



## Episode 25 – “Jude Law”

Release Date: July 2, 2018

Run Time: 56 minutes

[*DING* noise from Emily’s computer]

EMILY: Hey! For fuck’s sake. [fading as she walks away] AH! AHH! AHH! That’s what I get for watching three episodes of *Queer Eye* in a row without my laptop being plugged in

SALLY: But wasn’t it worth it?

EMILY: It was. I love those beautiful men

SALLY: They are all very pretty

EMILY: I’m talking about Jonathan, not the straight men featured on the show

SALLY: No, all of them are stupid

EMILY: Yeah they’re not very – the teen was very cute, but did he need a makeover at 18? Probably not

SALLY: No. He’s just 18

EMILY: It’s great that he’ll grow up under the influence of five gay men, though

SALLY: That’s true

EMILY: Good for him. He has five gay dads now

SALLY: That’s the best we can hope for

EMILY: Ummmmmmmmmmmm do you have book news?

SALLY: I do! But if you don't want to do book news, we can just cut to the theme song

EMILY: No we can do book news. I'm sorry I just deleted it last week, because last week was such a disaster

SALLY: It's fine. It's not like I did more research on last week's segment of book news than I've ever done about book news [laughing]

EMILY: I'm SORRY [laughing]. I'm gonna put it in the blooper reel

SALLY: [laughing] It's fine, it's just really well-researched

EMILY: [laughing] oh my god

SALLY: [laughing] it's okay. I had facts and figures. Anyway, lost to the annals of time

EMILY: The lost tapes. The lost EHR tapes. Just kidding. Pay a dollar on Patreon so you too can listen to Sally's [laughing] extremely well-researched book news

SALLY: [laughs] I had, like, eight articles open on my computer that I was referencing

EMILY: I remember you had your computer out and everything, and then we just talked for forty-five minutes about the most nonsense bullshit so

SALLY: Sounds about right

EMILY: UGH okay. Tell me. I won't delete it this time I promise

SALLY: It's okay. So the book news this week is that the Association for Library – wait, hold on. Oh, The Association for Library Service to Children, a division of the American Library Association – wow, that is a mouthful – has changed the name of the Laura Ingalls Wilder award to the Children's Literature Legacy Award

EMILY: Interesting

SALLY: And this is an award that honors those who have made significant and lasting contributions to children's literature. So no longer called the Laura Ingalls Wilddr – I can't even say this

EMILY: Her name is a tongue twister

SALLY: Laura Ingalls Wilder weaves as she wills

EMILY: [laughs]

SALLY: And they decided to change this because *Little House on the Prairie* is racist

EMILY: Heeeey!

SALLY: [laughs]

EMILY: I was literally – this is a sign of my privilege if, in the Me Too era, Laura – it came out that –

SALLY: [cackles]

EMILY: We pulled up some receipts on Laura Ingalls Wilder. And yeah, those are the receipts. That it was a racist book

SALLY: Yeah it was racist

EMILY: Deeply entrenched

SALLY: And yeah, there's just a terrible scene where, Pa and a bunch of his friends are in a minstrel show, all in blackface. And there's illustrations of it in the books

EMILY: Which book is that in?! I only read the first two

SALLY: I have never encountered *Little House on the Prairie* in print or film, the tv show

EMILY: Really?

SALLY: It was not a part of my childhood at all. It is not a part of my schema

EMILY: That was an influential part of my childhood. That first book, which is the one that's, like, the cabin in the woods. It's before they go out to the prairie

SALLY: Yeah

EMILY: I don't know what the deal is that lead to that move [laughs]. You'd think the woods are a little bit better, but I remember reading that as a kid and I was really into how, like, all the little details that she used. She had to tell you every fucking thing about everything, and then when they get to the prairie and have to build a house, you fucking learn how to build a log cabin. And dig a well and shit

SALLY: [coughs loudly] Sorry, I was trying really hard to not let that happen

EMILY: [laughs] That's how I learned about the underground gasses that can kill people if you're...

SALLY: Dang

EMILY: Yeah, if you're not careful. So, when you're digging a well you send a candle down every day to see if there are toxic gasses. And if the light goes out then it's bad

SALLY: Oh yikes. This explains a lot about your pragmatic –

EMILY: [laughs]

SALLY: Your pragmatism as a person and as a writer. I'm learning a lot

EMILY: I'm always very concerned with how things work, and how people survive and things like that, but I'm happy that we're veering away from children's books that are outdated in really significant ways

SALLY: Yeah, and there's been a lot of really interesting – of course, with anything that happens, especially with literary people, they have to discuss and analyze it at length

EMILY: Discourse

SALLY: Yes, they have to discourse at length

EMILY: We're on, what, the 28<sup>th</sup> episode of our podcast?

SALLY: Yeah [mumbles, mumbles]

EMILY: [laughs] Discuss at length. What episode is this really?

SALLY: I think it is...24

EMILY: Okay, thanks. I don't know why I said 28

SALLY: [clears throat] So of course, because they tell us an anecdote of a Native American girl who at one point – I think it's something like, "The only good Indian is a dead Indian?" or something like that?

EMILY: Yeah. Yeah. They say that

SALLY: And she had to listen to that in school

EMILY: Oh my god

SALLY: And she was really upset, and she went to tell her mom, and her mother tried to get the book banned from the school. And so there's the discourse about banned books that then comes into play where a lot of people are trying to be like, we're not trying to ban it, because banned books, just as a general statement, aren't excellent. And you should use it as a teaching moment

to teach children about the horrible things that have happened in America's past. But also, like, you should be aware that there are Native American and black children in your classes who have to listen to that type of racist stuff, and they do understand that they're being made fun of and dehumanized. So. Just interesting

EMILY: I think we should change it to the Rick Riordan Award. Honestly.

SALLY: Hell yeah

EMILY: He's got some good diverse books out there

SALLY: Absolutely

EMILY: And I think – I'm just gonna go out there and say it – I think *Trials of Apollo* should be required reading [laughs]

SALLY: All of Rick Riordan's books should be required reading g

EMILY: That's your entire, like, fourth grade. You have to read every single of the 19 Rick Riordan books

SALLY: Okay, but imagine how much you would learn about American history

EMILY: That's true!

SALLY: Mythology

EMILY: Geography

SALLY: Geography. Social issues

EMILY: Yep

SALLY: Friendship

EMILY: Lots of different cultures, especially in the later books when he doesn't all have white kids

SALLY: Yeah. You'd learn a lot and you could build – you could build some really interesting classroom units around the Rick Riordan books

EMILY: Anyway

SALLY: Anyway, that's book news

EMILY: That's great

SALLY: Be aware of your childhood texts because they are likely very problematic but that doesn't mean you can't still enjoy them

EMILY: They super are!

[THEME SONG – “Tubthumping” by Chumbawamba plays]

EMILY: Anyway, we're baaaack

SALLY: Why does it feel like we've been gone for forever? We recorded last week

EMILY: You mean in the last thirty seconds? Oh! You mean like [laughs]. Well Tumbathumba was playing

SALLY: Tumbathumba?

