



Episode 78 – “Emily Forgets
the Word ‘Video’”

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SALLY: Everybody Hates Rand is a *Wheel of Time* podcast that will contain spoilers for all fourteen books, so if you're anti-spoiler pause this, read all fourteen books, and come back. We'll be here. Waiting.

EMILY: Our title is a joke and is meant to be taken as such. In the context of this podcast, “everybody” refers to us and our cat. You are free to feel however you want about Rand, who is a fictional character. Don't DM us.

[Theme song by Glynna Mackenzie plays]

EMILY: So, I'm pretty upset we weren't recording just now.

SALLY: [laughs]

EMILY: Because Sally, unironically, said, “I don't want your pizza mat.”

SALLY: [laughs]

EMILY: Not like, your pizza, comma, Mat.

SALLY: [continues laughing]

EMILY: Like pizza place mat, because I ate a pizza over a placemat. You may be wondering, “Does Emily only eat pizza?” [laughs]

SALLY: Yes.

EMILY: The answer is, right now yes. So, fuck off.

SALLY: I left the cabinet open [laughs].

EMILY: Every time! [laughing] Our marriage is falling apart!

SALLY: We're a mess.

EMILY: [groans] Can I tell you something?

SALLY: [softly] Yeah, I'm scared.

EMILY: It's [laughs], well, you should be. It's very, um, it's very intimate, so it'll just have to be between you and me and our seven thousand listeners.

SALLY: [laughing] Okay.

EMILY: [laughing] I know we don't have seven thousand listeners right now, but I'm counting on, in April of 2026, after the world has ended [laughs].

SALLY: [laughs]

EMILY: That, and podcasting is the only medium that exists anymore for people, that we'll definitely have seven thousand, um, listeners by then. You know, the seven thousand people who have survived [laughs].

SALLY: Survived.

EMILY: Yeah.

SALLY: EHR is the only podcast that made it through the apocalypse.

EMILY: Okay, here's what I want to tell you. It is that, there are four – count 'em, four – sequels to the American classic *Hatchet* by Gary Paulsen. [long pause] And I would like to tell you about [laughing] each of them.

SALLY: [crying noises] Okay.

EMILY: [laughs]

SALLY: [continues the crying noises]

EMILY: [laughing] I can't get through this. I can't do it. I can't do it again. I'm not strong enough. Okay. The second book in the series, but chronologically the third [laughs], is called *The River*.

[pause]

SALLY: Stupid. Listen, Gary Paulsen you're not fucking Dostoevsky, who do you have to do plot shit?

EMILY: You may be wondering, "What's this book about? He survived the thing that happened to him in *Hatchet*. He did it with only a hatchet, and then he got back to civilization."

SALLY: And now he only has a river? [laughs]

EMILY: And it's, like, what's he gonna do? He's in civilization. Why would he go back into the wild to continue the adventure? The answer is that the government asks him to. He's fifteen.

SALLY: [laughs loudly]

EMILY: [laughs] The government is like, "We need you to teach us your survival tactics."

SALLY: Okay.

EMILY: And Brian's like, "Yeah."

SALLY: His name's Brian?

EMILY: Yeah, his name's Brian.

SALLY: I kind of just always imagined his name was Hatchet [laughs].

EMILY: And he's like – o-kay.

SALLY: [laughs]

EMILY: Yeah, Brian, quotation marks, Hatchet Robeson, is his last name, which I know only because I'm looking at the Wikipedia plot summary.

SALLY: As we speak.

EMILY: Um, yeah. So, they're like, "Hey so can you teach us your survival techniques?" And Brian's like, "Yeah, I'm patriotic as fuck. Caw caw bald eagles. For sure. Yeah, let me teach you how – my ways."

SALLY: Okay.

EMILY: “Of surviving.” And so they’re like, “Great, here’s some supplies. We’re going to give you only this man named Derek. He’s a government psychologist.” And it’s, like, what’s the use of him? Did you, a psychologist, with your PhD learn how to survive in the wilderness? And also, why isn’t he teaching the military dudes?

SALLY: Confused.

EMILY: It’s very confusing. But don’t worry, as soon as they get out into the wilderness Brian is like, “Let’s ditch all these supplies, because it won’t be [laughing] an authentic survival experience unless we legitimately only have a knife.”

SALLY: Okay?

EMILY: And the psychologist is just like, “Okay. Sure.”

SALLY: Mm.

EMILY: But don’t worry, then he’s struck by lightning. Not Brian, Derek the psychologist.

SALLY: Does he die?

EMILY: No, he’s in a coma. And Brian’s like, “Shit. This dude’s gonna die if I don’t get him down the river.” It’s *the river* [laughing] in the title. [pause] Don’t worry, he lives. [laughing] That’s the end of the book.

SALLY: Okay. It’s an interesting plot concept.

EMILY: The third book came about because people read the first *Hatchet* book and we’re like, “Hey, Gary Paulsen, I have some issues with this. First of all, he only survived because he got that, like, thing at – in the plane that, like, signaled to people who could come and rescue him.” And it’s like, they were like, “That was deus ex machina. He never would have survived the winter.” And Gary Paulsen was like, “Hold my...hatchet [laughs]. Of course he fucking would. He’s Brian. He’s unstoppable.”

SALLY: [laughs] He’s the unstoppable fifteen-year-old.

EMILY: I think he’s thirteen in this one [laughs]. He’s thirteen in the ha – in the first *Hatchet* book.

SALLY: No. In the *Hatchet* books he’s twenty-five [laughs].

EMILY: He sure – what?

SALLY: No thirteen-year-old would survive in the wilderness.

EMILY: This could – this is called *Brian's Winter*, but it could also be called, also known as *Hatchet: Winter*. Anyway, so this book is like what if Brian didn't do the thing? It's an alternate history book. What if Brian didn't find a radio at the end. Here's how he would survive the winter. His activities include “constructing a winter shelter, building snowshoes, being confronted by a bear, befriending and naming a skunk – ”

SALLY: [snorts]

EMILY: “– and learning how to make a bow more powerful.”¹

SALLY: Okay.

