing] What an incredible title for our 50th episode

SALLY: [still laughing VERY LOUDLY]

EMILY: I'm gonna die. That's the best joke I've ever made

SALLY: [laughs]. I've deceased

[a pause]

[SALLY laughs again]

EMILY: Okay. Gotta get through this

SALLY: [laughs] Basically Ingtar's like, "Whoops, I'm a Darkfriend. Gotta go kill myself"

[EMILY laughs]

SALLY: And Rand's like, "Aw, dunk"

EMILY: [laughing] "Whoops, I'm a Darkfriend." Yeah, again this is meant to be emotional and climactic that Ingtar's finally like, "And you'll never guess what's been

wrong with me the whole time: I've been evil." And Rand's like, "No!" And we're all in the audience like, "Yeah we picked up a while ago, you fucking goofus."

[SALLY laughs]

EMILY: I'm not stupid

SALLY: But then Rand does have his like - as if we weren't sure that Rand had a Jesus arc

EMILY: Oh yeah

SALLY: He's like, "All you have to do is not - you can have salvation in your last moment"

EMILY: Yeah, it's so typical that Rand is like, "Here I'm offering redemption to you." He gives him the like a ritual Shienaran funeral words to be like, yeah and you deserve this, because earlier we were, like, we're not necessarily going to give this to Darkfriends, because they don't deserve it, you know? They're in hell or, you know, whatever our version of hell is. So yeah it's just a little condescending for Rand to be like, "I have been mostly unaffected by your evil doing, but I'm going to offer you redemption." Like we don't know what shit Ingtar's done. The only thing he's confessed to is letting that dude in who almost killed Rand slash Suan, but like presumably...more

SALLY: More shit

EMILY: Like...just saying. Rand, you're not really in a position to clear this dude of his sins.

SALLY: Yeah. Who made you judge jury, and...

EMILY: Who made you Judge Judy? [laughs]

SALLY: Exactly. You're not Judge Judy, bitch. Sit down.

EMILY: But yeah, Ingtar's like, "Go on. I'm going to hold them off." And Rand's like, "Great"

SALLY: And everyone's like, "What's Ingtar doing, and Rand's, like, looks into the camera, one single tear rolling down his cheek, and is like, "What he has to do"

EMILY: [in a breathy voice] He's like, "His honor"

SALLY: And Mat's like, "O-kay."

EMILY: [like the Prince Zuko actor in the A:TLA episode "The Ember Island Players] Honooooorrrrr.. And that's pretty much how these chapters end. Bornhald is readying his army to go just attack the Seanchan. I have a very unclear visual of what's... like what they think they're doing. They're just going to sweep into town and attack the Seanchan? Because at this point, the Seanchan haven't, like, lined up to meet them or anything. They're just like, "All right, ready men? Move forward." And it's, like, what? What? What about people? Or anything like that? I mean -

SALLY: Civilians

EMILY: Not that the Whitecloaks believe in civilians, but come on

SALLY: True. Everyone's guilty until dead

EMILY: It's just also a really stupid strategy.

SALLY: I don't get it

EMILY: It's just this dumb lead up to what is meant to be a very cinematic moment where the boys... TM get stuck in the middle of two armies

SALLY: [singing] Here I am stuck in the middle with you

EMILY: Yeah. Um, and....that's where we're going to leave off. Next time we will discuss the actual climax of this book

SALLY: Mat blowing something

EMILY: Yeah, Mat [snorts]

SALLY: [laughs]

EMILY: Happy 50th anniversary. Thanks for joining us on this yearlong ride. I think we've essentially been doing this for a year now because we've had a couple unmarked weeks

SALLY: Yeah, our first episode, according to iTunes, dropped on January 23, 2018. So we are fast approaching -

EMILY: Jesus Christ

SALLY: - our one-year anniversary, and I think you all should do something special to celebrate our one year birthday. I don't know what that is. You each can decide, but I think you should do something fun, and tweet or Instagram or Tumblr me pictures of it

EMILY: yeah

SALLY: Get a cake

EMILY: Eat it too

SALLY: Go see some birds. No, just get the cake

EMILY: You just look at it

SALLY: just look out really god cake

EMILY: Do a photo-shoot

SALLY: Have a read-in

EMILY: What?

SALLY: Have a read-in. Just don't go to work and read books all day

EMILY: Oh, that's nice. I wish I could do it is - that's like when you went to elementary school, and the teacher was like, "I don't want to teach today." So everyone just read

SALLY: Yeah, everyone sit under your desk and read a book.