[BOTH LAUGH]

SALLY: That is just the – squish it down It's not Chubhumby by Tumbawamba it's Tumbathumba

EMILY: I'm not gonna stop saying it that way

SALLY: [laughs]

EMILY: Fucking, I'm digging my own grave here and I'm gonna lie in it. I'm ready to die. While Tumbathumba was playing, we were stuck in a time loop, so really...it's been years

SALLY: I once had a college professor [someone's phone goes off] stand up and demonstrate how to do the Time Warp from *Rocky* – you haven't seen *Rocky Horror*

EMILY: I haven't seen *Rocky Horror*

SALLY: This means nothing to you

EMILY: No, I know that it's, like, a dance

SALLY: Yeah

EMILY: [laughs]

SALLY: *Rocky Horror* is important to me on so many levels, especially because it is a *Frankenstein* adaptation

EMILY: Yeah and in Salt Lake City I know there's always a performance e

SALLY: At the Tower

EMILY: Yeah. Is it bad?

SALLY: No, I just don't always super enjoy it

EMILY: Do you know like the live performance? You like the movies better?

SALLY: No, I love the performance, I think it's fun

EMILY: Okay. I'm afraid of the live performance because I don't want to be asked to do anything

SALLY: You don't want to tell them you're a super virgin?

EMILY: I mean, I am

SALLY: [laughs] You haven't the show or the live performance

EMILY: I know that much!

SALLY: They write on your face with lipstick

EMILY: Yeah and I don't want that to happen to me

SALLY: It's okay, because I've seen it, and I'll

EMILY: You'll coach me?

SALLY: How to not do it. Anyway

EMILY: He got up and demonstrated the Time Warp

SALLY: She did

EMILY: She did. Excuse me, look at that assumed sexism that I just have [sighs]

SALLY: It was really funny. Okay, welcome to your friendly neighborhood *Wheel of Time* podcast

EMILY: Hell yeah. I'm Emily Juchau

SALLY: I'm Sally Goodger

EMILY: [singing sort of] AAaaanD spoilers. Abound

SALLY: Exactly

EMILY: Just so you know. We're finishing *The Eye of the World*. Not today, maybe next time. Yeah. Probably next time. [laughing] We're hoping to get through a lot today, though, so we're just gonna dive right into it. First of all, this chapter starts – this is chapter 49 I think? 48?

SALLY: 48

EMILY: 48. Starts with them leaving Fal Dara. Actually it's a little – there's a time skip, of course. Where the chapter picks up, they're about to part ways with Ingtar and their little Shienaran escort – escort. I'm really struggling today

SALLY: I'm struggling, too. It was Laura Ingalls Wilder that fucked us all up

EMILY: Laura Ingalls Wilder is the tongue twister curse

SALLY: She's literally like, "Hey, fuck you and your tongue."

EMILY: "Hey calling me racist?"

SALLY: "Fuck you!"

EMILY: "Fuck you!"

SALLY: Her ghost is standing in our kitchen, telling us to eat shit

EMILY: [laughs]

SALLY: "Get fucked!"

EMILY: Hey Laura, we didn't actually eat shit. Not like you and your, you know, probably made fires out of cow

SALLY: Cow dung. Probably did

EMILY: Cow dung. And then you cooked food on it. So, you were eating shit, you know?

SALLY: Mmhmm

EMILY: I'm really good in a verbal...sparring match. [laughing] I truly think of the words super-fast and I can make eye contact the whole time I'm doing it

SALLY: Yeah she was playing with her shoelaces [laughing] the whole time

EMILY: [laughs]



SALLY: Umm

EMILY: Okay

SALLY: So we're leaving Fal Dara

EMILY: Yeah they've traveled out of Fal Dara and they're now at where the Blight starts. There's a big wall, that kind of – which I'm interested in. I'm intrigued at how far this wall goes, if it's just a fort. I admit I kind of skimmed that, so I probably should have paid more attention. But it seems like there's just this big wall encompassing this portion, at least, of the Borderlands

SALLY: Yeah, um, it's funny with Robert Jordan like that though, because sometimes I'm like, "Oh I skimmed it, and so I didn't know," but sometimes I paid really close attention and I didn't know

EMILY: And I still don't know, yeah. Descriptions are wild that like

SALLY: [laughing] So he's not super great at getting it together, so [giggles] I'm just imagining this wall that's just, like, it's 80 feet tall but it's 10 feet wide

EMILY: Yeah, you could just walk around it easily. Instead of going through the doors they just

SALLY: Mat's like, "Heh heh," and just walks around it

EMILY: Mat's like, "LOL"

SALLY: Anyway

EMILY: Yeah, the only thing Robert Jordan is consistently good at describing is people's dresses

SALLY: Right?

EMILY: He's really committed to talking about embroidery

SALLY: Yeah, he is not fucking around

EMILY: And I know that's technically a theme of the book. Embroidery, pattern, blah blah blah, but, like, yeah, he's really into it

SALLY: But he's also really into telling me exactly how much cleavage is being shown

EMILY: Exactly

SALLY: For every dress. Which is both appreciated and really uncomfortable

EMILY: But he also talks – he gets really into talking about how much of Mat’s ass is showing in, like, book 8. Or 9

SALLY: I’m sorry is Mat wearing low rise jeans? Or is it really tight?

EMILY: No, yeah he’s wearing really tight pants. And their coats, apparently, go down to

SALLY: Yeah, thigh

EMILY: Mid thigh or knees or whatever, and he ends up in these waist length coats. So it’s like his ass is like

SALLY: Probably got a great ass

EMILY: He does probably. I assume. Anyway, but that’s a sort of troubling thing that happens later in the series. We’ll get there

SALLY: Yeah, I’m not super excited to read about that

EMILY: [sighs]

SALLY: Embroidery [coughs]

EMILY: [laughs]

SALLY: [coughs] For those of you counting this is, in fact, the third episode of something related to this podcast where I’ve been coughing

EMILY: I think four

SALLY: Fourth!

EMILY: Yeah, because we did two episodes of *Outlander*

SALLY: I’m gonna die

EMILY: We’re recording a lot this week so just so you know [laughing] Sally’s going to be coughing

SALLY: I’m going to be coughing the entire time, and you’re gonna be like, “Oh man these sweet, sweet coughs”

EMILY: But steadily she’s getting better, just not in the coughing realm

SALLY: No, I’m going to be coughing up each of my lungs

EMILY: You were telling me that it's just – your body gets used to it. What's it called?

SALLY: I think it's called Reactionary Airway Disease

EMILY: That's so fucking weird

SALLY: Yeah, my parents told me I got it a lot when I was little, which I don't really recall?

EMILY: Interesting

SALLY: My body doesn't work properly

EMILY: Yeah, well, we talked on the last episode – I was just recording [laughs] – just editing our last recording of *We Watch Outlander*, and we had a whole spiel about how my body is whack because I can't sit cross-legged

SALLY: Mm!

EMILY: And I can only do the *Star Trek* sign with one hand

SALLY: Yeah, Emily's hands are springy

EMILY: Yeah, it's very weird. It's like a party trick. I show people at work all the time. Okay yeah. [laughing] We're talking about *The Eye of the World*. We can't do this this time

SALLY: We'll have another podcast where we just talk nonsense. But this is a *Wheel of Time* podcast

EMILY: We can't have that many podcasts. I'd kill myself

SALLY: We can have three podcasts. This – the pod – yep

EMILY: Laura Ingalls [laughs]. She's over there. Cursing us

SALLY: So anyway! We're going into the Blight!