EMILY: He does all that. So that's technically the second book in the series.

SALLY: What does he name the skunk?

EMILY: I don't know. The Wikipedia article doesn't say.

SALLY: Emily that is important. I can't go on until you find out what he names the skunk.

EMILY: Well, fuck I couldn't even find a summary of the fourth book, which is called *Brian's Return*. Here's all that it –

SALLY: Where is he returning from?

EMILY: Here's all that it says about, in the Wikipedia summary. Sally's about to die. She's literally about to die.

SALLY: [laughs]

EMILY: [laughing] I'm losing her. She's flatlining.

SALLY: [laughs]

EMILY: Here's the plot summary on Wikipedia. It's short. Don't worry. “Brian is having trouble fitting in with urban society and is sent to see a psychologist – ”

SALLY: Is it Derek?

EMILY: “– a blind ex-police officer named Caleb.” No, it's a different psychologist.

SALLY: [laughs]

¹ https://en.wikipedia.org/wiki/Brian%27s_Winter

EMILY: This book has three – this series has three characters, Brian and the two different psychologists. One is named Derek, the other is named Caleb, who's a blind ex-police officer.

SALLY: [laughs] Okay.

EMILY: "Caleb recognizes that Brian's home is the wilderness."

SALLY: [bursts out laughing]

EMILY: At Caleb's suggestion, Brian returns to the Canadian wilderness, knowing that is where his heart truly is."²

SALLY: It's called trauma, my good bitch.

EMILY: Which makes it sounds like a romantic comedy or something.

SALLY: Yeah.

EMILY: It's like, what the fuckening? He's just like, "Gotta go back. I really just – I can't fit in in high school anymore. All these hormones. Teens. Auditions for *Romeo and Juliet*. Math tests. No."

SALLY: I have to go fight a bear.

EMILY: "Me? My passion – " It's ironic you should say that [laughing], because guess what the fifth book is about?

SALLY: Him fighting a fucking bear?

EMILY: It's called *Brian's Hunt*. It's about him hunting down, and presumably killing, a bear.

SALLY: Why would he do that? What'd the bear do to him?

EMILY: Because it's vengeance. Apparently the bear got a family that he knew or something, which is shocking because I didn't know there were any other characters, you know?

SALLY: So literally the fifth book is about a family getting slaughtered by a fucking bear?

EMILY: No, I think it happened earlier in the series.

SALLY: Oh my god. What?!

EMILY: And then Brian's like, "Gotta kill that bear. That particularly bear." Somehow he distinguishes between them. I think they kind of...are all pretty much the same.

² https://en.wikipedia.org/wiki/Brian's_Return

SALLY: It's not, like, great animal welfare attitude.

EMILY: What? Oh no. Like, how could you hunt one particular bear, you know?

SALLY: Maybe he smells funny [laughs].

EMILY: That's certainly a theorem.

SALLY: I bet he smells like the dead family. Maybe he stole the mom's hat or something [laughing] and is wearing it around the Canadian wilderness.

EMILY: [laughs] He's, like, draped in the, like, floral scarf that he took off the corpse of the mother.

SALLY: [laughing] The rotting corpse of the family's mom. And he's like [laughing], "Ha ha, fuck you, Brian."

EMILY: The bear's just like.

SALLY: [laughs] Yeah. "This is my beautiful fucking scarf." And then the bear has a crisis of gender identity, obviously.

EMILY: Good for the bear. Honestly –

SALLY: And she discovers her real true self.

EMILY: I only read the Wikipedia summary and I was already kind of like, "I'm kind of rooting for the bear."

SALLY: Yeah.

EMILY: Like...what? Brian, why?

SALLY: Yeah, why are you killing a bear?

EMILY: Anyway, that was what I learned today. [sighs] So this is Everybody Hates Rand [laughs].

SALLY: Today I learned that vultures cool themselves off by pooping on themselves [laughs]. That's what I learned today [laughs louder]. Emily just got up from the table. She's laying down. There's a lot of weird energy going on. She left her phone here, though. I'm just gonna take it.

EMILY: I hate it!

SALLY: I'm gonna take pictures of myself.

EMILY: On my phone?

SALLY: Yeah.

[pause, both laugh]

EMILY: That'll be a good one for social media. That was me, being the bear at Brian.

SALLY: I wish you had a scarf on.

EMILY: Sorry. I do have some scarves I can go get. Okay, anyway this is Everybody Hates Rand, your friendly neighborhood *Wheel of Time* podcast. [laughs] I'm Emily Juchau.

SALLY: Um, and I'm Sally Goodger. I was dying during that *Hatchet* cold open because it was the worst, but also because I am sick, yet again.

EMILY: Yeah, there's a lot going on.

SALLY: [laughs]

EMILY: [laughs]

SALLY: So apologies for my...noises.

EMILY: That is o-kay. We are here to talk. Not about *Hatchet*, but about *The Shadow Rising*, which is an equally –

SALLY: No. *Hatchet's* worse.

EMILY: You think?

SALLY: Yes! There's a scene where he has violent diarrhea on the beach, Emily.

EMILY: Oh yeah. You always have to remind me of that [laughs].

SALLY: [laughing] Because it's horrible!

EMILY: I don't remember!

SALLY: Do you guys want to know the two book scenes that traumatized me the most?

EMILY: Well, that's one of them.

SALLY: The *Hatchet* diarrhea scene. Two, the scene in *Eragon* where the dragon is like, "I should have a say in who you fuck, because we're emotionally linked."

EMILY: Yep. Those are the two.

SALLY: [laughs] Don't fucking forget that that happened!

EMILY: [wheezes]

SALLY: Someone put on the page the dragon saying [laughing], "I have a stake in this."

EMILY: A, like, nineteen-year-old boy from Montana, because that's how old he was when he wrote *Eragon* or the sequel or whatever it was called.

SALLY: [mumbling] I can't remember if it was in the first or second one. *Inheritance*?

EMILY: No, I think it was in the second one.

SALLY: *Eldest*.

EMILY: I remember that scene. It's when they're in the mountain.

SALLY: Yeah.