EMILY: Good

SALLY: Yeah, rad

EMILY: And I as a child was like, whipped out my giant *Wheel of Time* book and was like, "Here we go."

SALLY: Close the curtains on your desk

EMILY: Basically

SALLY: And it was like, "Oh shit!"

EMILY: "Oh shit!" Housekeeping?

SALLY: As is fitting our one year anniversary, we have some special shout outs to give to people who have given us some pretty incredible presents this week in particular

EMILY: [crying noises]

SALLY: I don't know why you guys are feeling generous, but it's been really fabulous



EMILY: I'm gonna cry

SALLY: So first shout out we want to give is to our boy Mitchell James who has bought us a copy of "The Wheel of Time companion"

EMILY: Mitchell, I'm so excited to read all about channelers'... power levels

SALLY: I read Emily your message where you were like, "Don't get bogged down in the color of the Aes Sedai, and she's like "Well, that's just not gonna happen" [laughs]

EMILY: I'm obviously going to read all of that

SALLY: That's who she is as a person

EMILY: I have to look at the maps at the beginning of fantasy books obsessively

SALLY: Memorize it

EMILY: That's just who I am as a person

SALLY: So Emily will know a lot about Aes Sedai power ranking. She'll be like a Pokémon master for Aes Sedai

EMILY: Oh my GOD

SALLY: Yeah [laughs]. You'll be able to duel very effectively. Um, anyway, the second shout out we want to give is to - and I'm sorry, I know you said it was not a big deal but I apologize if I say your last name wrong - is to Brian Caserto, who made an incredibly generous donation on our Ko-fi which is, was launched as a fund to help sponsor the completion of transcripts for seasons one and two, so that we can make EHR an access - more accessible space for people of various hearing abilities. We needed, I think \$96. Every \$3 was sponsoring one transcript to just allow us to carve out that time in our week and just do that work, because though we're you're using software to help us, like, obviously, *Wheel of Time* names are whack, and Emily and I talk over each other a lot so the software isn't a bunch of help. And Brian gave us \$60, which sponsors the bulk of what we needed. And it was just so incredibly generous and we're so grateful. The transcript project is very near and dear to my heart. So Brian, thank you, hank you, thank you. You are an angel.

EMILY: Rock star

SALLY: A rock star

Emily: A rock star angel

SALLY: His Twitter handle is ethos, pathos, logos, which I'm obsessed with and talk about on a frequent basis. So you should go and check them out

EMILY: Yeah, we love him on Twitter

SALLY: I love you. Um, any other housekeeping?

EMILY: This - later this week we'll drop our blooper reel. So if you haven't had a chance to get into that if you give us \$1 a month on Patreon - Or honestly, if you give us \$1 this month, and then undo your pledge - you'll see the blooper reel

SALLY: Yeah, that's fine, too.

EMILY: Yeah, it's really fun. And this one will be fun, because we've had a lot of bullshit over the last four episodes

SALLY: Um yeah, it's been a weird month. The blooper reel's fun. For \$1 month, you'll also get access to Emily's really amazing blog that she's writing as she reads the last three books of the *Wheel of Time* series

EMILY: I am one blog away from finishing *The Gathering Storm*. And let me tell you, I will cry with the relief when it's over, because I fucking hate that book

SALLY: Every time she whips it out it's like this heavy weight on the total, whole apartment. Me and Tybalt get sad for her

EMILY: I said some pretty savage shit about *The Gathering Storm* [laughs] in my most recent blog

SALLY: Yeah Emily - it's pretty - it's pretty bombastic. So you guys should really go check out because it gets pretty controversial.

EMILY: Oh, yeah. Super controversial

SALLY: Controversial.

EMILY: Okay. Okay. Episode 50. Sign us off

SALLY: Um, ugh, today - you guys know I work at an aviary, right? Where the whole thing is that there are birds around. So we see some pretty weird shit. Like, I've watched people measure out cupfuls of mealworms and frozen mice and variety of stuff. Today, I opened the fridge and there was, what I am 98% sure, was human breast milk. So [laughs] didn't know what to do about that. I was like, "Oh, just came in for my soup, and I have to move human breast milk." And it's like, I get it. That's what happens when you have a baby. I'm not saying it's a stigmatized thing. But I was like, "What in the ever

living FUCK is breast milk doing in the work fridge?" Not even like one of the bird fridges. Human fridge, where humans keep their lunch

EMILY: I'm sorry, [laughing] I've disassociated heavily

SALLY: It was - it was very strange. Okay. Happy 50! Do something fuuuuun

EMILY: Bye