EMILY: We're going into the Blight. We...plot... we fucking part ways

SALLY: Oh. My god

EMILY: With Ingtar and his band of merry men, who are all less than merry because they wanted to go fight some Trollocs, but they had to – they got stuck with this job and now they're going to be late to the whole battle thing and who even knows what will happen. Will they even get to fight Trollocs? Probably, because apparently it's an unceasing horde that's gonna overcome the country. I don't know what the – [laughing]

SALLY: It's like...

EMILY: All the Emond's Fielders are very confused by this, as one would be. They're like, "What? Why do you wanna? What's the deal? What's in it for you?" He's like, "I just wish I could do something heroic like go into the Blight." And Mat's like, "You can go and I'll stay, bitch."

SALLY: "Do you wanna go? I don't."

EMILY: Literally. He's like, "He can have my spot!" And Rand's like, "LOL." And Lan's like death glare

SALLY: He's like, "Hey, village idiot"

EMILY: [laughing] "Hey, village idiot. Shut the fuck up."

SALLY: "You're *ta'veren*. You have to come." And Mat was like, "People keep telling me this."

EMILY: "But I have seen no evidence"

SALLY: "But I didn't sign the disclosure statement" [laughs]

EMILY: "My magical luck powers don't kick in until book 3 so I'm gonna have some trouble believing you"

SALLY: "I'm gonna stay." Mat's good out here

[both laugh]

EMILY: Honestly, though? Rand rushes in

SALLY: Mat and Taako are very similar

EMILY: Taako and Mat. Just chaotic

SALLY: Just, like, chaotic...reluctance

EMILY: Yeah!

SALLY: Self-preservation

EMILY: Yeah

SALLY: Totally gay

EMILY: Very good fashion sense

SALLY: Very good fashion sense. Mat's constantly got cleavage for the gods. Speaking of cleavage – really appreciate that

EMILY: Yeah, Robert Jordan...but anyway, we were talking about

SALLY: How Ingtar is super mega bummed that he doesn't get to go to the actual battle

EMILY: Yeah and I guess that's just mostly foreshadowing for Ingtar's whole character, which is all about, you know, the pursuit of heroism and how that's going to lead him to the shadow. But blah, blah, blah that's book 2. We don't need to get into that. Rand gives us a little recap of what it was like leaving the city, because it wasn't just them. It was also all of the army leaving to go fight this battle at Tarwin's Gap, and literally everyone else is evacuating to get further into the country I guess, to get away from

SALLY: The monsters

EMILY: The monsters. If the monsters overcome the men. So that's

SALLY: That's a good title

EMILY: Monsters and men

SALLY: No, if the monsters overcome the men. I'd read that book

EMILY: Okay

SALLY: I don't know what it's about

EMILY: Yeah, but you do love monsters. Not in like a monster fucking way

SALLY: This is not a teratophilia thing!

EMILY: That's a word?!

SALLY: Do you know how – we don't have to talk about this now, [Emily laughs] but I have stumbled onto so many unfortunate things on tumblr because I am humble and unassuming

EMILY: Ohhhh

SALLY: [laughs]

EMILY: Sally once told me the worst thing she's seen on tumblr and that was, like, I still think about it regularly. I didn't even see it, but I just – she's looking into the middle distance right now like a war torn [laughs] veteran

SALLY: I – there’s honestly no point in being alive after that

EMILY: Yeah. You told me about it, and I was like, “Here I go”

SALLY: Innocence lost

EMILY: “To my grave”

SALLY: Me

EMILY: But whatever. So that’s kind of an eerie, you know, there’s a sort of malaise hanging over us as we travel into the Blight, which is, like, the definition of malaise. It’s the worst place ever

SALLY: The Blight is really interesting to me

EMILY: Yeah, I was – yeah

SALLY: It’s, like, gross and sticky. It feels sticky and nasty, obviously, skin crawly. But weird, crazy, logic-defying things are happening, and that’s super interesting

EMILY: And it’s the embodiment of this, like, natural-unnatural embodiment of decay

SALLY: Yeah

EMILY: Like everything is fucking dying. And the things that are living wanna kill you in really unpleasant ways, as Lan informs us. Like, “Don’t touch that twig, Rand, or a parasite will start digesting you from the outside in.”

SALLY: Yeah. No, seriously! I was, obviously, of course, because I’m always thinking about *Mad Max: Fury Road*

EMILY: Of course

SALLY: I was thinking – all the time. Constantly, in the back of my head

EMILY: Love it

SALLY: The film is just running. But, because the premise of that is a nuclear apocalypse, where of course there’s a lot of

EMILY: Yeah

SALLY: Um, I can’t think of the word, but there’s a lot of the world and a lot of people’s bodies

EMILY: The fallout

SALLY: Yeah, the fallout of nuclear contamination on the world. And you have a lot of parallels with the Blight as a place that's been affected by

EMILY: Yeah, this literally does just feel like

SALLY: Some type of...yeah

EMILY: This nuclear fallout zone

SALLY: Yeah

EMILY: Like, the Final Pam is gonna show up at any moment

SALLY: Yeah! You think of *Fallout*, literally the game

EMILY: Todd Howard, I see you

SALLY: Yeah, there are weird animals and

EMILY: It makes me think of [laughs] – I didn't see the movie *Annihilation* featuring Natalie Portman, but I did go on this crazy Wikipedia [laughs] search of all the books in the series

SALLY: [coughs]

EMILY: And I'll be honest, it sort of gave me nightmares. Because that's a weird series, and it's all about logic-defying and how nature grows when shit gets whack, basically. So I imagine that's very much similar vibes here. Anything could happen and there's not really rhyme or reason to it

SALLY: Yeah, when I was reviewing this chapter I thought of both *Mad Max* nuclear desert and Wonderland, like *Alice in Wonderland*

EMILY: Yeah

SALLY: A place that everyone is like, "Wonderland, it's so interesting because all these weird, crazy, logic-defying things are happening," but Wonderland is straight up out to kill everybody

EMILY: Mmhmm

SALLY: Wonderland is not fucking around, so

EMILY: Wonderland is, like, Deathsville. Like, honestly Alice at one point – we like to forget this sequence – Alice walks into, like, the White Rabbit's house and there's just a woman standing there throwing a baby around, basically

SALLY: Yeah, and Alice is trying to save the damn baby, take the baby into the woods and it becomes a fucking pig

EMILY: Yeah, something whack like that. But yeah, it's just so toxic that literally Mat's throwing up every hour or so, because Mat's a throw-upy boy, and everything just tastes bad. The air tastes unpleasant. And it's just, like, ugh everyone's sick and it's gross. And they haven't even gotten to the bad part yet. There aren't creatures yet

SALLY: Yeah

EMILY: But basically they go through a day of this, and they camp in the, what is implied to be the sort of ruins of Malkier. They're in this lake district. There's this really hilarious moment where Nynaeve's like, "Maybe we should camp down by the lakes because it would be cooler down there." And Mat's like, "I could dunk my whole head in there." And literally just then the Loch Ness monster rises from the lakes and is all tentacle-y and has hands and shit. And Rand's like, "I'm sorry. I did not sign up for this. What the fuckening is hap? Help?"

SALLY: Help!

EMILY: And Mat's like [softly], "Never mind."