EMILY: And they only get there at the end of the first book, but then he only has a sex drive in the beginning of the second book and onward.

SALLY: I think the second one is called *Eldest*.

EMILY: Yeah, because at the end you find out, spoiler alert, that that one dude, Murray, what's his name? Starts with a Mur. Hehhh. He's actually Eragon's older brother.

SALLY: Who is?

EMILY: The other guy. The edgy guy. I don't –

SALLY: I don't remember.

EMILY: I don't remember.

SALLY: I remember he had a cousin.

EMILY: Yeah, who has a Perrin-like arc.

SALLY: Yeah, because he's just like [raspy voice], "I'm so horny for my wife beh!"

EMILY: And he's like a blacksmith or whatever.

SALLY: Yeah [raspy voice], “And my VILLAGE!”

EMILY: Yeah, and he has to save his village by rising against the government or something.

SALLY: Whatever, man [sighs]. Whatever.

EMILY: Speaking of Perrin [laughs].

SALLY: Start our stupid podcast.

EMILY: Sorry [laughs].

SALLY: [laughs]

EMILY: [laughing] Sort of got lost.

[both laughing]

SALLY: We’re supposed to be smart in this episode! [laughs]

EMILY: Sally whipped out a whole shit ton of notes and I was just like, “Fuck me, right? I didn’t even read the chapter.” [laughs]

SALLY: [laughs]

EMILY: I read the summaries and I do remember this one pretty well, I think. But this is where – this is chapter two of *The Shadow Rising*. I think it’s called “Whirlpools in the Pattern.” It is where we are, not introduced to bubbles of evil, because technically that happened at the beginning of *The Great Hunt*. You know, when the wind pushes Rand into Lan’s sword almost? And almost The Dragon Reborn was impaled at the beginning of the [laughing] second book in the series.

SALLY: Wouldn’t that have been so fucking lit?

EMILY: [laughing] Would have been so fucking legendary. But no. This is the first one that, uh, happens en masse, I guess you could say, and is later sort of defined by our more scholarly characters, like Moiraine. But we get a point of view from each of the boys. Perrin, Mat, and Rand. They’re all, uh, doing separate things in the Stone of Tear when it happens, and it kind of manifests itself as, like, symbolic manifestations of their fears. So, for Perrin, guess what that could fucking be? Oh, it’s his axe and it wants to kill him, and it’s, like, dude. It’s only Book 4 and I’m already so tired of this. So boring. But, um, Perrin’s scene is the first one as I recall. He’s just with Faile and they’re chatting slash flirting slash being their kind of obnoxious, hetero selves. Faile’s like, “We gotta get out of the tower.” And Perrin’s like, “Ah, my beard’s itchy.”

SALLY: [snorts]

EMILY: [laughing] “And also I can’t leave the tower because I’m bonded to Rand or something.” Sorry I keep calling it “the tower.” I know it’s the Stone of Tear.

SALLY: [laughing] It’s okay.

EMILY: But I think of it as a tower. Do you think of it as just a giant rock?

SALLY: Yeah [laughs].

EMILY: Okay.

SALLY: I think of it as very... squat.

EMILY: You think of it as squat. I think of it as a tall –

SALLY: I guess that makes sense because they have to climb it.

EMILY: – like cliff.

SALLY: Lik, I understand that it would be, like, *tol*, but I just think of it as, like, boom.

EMILY: I think of it as that, you know in Minas Tirith? The cliff think that Denethor jumps off of?

SALLY: [laughing] Yeah.

EMILY: I think of it as just that. Just a giant fortress of that.

SALLY: Just a cliff.

EMILY: Well, like, that general shape.

SALLY: Okay.

EMILY: With, like, windows.

SALLY: That makes sense. That’s kind of how I think of the Tower. That’s how my brain imagines the Tower.

EMILY: Huh.

SALLY: Because the Tower to me has so much height.

EMILY: Yeah.

SALLY: And the Stone just seems to have more of a...blocky presence.

EMILY: What we've learned here is that you can be Robert Jordan and spend 900 cumulative pages describing buildings, [laughing] and still they will be open to reader interpretation.

SALLY: My problem is that I don't read descriptions of buildings.

EMILY: I think that's smart of you.

SALLY: Because I think they arrree...boring [laughs].

EMILY: [laughs] Well, they usually are. Like, it's a building. Go on. Like, fuck me, right? Is there, are there any necessary attributes of the building that I will need later on?

SALLY: [whispers] No.

EMILY: Exactly. The Stone of Tear, as far as I know, is just a rock. Because nothing happens on the outside that's interesting once Mat blows it up.

SALLY: True.

EMILY: [sighs] Okay, anyway. Perrin's like, "Faile made me grow this beard, because she says I look really sexy in it or something, but it's mostly just itchy and I don't really get it. I feel like I just returned from a study abroad in Norway. Kind of pretentious, and I just want to read everyone my beat poetry or something." And Faile's like [valley girl voice], "But it looks really sexy." And Perrin's like, "Fine...That's my boner." [laughs]

SALLY: Mm-hmm.

EMILY: [laughing] That's all it takes.

SALLY: Mm-hmm.

EMILY: Um, and she's like, "Please we have to leave because this place is whack shit." And Perrin's like, "I concur, but also I can't leave because I'm pair bonded with Rand or some shit like that." [sighs] And then his axe attacks him [laughs]. Axe attacks.

SALLY: [laughs]

EMILY: I want you to take this scene and imagine that instead of an axe it's just Axe Body Spray.

SALLY: Noooooooooooooooooo. Why would you hurt me like this?

EMILY: Because it's way more funny!

SALLY: I can smell it. I can literally smell it.

EMILY: Perrin's like, "Ahh! Get out of the room it's gonna kill you!"

SALLY: [laughing] I fucking hate you.

EMILY: Faile's like, "No! I can fight!" Perrin's like, "You're not strong enough! And this will define the inherent sexism of our relationship for the rest of time!"

SALLY: True.

EMILY: Like I can't say I wouldn't also push out loved ones in a room where an axe was coming to life, but I don't know. I don't know if that would be my primary concern.

SALLY: Mm-hmm.

EMILY: The axe coming to life would sort of occupy my, like, the gray matter of my brain. My little cells, [laughing] as Poirot would say. [laughing] I'm sorry I'm so manic right now.

SALLY: [laughing] Like I just – it's okay. I just haven't [laughing] seen you like this in a really long time.

EMILY: [laughing] It's like it turns on every time we record.

SALLY: [laughing] It's just, like, really buck wild.

EMILY: AH. I promise I'm a calm person when we're not – when I don't have a microphone in front of me. AH.

SALLY: [laughs] You're being very funny I like it.

EMILY: [laughing] I'm not.

SALLY: [laughing] I just wish they could also see the way that you're moving right now.

EMILY: That's it, guys. This is about to become a...vloooog? What's –

SALLY: [snorts, laughs for a long time] Okay.

EMILY: [laughing] You take over because I can't. Because I forgot the word for video.

SALLY: [laughs loudly] Okay.

EMILY: [laughing, singing] Video killed the radio star.

SALLY: [laughs] I'm gonna vomit.

EMILY: [laughing] I'm seriously.

SALLY: [laughs]

EMILY: Oh my god. [laughs] My contacts are gonna pop out because I'm crying! AGH! Do you have anything academic to say [laughing] about this scene?

SALLY: I have...quite a bit to say about this scene [papers turning].

EMILY: Do you want me to get through all of them and then we'll go to the academics, or do you want to go scene by scene?

SALLY: Sure. Give us the – give us the sprinkles, Emily. Sprinkle Mat on me.

EMILY: Oh, I would love to. It's like waving – it's like dollar bills, you know? And you just, like, bathe in them.

SALLY: I would love to bathe myself in Mat Cauthon.

EMILY: Yeah, Mat is in a dimly lit room, I imagine, with a bunch of drunk dudes. It's like the most obnoxious setting that I can picture.

SALLY: Literally, for some reason, whenever I read this scene I literally just think of Mat being, like, in a hallway.

EMILY: Really?

SALLY: I don't know why, it just reads to me as this energy that they're just, like, fuckos who set up a table in the hallway. I don't understand.

EMILY: I picture a basement in a frat house, they're all sitting on faux leather sofas.

SALLY: Yeah.

EMILY: The card table is just, like, sticky, because of the beer they've been drinking.

SALLY: Mm-hmm.

EMILY: All the Coors Light that they've been consuming [gags].

SALLY: Gross.

EMILY: Exactly. I don't know *anything* about alcohol, but I know Coors Light is bad.

SALLY: I just think –

EMILY: Right?

SALLY: I mean, I've never had it. I –

EMILY: Have dignity?

SALLY: Have heard.

EMILY: Oh.

SALLY: [laughs]

EMILY: See? The power of the connotations of Coors Light. Anyway, Mat's playing cards with these five noblemen, who, I checked on Wikipedia, one of them will be dead by *The Fires of Heaven*, and the other four will more or less become, um, military leaders in the Band of the Red Hand.

SALLY: Huh.

EMILY: Which is pretty interesting considering Mat's disdain for them throughout this entire sequence. That he would then allow them [laughing] to become military leaders? But I'm also betting that he didn't have a lot of options?

SALLY: Yeah.

EMILY: He just was kind of like, "Okay." And, according to Wikipedia, they all do fine at it. I mean, some of them are idiots. The one who's, like, a super idiot?

SALLY: Yeah.

EMILY: Mat just constantly pairs him with, uh, a commoner dude Daerid.

SALLY: Oh, yeah.

EMILY: And he's just like, "This dude's a fucking idiot, but he does listen to Daerid. [laughing] And that's all I can ask of him."

SALLY: Yeah.

EMILY: Um, but they're all just chatting. Most of them are kind of subtly complaining about Rand.

SALLY: Yeah.

EMILY: They don't like how he's, like, imposing all these *rules* on nobility. Like, whoa! That's whacky. [laughing] We should be able to do whatever the fuck we want.

SALLY: [laughs]

EMILY: Um, and Mat basically is like, “O-kay. I’ll kill you all, right now, where you stand. Because I’m Robin Hood.”

SALLY: [laughs]

EMILY: Like, obviously you guys should be held accountable for your dumb actions. If you take advantage – if you rape a woman, then, yeah, I hope you get hanged.

SALLY: Yeah, which is –

EMILY: So, yeah. Fuck –

SALLY: [laughing] This is what a feminist looks like.

EMILY: [laughs] Yeah. He’s like, “Fucking go, Rand! I, who hate Rand, now support him against you assholes.”

SALLY: Mm-hmm.

EMILY: And they’re all like, “Oh, this is awkward.” And Mat’s like [whispering], “Gotta bring it down. Gotta bring it down.”

SALLY: Gotta bring the mood back up.

EMILY: “So anyway have you guys heard about a kinky game called Maiden’s Kiss?” And they’re like, “No, what the fuck?” And he’s like, “It’s where – well, first of all I was conned into [laughing] it by Rhurarc, who thought it would be hilarious.”

SALLY: He was right.

EMILY, at the same time: And it was.

SALLY: [laughs]

EMILY: [laughing] Rhurarc, master prankster.

SALLY: Yeah [laughs].

EMILY: Um, Mat apparently goes up to the Aiel Maidens and is like, “Hey, wanna play Maiden’s Kiss?” And they’re like, “Fuck yeah we do.”

SALLY: [laughs]

EMILY: “We wanna put our spears around your throat and you have to kiss all of us and if it’s good, we’ll ease up, and if not, we’ll poke you.” Or something?

SALLY: I know

EMILY: Are those the mechanics of the game?

SALLY: I think so.

EMILY: There’s some implication that he ends up in a threesome with Bain and Chiad.

SALLY: [laughs] Yeah, there’s some implication that, like, sex some stuff goes down, not just kissing.

EMILY: And it’s like, “Okay. Did Mat lose his virginity between Book 3 and 4?” I mean, I guess he did?

SALLY: I feel like Mat has lost his virginity before this point.

EMILY: You think? They all just read like such country bumpkins, that I also sort of kind of, because of who I am and the setting I was raised in, I read them as, like, teen boys from Utah County. Which, by necessity, means they’re all huge virgins.