SALLY: "Just kidding. I'm not going to offer myself up to the tentacle monster"

EMILY: "I'm sorry. I misspoke. I'll stay right up here." [laughs]

SALLY: "No head dunking for this village idiot. Thank you very much." [laughing]

EMILY: "I'll be here." But anyway they camp –

SALLY: [coughing]

EMILY: – it's pretty boring, unpleasant. Moiraine wards the place. Another amusing sequence where the boys are saddling the horses and suddenly the campsite is invisible and they're like, "Dear god! What happened?!" And Lan's like, "You're all idiots."

SALLY: I would do that all the time

EMILY: Right?

SALLY: To fool my teens, though. I would be like, "LOL"

EMILY: Yeah, the walk in and Moiraine's reading a book. She's like [high pitched laughter from both] "Fuck you." And the big sequence at the end of this is that Rand overhears Nynaeve and Lan having



SALLY: Their DTR

EMILY: Yeah [laughing] their DTR. Honestly

[both laughing, Sally coughs]

EMILY: I'm not even going to look at the book because it is the most heterosexual nonsense of *all time*. Like, *I can't*

SALLY: Like, "I love you, but I have nothing to offer a woman but [deep voice] my own death."

EMILY: Yeah, she's like, "Well, I'm the Wisdom and Wisdoms rarely marry, but I think I'm not gonna be a Wisdom anymore." And he's like, "Well, what you're gonna be also never marry, my lady." He does have a weird thing where he's like, "'Cause men can't handle being the side piece to an Aes Sedai."

SALLY: Side piece to Jesus, basically

EMILY: Honestly. And she's like, "Well, some men are strong enough to handle that. I know a few," and looks deeply into his eyes

SALLY: And he's like, "Not me. I 'm a piece of shit."

EMILY: "Have you seen me? I'm very fragile."

SALLY: Very, very afraid

EMILY: "Emotionally? I'm an idiot. Physically, yes, very competent, but – "

SALLY: Emotionally?

EMILY: "Yeah, I've got the emotional range of a teaspoon," to quote J.K. Rowling

SALLY: He was emotionally stunted when they put the fucking sword in his hand as a baby

EMILY: Yeah, reasonably enough. They were like, "Hey we want you to focus all your energy on swordsmanship." And he was like, "What about my feelings?" And they were like, "No one cares, Lan, about your feelings" [laughing]

SALLY: "Your feelings died with your parents"

EMILY: And he was like, "Cool"

SALLY: [valley girl voice] "AWESOME!"

EMILY: "Love that"

SALLY: [valley girl voice again] “Love it.” And he has that...what is his, like, so extra line where he’s like, “If you fall in love with someone else?”

EMILY: Oh, he’s like, “I’ll hate the man because he’s not me, but I’ll love him if he makes you smile.” And it’s, like, first of all – fine. That’s, I guess –

SALLY: It’s a nice sentiment I guess

EMILY: – a healthy sentiment. You can’t help feeling bad about someone if you’re jealous about them, but you have to respect how they make the other person feel. [strained voice] But Lan, why would you say this?

SALLY: I know

EMILY: Why would you say this to her?

SALLY: Why would you? Because, yeah, then I was like if Nynaeve ever did another

EMILY: She’d always know

SALLY: She’d be like, “Wow, Lan hates this person.” Though, honestly, if she did good for her and why would she care

EMILY: Yeah

SALLY: There’s another ideal timeline where Nynaeve has this experience where she’s like, “Well, that was dramatic”

EMILY: And she moves on

SALLY: And she meets Gawyn – not Gawyn. I mean Galad. I just want everyone to date Galad. It’s all I want

EMILY: Honestly, who doesn’t? They all deserve him

SALLY: When she gets so furious that he’s so pretty? That would be an ideal verge point for that timeline

EMILY: Ah, excellent. Yeah, that’s dramatic and, like, Nynaeve cries all not

SALLY: I know. And it’s really sad. I just get really uncomfortable by scenes that are overheard. And Rand is really aware of that where he’s like, “I know that Nynaeve in particular wouldn’t want me to –”

EMILY: Wouldn’t want me to be part of this. But he can’t help it because

SALLY: He can't sleep

EMILY: Which, yeah. I mean

SALLY: It's just so sad, because she's so sad. And I'm like BLEGH

EMILY: But yeah, you're right. It's just awkward that we can't have this scene from one of their points of view because they're not really as established a point of view narrator as Rand. Like, right now there's this sort of precedence situation in the series where if Rand's on screen then he's narrating

SALLY: Yeah

EMILY: And that's just a little annoying because you'd rather just have this sequence from Nynaeve's point of view so you don't have to deal with awkward third party teen boys

SALLY: Yeah, where Rand's just like, "EEEEHHH"

EMILY: "I hate this"

SALLY: "EEEH, I did not sign up to be the third wheel to this conversationnnnn"

EMILY: Yeah, he wakes up the next morning and is like [strained voice], "Boy, Nynaeve looks bad." And then Egwene pops up and is also like, "Boy, Nynaeve looks bad," and goes and talks to her, and there's this sweet little sequence where they're I guess chatting, figuring it out. And Rand's like, "Women are just magic to each other"

SALLY: Women... just support each other

EMILY: So much

SALLY: So much. Whenever – God, whenever one of your friend girls – I hate when people say 'my girlfriends' to mean their platonic friends

EMILY: Your girl friends

SALLY: Girl – space – friends

EMILY: Yeah

SALLY: Go through a bad breakup and you're like, it's like a call to action, my dude

EMILY: Yeah

SALLY: Anyway, Egwene is perfect and beautiful and she's probably over there telling dirty jokes or something like that

EMILY: No, Egwene's like, "Lan ain't SHIT!"

SALLY: Yeah! He ain't shit!

EMILY: She's glaring at him the whole time. She's like, "Fuck you, Lan. I'll fight you with my bare hands and I'll win! Because I'm competent as hell"

SALLY: "I'm Egwene, future Amyrlin Seat"

EMILY: Honeslty. "I'm the Young Pope up in this bitch"

SALLY: "I am Jude Law" [laughing]

EMILY: "I AM JUDE LAW" [laughing]. Grabs Perrin's axe and throws it at him

[both laughing, Sally coughs]

EMILY: Perrin's like, "I didn't even see that coming!"

SALLY: "Who's Jude Law?"

EMILY: [laughing] Egwene dreamed of him

SALLY: Oh my god [claps]. The alternate timeline where Egwene just dreams [laughing] Jude Law into *Wheel of Time*. That's it. That's the story. And it's just Jude Law, the human man

EMILY: Wandering around this fantasy continent

SALLY: [laughing] Famed actor, Jude Law

EMILY: [laughing] Trying to find his way

SALLY: [laughing] Trying to find his way home

EMILY: The adventures of Jude Law

SALLY: [laughing] I'm gonna lose it

EMILY: What would he even do? No, we can't do this! [laughing] We can't do this

SALLY: I do – we have a question for our Q&A episode that might allow us to explore this [laughing]

EMILY: Ohhhh good. We'll return to this [laughs] shortly

SALLY: [laughing]

EMILY: We're both crying like Nynaeve after that breakup

SALLY: [laughs loudly, coughs]

EMILY: That wasn't even a breakup. Like, they weren't together

SALLY: I know, but the weirdest relationship is I Almost Dated this Person

EMILY: Yeah, and in the next book he's gonna be like, "Just kidding. Here's my ring."

SALLY: "Here's my ring"

EMILY: "Here's my promise ring." Fucking hell

SALLY: Like some type of Jonas Brother

EMILY: Anyway. Like some type of Jonas Brother?!?

SALLY: [laughs] I don't know if they actually gave promise rings

EMILY: I was about to let that slide under the radar, but back up!

SALLY: [laughs] I don't know if the Jonas Brothers actually did anything with promise rings, but there's a *South Park* episode about it

EMILY: Oh my

SALLY: That is terrible because I hate *South Park*, but I've unfortunately watched a lot of it

EMILY: The only *South Park* I'm familiar with is the clip where everyone's in hell, and they're trying to figure out which religion was correct. And the announcer is like, "I'm afraid the *Mormons* were correct." and everyone's like, "Aw, dunk!"

SALLY: [laughs]

EMILY: [laughing] I think we watched that in – one of my middle school history teachers showed us that because he thought it was so funny

SALLY: It is hilarious

EMILY: And we were like, "Agreed. This is viral content in the state of Utah."

SALLY: Because you know the *South Park* creators were raised Mormon?

EMILY: Yeah

SALLY: They were the ones who wrote *The Book of Mormon* musical

EMILY: Yes. I'm aware

SALLY: So they have a wild...discography. I can't think of the other word

EMILY: Yeah. Yeah, yeah, yeah

SALLY: Too wild. 'Kay

EMILY: Moving on from Jude Law

SALLY: [giggling softly]

EMILY: Okay, back into the Blight we go, only this time there are creatures –

SALLY: [coughs]

EMILY: – that want to kill us. Like, Lan at one point just breaks off from the group and everyone's like, "Stay close to Moiraine," and he is just gone for ten minutes, and there are scary noises, and then he comes back wiping acidic blood off his blade. Like a video game character

SALLY: And you're like, "That was comforting!"

EMILY: And they're like, "Oh, great. That's where we're at right now"

SALLY: Everyone's like, "I feel safe and loved"

EMILY: Yeah, and then something jumps out of the trees, and Mat finally has a moment of competency where he [laughing] just fucking takes it out Robin Hood style. Hawkeyes the shit out of it. And Lan's like, "Good job, Sheepherder," and I found it. He calls Mat 'sheepherder,' which makes no sense because

SALLY: Mat didn't herd sheep

EMILY: Yeah, if anything he milked cows

SALLY: Yeah, he milked cows and his dad raised racehorses or something like that

EMILY: Yeah, his dad was the horse guy of the Two Rivers. So, confusing. I want to know more about their livelihoods

SALLY: I know. I...want to know so much more about Mat's dad

EMILY: Right?

SALLY: Because I think he's really charming and funny

EMILY: I love Abel [pronounced like able]. Or Abel [pronounced like abb-le]. Whatever his name is

SALLY: I think Abel [pronounced like able] is nice, because Mat is also very able

EMILY: I know, right? And Mat's like, "Look at all the horse stuff my dad taught me"

SALLY: Yeah, it's hilarious in Book 6 when Talmanes is like, "We're gonna bet you at horses, because you have no control over the horses," and Mat is like, "No, but I know a lot about horses" [laughs]

EMILY: Mat's like, "Let's try it, bitch. I'd love to"

SALLY: "Alright, Talmanes, show me your horses"

EMILY: [laughing] "You keep trying to find ways to trick me, but little do you know, I know everything to do with the world of gambling"

SALLY: "I'm the trickiest bitch around"

EMILY: Honestly. Okay ummmm

SALLY: Things are eating our lads

EMILY: Things are eating – and it's, like, they have to get through the mountains, which hopefully they'll do that by the end of the night. And it's, like, fucking mid-morning, and already they're almost dying. There's a sequence where they're just hacking, machete-ing their way through this forest that's trying to eat them

SALLY: It's really comforting [chuckles]

EMILY: It's like what?

SALLY: It's a really weird sequence and we've – I think you said this in our *Outlander* podcast not in this podcast, so [laughing] you can find our *Outlander* podcast on Patreon

EMILY: Three dollars a month!

SALLY: Talking about, and we might have talked about it on this episode. In *Outlander* you have the standing stones and it's, like, the filtering of magic away from that center. And so that is

happening here, and I think it's happened in Shadar Logoth, where you'll move forward into a weird center of magic. But it's so much weirder up here than anything we've encountered in this book, and it feels like entering an entirely different Otherworld

EMILY: Yeah, it's so confusing

SALLY: It's *really* bizarre

EMILY: And it does weird things to the horizon of expectations, because at some point it becomes logically obvious, and Lan points it out, that they're not going to make it. And Lan is like, "I'm just going to turn back and, you know, lone wolf it out there and try and give you guys enough time," like fucking Gandalf on the bridge. And you're like, "Oh, is this the death of the mentor?" But a second later they step into the Garden of Eden

SALLY: Yeah

EMILY: And it's just like I don't know. I don't know. I don't know how I feel about this sequence. I've always skimmed over this Blight sequence, because compared to the upcoming confrontation which makes – not a lot of sense, but at least Balthamel and Aginor, this encounter with the Forsaken makes more sense given the logic that we've been presented in this world that I don't even think of the Blight, I guess

SALLY: Yeah, which is unfortunate because it's one of the more interesting things that Robert Jordan has done

EMILY: Yeah, I agree

SALLY: But he like

EMILY: Like I want a whole series, a whole segment of these men who go into the Blight. Aielmen, like Aiel channeling men, just go into the Blight to die basically

SALLY: Which is just like...damn

EMILY: Just fight some shit while they're on their way out

SALLY: Which is just, like, edge lord as hell, honestly

EMILY: Well, the Aiel. It's the Aiel

SALLY: Aiel are pretty edge lord, let's be honest

EMILY: [laughs] Come on

SALLY: Aviendha is like, "Oh I fucked Elayne's boyfriend. I guess she kills me now," and hands her a knife



EMILY: “I guess she gets to kill me”

SALLY: And Elayne is like

EMILY: “Beg pardon?”

SALLY: [laughs] “Okay, first of all you did what? Second of all, I’m not going to stab you”

EMILY: “Although I’ll think about it”

SALLY: “Maybe” [laughs]

EMILY: Because I’m Elayne and I’m a bitch

SALLY: True

EMILY: But yeah, the Blight’s weird and sort of, we step into this and encounter our next weird logical thing which is the Green Man

SALLY: Yeah... it’s also weird because – isn’t it – has – again have to do something with Rand needing it? And so they stumble upon it

EMILY: Yeah, they very much need it, and it’s also notable that Rand’s on the verge of channeling big time when they run into...uh, what is it? I’m gonna call it the Garden because it doesn’t really have a name

SALLY: Yeah I really don’t know what it is

EMILY: It’s the Eye of the World, but it’s also the Green Man’s domain, which doesn’t really obey the laws of physics. It just pops up when you need it

SALLY: I’m trying to think of –

EMILY: And they really need it because they’re about to die, but they need to be there to protect it. It’s this weird fate warping thing

SALLY: Yeah, there’s a really famous – not famous, but well-known parallel that I’m trying to think of like when – I feel like this is something that’s pretty typical in fantasy like when you need

EMILY: At your greatest need

SALLY: Yeah! That can pull things to you or like

EMILY: Yeah that’s definitely a thing. Like, when things only apply based on – it’s like Arthur pulling the sword from the stone after everyone else has tried, and for some reason only Arthur

can do it. It's just this is such a thing in fantasy, of like giving you these rules that make it seem like something is impossible, and then you just sort of bend it, because you're the author and you can do that