SALLY: Yeah. I don’t know. Mat – maybe it’s just that Mat has such comfort around women.

EMILY: You’re right.

SALLY: And sexuality, that it just always struck me that he, sometime in Book 3, by then is having sex on the reg.

EMILY: Good for him.

SALLY: Yeah.

EMILY: I wanna know the story of whatever village...gal or guy was like, “Yeah. I’ll sleep with him [laughing], the village idiot.”

SALLY: Wouldn’t we, though?

EMILY: Yes. One hundred percent.

SALLY: [laughs]

EMILY: Um, anyway Mat’s like, “Yeah, there was some sex stuff.” And he gets them all laughing and it’s all very funny. Then he’s like, “Ah, dang. I’ve got a really good deck of – uh, hand of cards, because it’s all the face cards.” More or less the kings and queens suites and its

various rulers. I think it's the Amyrlin Seat. There's one that kind of looks like the Queen of Andor.

SALLY: Mm-hmm.

EMILY: I don't remember.

SALLY: Various.

EMILY: Yeah. A king of some kind. And suddenly all the little faces in the card kind of crawl out of the cards. Sort of like cardboard cutouts stand up. And they're in miniature this entire time, right?

SALLY: Well, they start in miniature and then I think they get bigger.

EMILY: Yeah, and they just start throwing knives at him and various weapons.

SALLY: Like, the Amyrlin's holding the flame, right? And he looks down and he's like, "Oh, she's holding a knife." [laughing] And then little tiny card stabs him in the hand.

EMILY: And he's like, "What the?" I always think of that scene, like any of the scenes in *Night at the Museum*.

SALLY: Yeah.

EMILY: Where you've got the little.

SALLY: Yeah!

EMILY: Little cowboy and [laughs] Octavius."

SALLY: Who are in love.

EMILY: [British accent] "It's Octavius, Mary."

[both laugh]

SALLY: What? [laughs] I don't understand.

EMILY: [laughing] Sorry, I'm having a moment. Our family used to quote that line all the time, but we've, like, forgotten about it and I just remembered it. In *Night at the Museum*, the main guy is Larry, and he, like, is talking to Octavius and he calls him [laughing] by the wrong name and the little guy is like [British accent], "It's Octavius, Mary."

SALLY: [laughs]

EMILY: [laughing] I'm sorry. I don't know why I think that's so funny. God this is gonna be a treat to edit. Anyway, um, yeah, the – it all happens extremely quickly from what I remember.

SALLY: Yeah.

EMILY: Mat kind of reels backward and the cards start coming to life. And Mat, like, knifes them and it's just, like, over.

SALLY: Yeah.

EMILY: They're just, like, cards on the grounds with knives in them.

SALLY: Yeah, compared to Perrin's and Rand's scene, Mat's actual encounter with this bubble of evil is extremely quick.

EMILY: Just, like, yeah. Over like that.

SALLY: In terms of word count, at least.

EMILY: Yeah, that's true. And all the noble people are like, "Buhhh? [laughs] Well that was fun and awkward. I didn't see anything, though. It's all good."

SALLY: And they all start drinking.

EMILY: Yeah, they're all just a bunch of alcoholics who are like, "This is fine. Weirder shit has happened in the Stone of Tear. This guy I'm playing cards with blew up the Stone of Tear not three months ago. Three weeks?" How long has it been?

SALLY: Three hours ago!

EMILY: Super [laughs], super unclear.

SALLY: [laughing] Yeah.

EMILY: [coughs]

SALLY: It's been at least two weeks, because Perrin's got his beard growth of two weeks, I think.

EMILY: Oh, does he say that explicitly?

SALLY: Yes.

EMILY: Let's say it's been a month, because it took – we'll say it took two weeks for Faile to convince him to grow a beard. That's being very generous with Perrin, but.

SALLY: It would take Perrin two seconds to be convinced to do something that Faile wanted him to do.

EMILY: Between two – well, that's...

SALLY: It's been a month.

EMILY: It's been between two and four weeks. Anyway, both Perrin and Mat, after this happens, are like, "Ugh, Rand." And Perrin's reaction I think is to kind of go off looking for Rand. Mat's kind of like, "I just gotta get out of here. So he just sort of peaces out."

SALLY: Yeah.

EMILY: Then, of course, we switch over to Rand, who has nothing to do with it. He's in bed having a sex dream, because of course he is.

SALLY: But, like, the most vanilla sex dream.

EMILY: But yeah literally it's –

SALLY: Of all time. I don't even think in his dream he sees them naked.

EMILY: Yeah, it's just the implication that he might see them naked.

SALLY: Although, but how would you have a dream about seeing someone naked if you've never seen them naked, you know? Would your brain – I'm sure your brain would fill in.

EMILY: Yeah, I think you just –

SALLY: Or, like, cut away.

EMILY: Subconscious, right? Surely he's seen – you think he's never, legitimately never seen a woman naked? I –

SALLY: Yes.

EMILY: Yeah, I can't think of a – it's not like porn...

SALLY: Porn doesn't exist. Yeah, exactly.

EMILY: In this fantasy land. Unless, there's some dude in Caemlyn handing out drawings of naked women.

SALLY: I mean, there probably is.

EMILY: Like the flyers in Las Vegas.

SALLY: Because, like, isn't that a thing? Vintage – not vintage porn is differently, but I feel like there have been collections of, like, erotic drawings of the ages passed.

EMILY: Yeah, I mean in the middle ages you had to get rocks off somehow, but you probably actively had the plague, so I don't know [crosstalk].

SALLY: Orgasms can sometimes help you feel better.

EMILY: Yeah, that's true.

SALLY: Like, releases pain. Yeah, so.

EMILY: Endorphins.

SALLY: Just because you're chronically ill doesn't mean you don't want to have sex, Emily [laughs].

EMILY: I'm just saying, if you're covered in leeches, would your partner – [laughs] would you be like, "Now seems like..."

SALLY: Maybe that's your thing.

EMILY: [laughing] Don't yuck your yums.

SALLY: [laughing] I'm not gonna yuck your yums!

EMILY: Heh-heh.

SALLY: Anyway, why don't we have a character in *Wheel of Time* who makes their living [laughing] drawing porn?

EMILY: [laughing] Because Robert Jordan was a coward, that's why.

SALLY: Could you imagine if one of our main characters? [laughs]

EMILY: It would be Valan Luca are you kidding? Like, imagine the circus. They all get there and it's also, like, secretly a sex thing.

SALLY: Nice.

EMILY: Like, it would make so much sense.

SALLY: It would make so much sense. Welcome to Valan Luca's –

EMILY: Sex Circus.

SALLY: The World of Sex.

EMILY: [laughs]

SALLY: [laughs]

EMILY: That would just make it so much funnier.

SALLY: Could you –

EMILY: When Elayne and Nynaeve join the circus and suddenly he's like, "So what do you do?" And they're like, "Oh we tightrope walk." And he's like, "No."

SALLY: "What do you *do*?"

EMILY: "Is it, like, bondage? Like, what's the?" [laughs]

SALLY: "Yeah, are you? What's going on here?"

EMILY: "What's your game?" And they're just like, "What the fuck are you talking [laughing] about?"

SALLY: And *then*.

EMILY: He goes –

SALLY: Someone walks out [laughing] dressed like a dog.

EMILY: No, [laughing] he goes and they're like, "Oh, circus stuff." And he goes to the circus people in the dead of night and is like, "You guys, they have no idea and it's so fucking hilarious [laughing] I'm gonna keep it that way."

SALLY: Amazing.

EMILY: Lin-Manuel Miranda is delivering these lines.

BOTH: Obviously.

EMILY: And all the Baz Luhrmann stuff is going on. It's fine. It's all great. [sighs] Anyway, [clears throat] yeah, Rand is having a creepy dream about women trying to control him and that becomes women in a river that he's like, "Oh, they're maybe naked." Min and Elayne I think.

SALLY: Yeah.

EMILY: And then Egwene comes in and she's, like, angry and Rand's like, "No! Egwene, don't worry I wasn't looking at their titties." [laughs] And she's like, "It's a betrayal of the heart, Rand!"

SALLY: [laughs] Jesus.

EMILY: And then the dream ends.

SALLY: Jeebus.

EMILY: [laughs] And he wakes up and who should be in his room but Berelain in, like, scantily –

SALLY: Yeah, in lingerie.

EMILY: Like a negligée, basically.

SALLY: Basically, yeah.

EMILY: What a fucking – like how did she get in?

SALLY: She literally is like, "I told the Aiel outside that I've been summoned by The Dragon Reborn." And the Aiel were probably like, "This is gonna be fucking *hilarious*." [laughs]

EMILY: The Aiel were like, "Okay, we thought he was gay, but."

SALLY: [laughs] Yeah. They're like, "Can't wait to watch how this goes down."

EMILY: Yeah, Gaul personally is like –

SALLY: Yeah is like, "Go right on in."

EMILY: No, she didn't even have to say anything he was like, "Get. In. There." [laughs]

SALLY: Yeah. He's like, "Get yours."

EMILY: "Get yours."

SALLY: "I wish I was."

EMILY: "Babe."

SALLY: Yeah.

EMILY: “Awesome.” So anyway, Perrin. I mean Rand. Fuck. [laughs] Rand’s like, “What are you doing? And what are those?” Referring to her nipples. He’s never seen nipples [laughs]. But they’re, like, lingerie opaque material.

SALLY: [laughs] Yeah. Okay. Sure.

EMILY: [laughs] And he’s like, “What the fuck are you doing in here?” And she’s like [husky voice], “I just want to have a special relationship with The Dragon Reborn and whatnot.” And he’s like, “I don’t want to have sex with you.” And she’s like [whispers], “That’s a lie.”

SALLY: [laughs]

EMILY: [laughing] “Everyone wants to have sex with me. I constantly want to have sex with me. I look in mirrors and I’m like, ‘Damn. Fuck, right?’”

SALLY: Yeah.

EMILY: And Rand’s like.

SALLY: Mirror, mirror on the wall.

EMILY: Rand’s like, “Like, I get it. It’s understandable. You’re literally [laughing] the most beautiful woman in the entire world, but...I just had a really sex – ” what’s the opposite of sex positive? Is it sex negative?

SALLY: Shame.

EMILY: Shame. “I just had a really shame-oriented sex dream, and so I’m not really feeling it right now.” And Berelain kind of gets up in it, and it’s, like, Berelain. A no’s a no girl.

SALLY: Yeah, Berelain has a problem with consent.

EMILY: She has a big problem with consent. It is bad news bears. Uh, but luckily Rand kind of wraps her up or something in magic air, and then all his reflections come to life. And it’s like oh this is fine whatever. And he has a sword of fire and all his reflections have swords of fire, and Berelain’s in the corner like, “What the fuckening?” And Rand breaks one of the mirrors at one point, and then little shards, little reflections of himself come out. Just like Mat’s playing cards, and they start stabbing Rand, like around the ankles. Little ankle biters. And he picks one of them up and he just, like, absorbs it. And he’s like, “Oh, damn. This means something I know. [laughing] But I can’t really think about it because of the blood lust.”

SALLY: [chuckles]

EMILY: So then he kind of drops his sword and absorbs all of them, and then he’s just sitting there, bleeding out. He tells Berelain to get out and she skedaddles. And...but then he’s just there and, like, “Numb” by Linkin Park is playing softly in the background.

SALLY: [singing] I've become

BOTH: So numb.

SALLY: I don't know any of the other lyrics.

EMILY: I mean, they don't really matter.

SALLY: It can just be that lyric on repeat.

EMILY: It's just that repeatedly, yeah.

SALLY: [singing softly] I've become so numb.

EMILY: So, that's the bubble of evil. Sorry.

SALLY: [pause] What?

EMILY: [laughs]

SALLY: Is happening from you?

EMILY: What're you – what have you discovered in your research?