SALLY: Yeah, but I guess this was particularly stark for me because it's a huge part of Book 6 – I'm sorry

EMILY: No, go for it

SALLY: I always have to talk about the book that I currently finished, but a huge part of Book 6 is Elayne and Nynaeve finding the bowl that they need in the Land of Dreams by needing it

EMILY: Oh yeah, yeah

SALLY: And they're just tracing it through need through *Tel'aran'rhiid*. And we have in the Blight kind of dream logic that Robert Jordan then explores further in, um, but I think it's done better and more logically in *Tel'aran'rhiid*, even though the logic is weird

EMILY: Yeah, *Tel'aran'rhiid*, obviously it's the world of dreams, so dream logic applies, but it's one of my favorite parts of *Wheel of Time*

SALLY: But it's like *dream* logic not *illogic* like in the Blight

EMILY: Yeah, here logic is just out the window

SALLY: Like not in any fun way either

EMILY: It's unpleasant

SALLY: And, even just the fact that it's things that are eating you. There's nothing about it that...sticks out. It's not an illogic I can get on board with. Like, in Wonderland it's so weird and scary, but there's a reason that's a classic, because there's something in there that upholds where here, the reason I don't remember it is just doesn't...function

EMILY: Yeah, it doesn't sustain itself. It's just this thing that's designed to kill you, basically. And no one ever gets far enough in it to encounter anything that's particularly interesting

SALLY: It's so weird. But these kids do. So they meet the Green Man, who's like another Treebeard figure

EMILY: Yeah, he's a Treebeard figure, he's kind of a Tom Bombadil figure

SALLY: Yeah! Tom Bombadil might be a better

EMILY: Yeah, because the Ogier are kind of Ents

SALLY: Yeah, Ogier are our Ents. The Green Man and Tom Bombadil are these weird...

EMILY: Entities

SALLY: Entities. And yeah, that's kind of –

EMILY: We found out when we get into Book 4, like we get more clarification that the Green Man, who's actual name is Someshta, I don't even think that's said here, is the last of this race called the Nym, and sort of what I think it is is that they're sort of these gardeners in the Age of Legends. And they could have been started as these golem type figures. It's not really known if they're magical entities, or manufactured in some way. But they just sort of tended these gardens with the Ogier and the Aiel, the people of the dragon of that time. Which is why they're connected to Ogier and nature and all that stuff. But basically, in the War of Power they all got killed. Which is what would happen if you're just a nature guy, you know? You know, they're not really to threatening. Although, he does some badass shit later in this chapter. But, I was looking up – because he feels like such an archetype, ya know? So I was trying to figure out what the deal is. Obviously, he's like a nature spirit and, you know, tied to fertility. There's all these like – there's an architectural thing called the Green Man, which is like a, what's the word, this thing. A foliate head. It'll be like a man's face just, like, with leaves

SALLY: Oh!

EMILY: Google it, they're really cool

SALLY: Yeah, those are neat

EMILY: And once you've seen them, you see them everywhere. So it's kind of church imagery. It's kind of pagan imagery. If you move over, out of Western culture, there's some interesting stuff going on with [typing on keys]

SALLY: [coughs]

EMILY: Look at Osiris, who's the god of the dead in Egypt, who is literally green, and that's sort of the cycle of life and rebirth [typing on keys]. There's also this guy in the Quran named Khader, who is sort of Moses contemporary, and he's identified as the Green Man and he's connected with the end of time in this quote that I'm reading on Wikipedia. Wikipedia the Green Man. "His name means the Green One. He is the voice of inspiration to the aspirant and committed artist. He can come as a white light or the gleam on a blade of grass, but more often as an inner mood" blah blah blah blah. "There are legends of him in which he is dismembered and reborn," which is exactly what happens to Someshta later in this chapter. And obviously Robert Jordan pulls from Western mythology as well as Eastern mythology, so I think both those things were in play here

SALLY: [coughs] Absolutely. I lost my train of thought

EMILY: That's all I have on – he's just a lovely, of course he's lovely and sweet and gives them flowers

SALLY: Yeah, he braids into Nynaeve and Egwene's hair, which makes sense, but he also does it to Moiraine's hair which is

EMILY: He's like, "Have a flower crown!" And he greets everyone. He sees Loial and is like, "Oh, little brother!" and Loial's like, "Oh my god, you're my hero!"

SALLY: Loial basically is in tears

EMILY: Yeah, Loial's fangirling and he sees Perrin and is like, "Hello, Wolfbrother," and Perrin is like, "I'm going to die now"

SALLY: Perrin's like, "That was...bruh." Perrin just got outed in front of his family

EMILY: Yeah, awkward. And he says something about the People of the Dragon to Rand, because of course it's the continued mistake of mistaking

SALLY: Rand for an Aielman

EMILY: Rand for an Aielman, but we don't know yet that the People of the Dragon are the Aiel, and it's just sort of this thing that's not going to be realized until the end of Book 3 when the People of the Aiel – the people [blows out lips] – the People of the Dragon take the Stone of Tear aka the Aiel

SALLY: aka the best sequence

EMILY: Yes! So anyway, there's just a lot of setup going on here

SALLY: Um, the Green Man also – I know we have a lot of portals in this, um, series – this book, in particular, and we've dealt with portal guardians in an abstract sense, but the Green Man

EMILY: He's very much a portal guardian

SALLY: Very much occupies our Portal Guardian, capital P, capital G, where he's here to guard, quite literally, the portal into this crazy Garden of Eden crazy space. And he's actually guarding the Eye of the World

EMILY: Yeah, he guides them to it

SALLY: He's kind of a caretaker, the gardener as it were

EMILY: Yeah, yeah. I can't think of anything else to say about that

SALLY: But then he leads them through his lovely, lush garden

EMILY: Yeah, he leads them through the garden. There's this lovely moment where he – I was reading somewhere and I'm sad that I won't be able to credit it properly – but I was reading about how he has this line where he picks up a dying plant or something and replants it, and it grows again. And he says, "I can't make things happen, the Pattern's already woven, but I can help things along." And that sort of matches Moiraine's whole vibe, which is this sort of fatalism, but also taking action and being a part of it. But they get to the Eye of the World, which is basically just a cave with the ancient symbol of the Aes Sedai carved above it, I guess

SALLY: Which is basically the

EMILY: Which is basically the yin and yang, but without the

SALLY: Without the dots

EMILY: Yeah. Duh dah. And I also think it's upside down?

SALLY: Yeah, I think it's – it's altered in some way

EMILY: But they go in there and just come across this big pool. This big mirror of water type thing. And again, this sort of is an archetype, because these pools of anything, usually it's water, but energy makes sense, too. There's the lake from which the sword comes in Arthurian legend, um, god I'm just thinking of *Mistborn*. Hey! Did Brandon Sanderson steal that? [laughing]

SALLY: From Eye – from *The Eye of the World*?

EMILY: It feels like he did, ya know?

SALLY: Probably

EMILY: In the second *Mistborn*, there's this whole thing where they go – literally that's the title of the book, *The Well of Ascension*, and it's basically distilled divine power. So that feels like plagiarism, Brandon, I think we need to talk

SALLY: I mean, but it is also absolutely an archetype

EMILY: I know it is an archetype, but Brandon [laughing]

SALLY: But like, Brandon

EMILY: Brandon. I see you

SALLY: What else did you read before you wrote your book on *Wheel of Time*?