SALLY: [laughs] Um, so I wanted to talk about this chapter specifically in the context of, um, intrusion fantasy. Going back to, um, Farah Mendelsohn's four categories of fantasy that we talked about in our very first episode, and then have touched on pretty much, like, every week [laughs]. But, um, this is kind of – this isn't the first time I've seen it, but this is one of the strongest times that we've seen, like, an intrusion set up in *The Wheel of Time* world. Because intrusion, so to speak, is something, like the mechanics of the intrusion fantasy is that you have, like, the mundane world where magic doesn't exist and the fantasy world where, like, something fantastical does. And there's a violation of that fantasy world coming into the mundane world. So we see it –

EMILY: Like when Alice sees the White Rabbit.

SALLY: Yeah.

EMILY: At the beginning of *Wonderland*.

SALLY: Yeah, and so we see it at the beginning of the series, in *The Two Rivers* where the shepherd folk are living in a world pretty much without magic and, um, the Myrddraal comes in and Moiraine comes in, and et cetera, et cetera.

EMILY: Yeah.

SALLY: But, um, we definitely see it here, because we're seeing a different type of magic and, like, Robert Jordan does a really good job [page flips] creating a world where there's magic and still making it seem like this is different and this doesn't belong. So, um, uh [buzzes lips, pages flips]. Like, the chapter itself opens, um, in traditional Robert Jordan fashion, with kind of like a little vignette of what is going on in the setting, but it's actually a really interesting one to set it up because it begins by talking about thresholds. Like one of the opening lines is, um, there's like a bunch of fisherman hauling nets and they're, like, anxious to get back inside because quote, "The stories said evil could not cross your threshold unless you invited it in. That was what the stories said, but out in the darkness –" dot dot dot. And so, the language of the chapter is setting up two spaces: an inside space and an outside space. Um, so then when have the idea of threshold which, um, by putting that in our minds is able to create this violation that we have going on throughout the chapter. Um, which is just kind of an interesting literary bit to – Tybalt is just.

EMILY: Crying.

SALLY: Can you hear him?

EMILY: Yeah, a little bit. Do you want me to let him out?

SALLY: No, it's fine, because then he'll just do it out here. Tybalt, I'm trying to put together a thesis. Um, now I've lost my place. Oh! And, um, like an interesting part about the intrusion [page flipping] is that we get, um, omens in this chapter. Each of the bubbles of evil is signaled. It begins when they hear a cock crowing, when they hear a rooster crowing.

EMILY: Oh yeah.

SALLY: And it's interesting, because of course we've been dealing with sort of, like, rural societies and a society pre-science so to speak. So, of course, superstition has peppered the story throughout, but this is kind of the first time that we see superstition made real. In – so to speak. In kind of an interesting way. Because I think...Perrin and Faile first talk about how, like, something like when you hear a cock crow that signals death or something. So, it's kind of like a raven or something.

EMILY: Yeah, it's just interesting because the Seanchan are way more oriented towards omens.

SALLY: Yeah.

EMILY: And a bunch of various, like, um future telling techniques.

SALLY: Yeah.

EMILY: Like, they're very into, um, I think there's instances of palmistry. Tuon is always thinking about birds and what birds are doing.

SALLY: Cool.

EMILY: And what that means.

SALLY: God, same.

EMILY: Yeah, and it's very interesting. I don't know what the art of telling the future via birds is. I feel like there is a word for it.

SALLY: Yeah. It's not augr – augury?

EMILY: Augury? It might be.

SALLY: Augury. I don't know. That's I think just looking at portents and stuff like that.

EMILY: Yeah, but yeah. She's very into it. But yeah it is interesting that you then also have this thing is still very much, like, I don't know. It's – a cock crowing is so rural, like you said. We have the three who have been pulled from the rural setting and it's, like, how do you have a rooster in Tear?

SALLY: Yeah, exactly. Especially like Mat, who probably like you said, very much is in a fucking basement.

EMILY: Yeah.

SALLY: Like, and Rand's in his bed. It's just a very interesting thing, and so it's one of those...just interesting aspects of the story. Um, and so you talked about how each of the boys is fighting something that they're afraid of, which is true. Obviously, like, that's kind of the whole idea. Like, they're fighting – it's very archetypal in the Jungian sense of, like, you have to fight yourself, or you face yourself. Your shadow self, or whatever.

EMILY: Yeah, like, Rand having a sex dream is all fun and, you know, it's hilarious. But it's also telling that he starts his from the position of a dream.

SALLY: Yeah.

EMILY: It sort of enforces the liminality of the whole thing.

SALLY: Yeah, absolutely. And coming from that dream space, because, if I'm remembering correctly, the Jungian dream space is supposed to be like our – the human...

EMILY: Shared unconscious.

SALLY: Thank you. I couldn't think of it. Like the shared unconscious. So we see each of the boys fighting something that they're afraid of, that has also become very much ingrained in themselves.

EMILY: Yeah.

SALLY: But, thinking, of whenever all the three boys are together, I always thinking about something you first told me about the series. About how the boys correlate to the Hindu Trimurti of creator, preserver, and destroyer. So you have Perrin fighting, um, an instrument of creation. As much as we talk about the axes being an instrument of destruction, like, inherently it is a tool, which is something that humans use to create.

EMILY: A hatchet, you might say [laughs].

SALLY: Oh my god. I'm quitting the podcast. I'm gonna turn out. Goodbye!

EMILY: NO.

SALLY: [laughs] Yeah, it's inherently a tool, which is, of course, what is needed for creation. Um, we also have Perrin dealing with his sacred marriage arc.

EMILY: Mm-hmm.

SALLY: Which is the, like, [mumbling] whatever. Um, and then you have Mat, who was the hardest one for me to figure out [page flipping] because Mat always defies anything.

EMILY: Expectations.

SALLY: [laughs] Expectations. But, basically, like, it's interesting that you see that the face cards all connect to real life rulers in this continent. So what you basically have is Mat, um, uh, where did I write it? [page flipping] Um, oh, he's basically being attacked by the social order.

EMILY: Yeah.