EMILY: [laughs] But Moiraine tells us this is just pure, clean *saidin*

SALLY: Which is crazy. Like, I don't think I grasped that on my first read

EMILY: Honestly

SALLY: Because you have no really a concept of what *saidin* and *saidar* are, but when you read that again. What the shit?

EMILY: It's distilled magic

SALLY: Just like sitting there?

EMILY: It's just...pure magic

SALLY: It's just chilling

EMILY: Yeah, and Mat and Rand and Perrin all back the fuck up, because there's so many bad vibes surrounding *saidin* and their modern understanding of *saidin*, and of course we learn a few things here that are also foreshadowing. Like, Moiraine explains, and I think the Green Man does as well, that this had to be male and female Aes Sedai working together. Moiraine says something about every Aes Sedai – every woman who could channel in the entire world could try and do this and they wouldn't even create a tablespoon. So it has to be men and women together to get anything done, which is going to lead Rand to some interesting things aka cleansing *saidin*, which he does with Nynaeve

SALLY: Cool!

EMILY: Yeah. But for now it's like...[sighs] it's just this super weird vibe where you're like, "The Green Man –"

SALLY: [coughing]

EMILY: Like, "I know my end is connected to this and I'm here because they foresaw that I'd need to be here. And that there would be a great need for this, the Eye of the World." And as you're reading it turns out that the need for the Eye of the World is that Rand can use it to fight Aginor, and then Ba'alzamon, in what is only the first confrontation of many with them

SALLY: Yeah

EMILY: And basically learn that he can channel, but it's, like, this wouldn't have happened unless Rand went there to protect the Eye of the World

SALLY: It's one of those really weird

EMILY: Self-fulfilling prophecies

SALLY: That are way too convoluted, and you think it's going to be this crazy thing, but it's really just ugh

EMILY: Weird

SALLY: It's so weird

EMILY: It did – I did while I was reading this chapter and they're standing in front of the *saidin*, it made more sense to me that this is the climax of the book, I guess. Like, it vibed better with me

SALLY: Okay

EMILY: Because this is all, this entire book has been leading to Rand channeling

SALLY: Yeah

EMILY: And this is literally Rand encountering magic in its purest form. The magic he's literally going to be using

SALLY: Yeah

EMILY: And he is about to use it, even if he doesn't realize what he's doing. I just think, again, execution was a little off. Because, although we do get plenty of hints that Rand is a channeler and is channeling throughout the series, I want almost more of the understanding of men in the world who can channel

SALLY: Yeah

EMILY: I want that to be more omnipresent, and I, obviously, want the climax that we're going to talk about next week to be clearer about what's happening. Because it is wild

SALLY: [mumbling] Doesn't make any damn sense

EMILY: It doesn't make any damn sense

SALLY: It does make me wonder, and I will be the first to admit that I'm not fully grasping a lot of what's happening in this book on a macro level because I find the magic kind of nebulous and very confusing

EMILY: Sure

SALLY: So I can definitely see why people re-read these books. But it makes me wonder about what – because Rand is the most powerful channeler...ever, basically, is kind of the like – not ever, but that's kind of the vibe that he puts out

EMILY: Yeah, I think we get a few –

SALLY: [coughs]

EMILY: – of course Robert Jordan later in the series talks a lot more about comparing people's strengths. But in terms of men, yeah, I think Rand is pretty up there

SALLY: Up there. So it just makes me wonder – and I know there's a whole thing, too, with the prophecies and he's the reincarnation of Lews Therin who was a super powerful channeler. But it's, like, what type of interaction with this pure pool of magic – like does that have any impact on him as a channeler? Or does he use it all up to kill two half-dead Forsaken?

EMILY: I think it would like – like what I want to happen in the series is that Rand doesn't channel up until this point, almost

SALLY: Yeah

EMILY: And that, like, he has to interact with the Eye of the World to be able to channel at all. Like, does that make sense? It would be more interesting if he just suddenly has to. It would also be cool if he had to do it and know that he was doing it

SALLY: Yeah, if it was a choice

EMILY: Yeah, right now it's all very like oh, he doesn't even realize he's channeling, because it's such an instinctive thing. And that is cool, because it's always interesting to explore magic as an extension of your anatomy, almost. But, like, it would be more in line with the general theme of these books if Rand could just have made a choice here

SALLY: Yeah

EMILY: Because all of this is just so wrapped up in pre-ordination that it... it loses tension of the sequence that follows, because it's all been fated already and like

SALLY: And he's been doing it by accident

EMILY: Yeah

SALLY: And it would be interesting because the whole thing with Nynaeve – and I know Nynaeve is older than him – but as a Wilder, quote unquote, she's created this crazy, hilarious block where she can't channel unless she's super angry. So it would be interesting to explore what type of possible block Rand had set up for himself being so adverse to channeling

EMILY: Yeah

SALLY: Or anything [coughs]



EMILY: Because Rand barely interacts with other men who can channel until midway through the series, we get so little about, objectively, his development as a channeler

SALLY: Yeah

EMILY: Like, we don't get to hear about his progress the way we get to hear about Egwene and Nynaeve. Like, one of the most interesting things is that Egwene, when she's captured by the Seanchan in Book 2, she talks about how...later she talks about how that process literally forced her farther along in her development than she would have been. So that means she's crazy powerful and has already reached the upper limits of her power, but she got there way sooner than she was supposed to

SALLY: Yeah, and then she probably should have, to be honest

EMILY: Yeah, and that's really interesting

SALLY: Yeah, and it would be interesting to see that happen here with Rand. Like a same parallel thing, being forced into – as you put it so fabulously – the upper limits of his power. But it's just kind of like, "Here, you've been doing this kind of on accident a bunch, so, do it on accident again, but like really big"

EMILY: Yeah, but like don't just like do it on accident here to – and we shouldn't say he's just defeating the Forsaken because he also, I think, influences what happens over at Tarwin's Gap

SALLY: Yeah because he's –

EMILY: This weird dream sequence thing

SALLY: Yeah. Yeah, it's this weird *ta'veren* thing

EMILY: We haven't even read it yet. We haven't re-read it [laughs] but we'll get there

SALLY: I remember it so whack. You read it and you're like, "Um, sorry?"

EMILY: It's... [sighs] yeah

SALLY: This book is so weird

EMILY: It's why the end of – it's why Book 3, the end of the climax is so good because it's so deliberate

SALLY: Yeah

EMILY: Like, Rand is driving toward it from the beginning of the book, and all the other characters, even if they're not driving toward the same goal, are going for something. Mat's going to rescue the girls, and the girls are going to fucking kill the Black Ajah

SALLY: Which is so awesome

EMILY: And the Aiel are gonna fuck things up [laughs]

SALLY: The Aiel are like, “I’m here to fuck it up and – ”

EMILY: Pillage!

SALLY: “ – loot the shit out of your big... house”

EMILY: “Yeah, just steal some tapestries. That’s what we’re into”

SALLY: [coughs] Rhuarc is like, “That’s my goddamn tapestry”

EMILY: Yeah and it’s like this weird thing where, and the Book 2 somewhere in the middle, because you have these really deliberate chain of events, like Rand has a better understanding of what he’s doing when he faces Ba’alzamon, but you also have these moments where they’re like, “We’re gonna blow the Horn of Valere because we have nothing else to do”

SALLY: Yeah Mat’s like

EMILY: “Guess I’ll do this”

SALLY: Quite literally

EMILY: Yeah

SALLY: “Guess I’ll do it” shrug emoji

EMILY: Well, it’s like, what’s frustrating about it is that you feel like Robert Jordan could have made this a totally – like it wouldn’t even have affected the trajectory of the series that much to just have this little sequence be a little bit different in how the characters are reacting to it, and acting in it

SALLY: Yeah, because I’m not adverse to the general trajectory of reaction to action. I think that’s a very important part of a hero narrative, or really any narrative of self-development

EMILY: But Rand has fourteen books to explore that

SALLY: Yeah

EMILY: And he does, at length. He’s all about looking at prophecies and what he has to do versus...what he’s going to do just because he’s done something else. And how that ends up fulfilling a prophecy, ya know?

SALLY: Yeah

EMILY: And here in Book 1 it's a little too, like, it's a little too intellectual from what I want from this book

SALLY: Yeah, it's a little bit...it just is frustrating because the climax, I literally have no grasp of it

EMILY: Yeah, no one does

SALLY: Because it's just – and that's really frustrating

EMILY: In high school I had probably three different friends who all ended up reading *The Wheel of Time* at the same time. I don't remember why, probably just because they got sick of me and Cami talking about it all the time, and wanted to be in on it

SALLY: Yeah

EMILY: And I feel like all three of them got to the end of this book and were like, "What the? I don't want to read anymore because I don't know what the fuck just happened." And I was like, "Let me explain to you what just happened, and maybe that will help you want to read more. But, like, I'm with you. It sucks that we don't know"

SALLY: Um, to be honest, after finishing the first book, particularly that climactic sequence, I only continued to read *Wheel of Time* because I'm neurotic and I already had four more of the books

EMILY: [laughs] I know. I know this

SALLY: And I'm glad that I did, because it paid off and the series gets more interesting

EMILY: Sometimes literally. We have a Paypal [laughs]

SALLY: Heeey!! Yeah, it quite literally has paid off, but it gets more interesting and it gets more together, but the first book is so alienating

EMILY: It's a mess

SALLY: And – do you like these hand motions that I'm making?

EMILY: But, um, yeah they're great. We'll talk about this more in our next episode. I think we've gone on long enough

SALLY: Because we're about to meet...our half-dead weirdos

EMILY: Yeah, I mean we can start off next episode, but let's introduce them real quick. We've got Aginor and Balthamel, who pretty quickly off the bat tell us that they're here because they happened to be sealed near the Wheel, or something? And that makes exactly as much sense as you think it does, but basically Ishamael was only half sealed

SALLY: [coughs] Which is like what?

EMILY: Which is why he's been popping up wildly and possibly going insane. And Aginor and Balthamel were I guess the first to pop out and that's why they've aged so much. And obviously they're a portent of more Forsaken cropping up. Aka Book 2 we're gonna get Lanfear, by Book 3 I think we've got Rahvin, Sammael, everyone's basically out

SALLY: Lanfear

EMILY: Um, but, yeah they're just distinct because Aginor is super old, and gross-looking. Balthamel is apparently so old that he won't even hide his face – won't even show his face. Either because he can't or because he's vain and won't

SALLY: Yeah

EMILY: So he's got this creepy leather mask on. And they're all like, "But it's cool, because pretty soon we're going to win Tarmon Gai'don and the Dark Lord will give us new bodies." And it's like, hey, suckerssz spoiler alert, but you're going to get new bodies anyway, because you're both going to die right now and then for some reason, unknown to me entirely, they can't just stay dead. That frustrates me so much

SALLY: [groans]

EMILY: UGH

SALLY: Stay dead!

EMILY: Like what's the point of being at the Eye of the World if the people that you kill at the Eye of the World don't even stay dead? Ya know?

SALLY: Like there's no point

EMILY: And just the Green Man turns into an oak tree, and that's like

SALLY: That's sad

EMILY: That's sad

SALLY: He died for no reason

EMILY: God. Okay. I think we're

SALLY: I think that's about it

EMILY: We're done here

SALLY: We'll get there

EMILY: [laughs]

SALLY: We'll get there – I say this every podcast

EMILY: I think [laughs]

SALLY: Stop this podcast and watch *The Incredibles*, I guess

EMILY: Or watch *The Incredibles 2* in theaters

SALLY: Yeah, go see it in theaters

EMILY: Neither of us have seen it

SALLY: I haven't

EMILY: Maybe that should be our date night on Saturday

SALLY: That would be so fun!

EMILY: *Incredibles* and *Wagamama*

SALLY: I'd love that

EMILY: Listen to us, planning our [laughing] social calendar. We only have so many more days before we move back across the country. Uh, when we release this it will be too late to submit your questions for Q&A, but we're going to have one more episode where we're going to finish up *The Eye of the World*, and that's going to take as long as it fucking needs to

SALLY: Yeah

EMILY: So brace yourselves

SALLY: It'll take as long as it takes

EMILY: If it's an hour and a half, then sucks to suck I guess

SALLY: Yeah

EMILY: For us, and also for me who edits

SALLY: Who edits it. Yeah

EMILY: God damn. But that's – and then after that we'll release the Q&A episode and some other stuff

SALLY: Yeah. Mystery content. We're going to take a break after we finish. We're going to take a week off to...recover

EMILY: Mentally. Emotionally. Physically

SALLY: Psychologically

EMILY: Yeah, god

SALLY: From that climax that we're getting to

EMILY: That makes no sense!!!

SALLY: That confuses me. Like, I don't even know how to talk about it because it confuses me so much

EMILY: Yeah we'll have to figure it out

SALLY: So we'll have to do some deep thinking

EMILY: We'll get there

SALLY: Soul searching

EMILY: [giggles] Umm, but that's gonna do it for us. You got a sign off?

SALLY: [sadly] Yeah

EMILY: Awww, what is it?

SALLY: Today I made my coworker cry about dead mom [laughs awkwardly]

EMILY: Oh! My! God

SALLY: Because I am the worst. And I put my food right in my mouth

EMILY: Oh nooo

SALLY: And it was the worst thing that ever happened

EMILY: I'm so sorry

SALLY: It was so sad

EMILY: You don't have to give more details. That sounds so upsetting, but you can if you want

SALLY: I just. We were – me and another coworker complimented her outfit and she's like, "Thanks, it's my mom's skirt. It's her birthday today." And I was like, "Oh my god! That's so fun! What are you doing? Dinner?" Because I know her dad lives around here. And she was like, "No, my mom passed away," and I was like "Ohh! Ahh!"

EMILY: You couldn't have possibly known that!

SALLY: No, but I could have because in retrospective I'm always complimenting her clothes because she's fancy. And she's always like, "Oh, it was my mom's jacket"

EMILY: Oh

SALLY: Like "It *was*. She *had* great style," and I just wasn't thinking about it. And then, and so, and she was like, "It's okay, I don't want it to be a sad place," and my coworker who's really good is like, "What are you going to do to celebrate it?" And then she just broke down. And it was, and I was like [whispers], "This is the worst. I'm the shittiest." I felt so bad

EMILY: You're not!

SALLY: And she was just sobbing

EMILY: Oh my god!

SALLY: And I was like, "AHHHHGHGHGGGHHH! I'm sorry!" So that's what I did today. What did you do today?

EMILY: [laughs] I'm ending the podcast