SALLY: Um, which is, of course, something that Mat's always against. But Mat in his role as preserver has a really interesting relationship with social order as a Robin Hood figure, who has problems with nobility, but is inherently folded into nobility. Sometimes against his will and sometimes very much with his will, so he has that back and forth relationship to the centers of power around is. Which is very much like a preservation thing.

EMILY: I also think it's interesting that a lot of the face cards he's dealing with – and I seriously can't remember all of them – but, like, the Amyrlin Seat is named, and so is the Andoran queen and I think maybe the Illianer king?

SALLY: Yeah.

EMILY: Or something. And all of those rulers, by basically the end of this book, are going to be out of power.

SALLY: Yeah!

EMILY: Like, they're all just done for this world.

SALLY: Yeah, because Mat is also the one who, um, he's the only one in this sequence that is interacting with, um, is it Tairen, is that how you would say? [pronounced like Tie-ren.]

EMILY: Who?

SALLY: Like the people of Tear, like.

EMILY: Oh, Tairen [pronounced Tare-in]. I always have said.

SALLY: That makes sense.

EMILY: I have no idea.

SALLY: He's the only one interacting with the people of Tear, and they're the ones who've just undergone this incredible thing. And so, Mat is the one who sets up kind of the major theme of *The Shadow Reborn*, saying that, um, "Three thousand belief of Tairen belief and history lay in ruins and the world had been turned on its head. He wondered whether he had handled it any better. His own world had gone all askew in little more than a year." And so, you have Mat coming at it with the perspective of like, "Yeah, shit is shit out there, you know?"

EMILY: [laughs] Yeah, Mat is – it always feels like Mat is the only one with an actual decent perspective on what's going on. Just in terms of being like, "This is fucking whack." Like, everyone else just kind of goes along with it.

SALLY: Yeah.

EMILY: In a way.

SALLY: And I also think like Mat, in terms of perspective, is the one we see most often interacting with people outside the circle of the main characters.

EMILY: Oh, yeah. For sure.

SALLY: Like, Rand and Perrin's, like, circle of people they surround themselves with is – pretty much goes unchanged.

EMILY: Mm-hmm.

SALLY: At a certain point. Where Mat is always flitting in and out with new people, because he has an addiction to gambling, but that –

EMILY: And also, he just moves through the story in such a way. He's also the one, I think, who, since he doesn't have Traveling, physically covers the most ground. Um, and yeah, I think probably blow for blow he's got the most interactions with, not just strangers, but the widest variety of characters.

SALLY: Yep. For sure.

EMILY: You've got a ton of people that have just met Mat, at least once.

SALLY: Yeah. Um, uh, this is just random, but going to back to the, the cock crowing, at least at one point, which is supposed to signify death, Mat, um, says, when the kni – when the cards are attacking him, "He was sure the cock had crowed for him." Which is just, like, the line in the famous, um, don't ask for whom the bell tolls, it tolls for thee.

EMILY: Oh yeah.

SALLY: Which I just thought was a little fun tidbit.

EMILY: Mat also just sort of feels like death is coming for him.

SALLY: Constantly.

EMILY: Which, it is in this book. Mat is actually going to die in this book [laughs].

SALLY: Mat dies. Yeah.

EMILY: Mat dies in this book, more or less.

SALLY: Yeah. Um, and so you have Mat coming up against the social order. And then of course you have Rand's, who's the most obvious, is that he's fighting himself and he's the driving force of destruction throughout the story [pages flipping].

EMILY: Mm-hmm.

SALLY: Interesting.

EMILY: Like, it's also telling that Rand's interaction just leaves him really wrecked.

SALLY: Yeah.

EMILY: Just physically.

SALLY: Totally fucked. Yeah, like, Perrin's tired and Mat's, like, shaken up, but.

EMILY: Yeah, Mat's got a little stab wound on his hand.

SALLY: Yeah, he's got a little stab stab. But, like, Rand is probably bleeding out [laughs] in his room by himself.

EMILY: [laughing] Rand's just like, "Can't be bothered."

SALLY: Yeah.

EMILY: The poor Aiel who are standing guard outside his door.

SALLY: Yeah.

EMILY: Berelain comes in, silence for a little while, [laughs] then rushes out.

SALLY: [laughs] Go back in.

EMILY: "Okay, what's going on? Whatever."

SALLY: Whatever. Um, uh [buzzes lips]. The next thing that I wanted to talk about is the actual language of these scenes. Um, there's something in literature called the pathetic fallacy, which I think is a hilarious phrase.

EMILY: It's very good.

SALLY: But it means, um, it's drawing the word 'pathetic' as in, like from pathos, um, and feeling. Um, and so, pathetic fallacy is the, um, is when, like in poetry, you would attribute to an inanimate object that you would...um, like, a feeling or something that you would apply to humans. Because, of course, inanimate objects – as far as we know – don't have feelings.

EMILY: Yeah, but people do that all the time.

SALLY: Yeah.

EMILY: Like when we kind of humanize our cars in weird ways.

SALLY: Yeah. Oh my god. I got in my car the other day and I was just like, "Oh my god I love this car." It was, like, the weirdest feeling [laughs].

EMILY: You were overwhelmed by –

SALLY: Yeah, overwhelmed –

EMILY: Pleasant emotion.

SALLY: By my queer womanly love for my Subaru.

EMILY: [laughs]

SALLY: [laughing] I was just like, “This means the world to me” [laughs]. It was such a weird – I was like, “Never have I understood Ronan Lynch [laughing] better than in this moment.”

EMILY: It’s like how, when you’re a little kid, you don’t want to stuffed animals to know that you have favorites.

SALLY: Yeah.

EMILY: It’s just, like, those things. So interesting.

SALLY: Yeah. It is really interesting, and we see that with, um, that’s literally kind of made real in this sequence.

EMILY: Yeah.

SALLY: Where the axe is, like, um attacking Perrin and the cards literally come to life, and the mirrors are sprouting out – they’re actual reflections. And so they’re doing things. And, like, but the language its – of it – of the book. Holy Christ. Um, is doing this on the poetic level, where it’s saying the “axe was behaving like a thing alive. Perrin could almost taste its thirst for blood.” Um, [page flipping] I had ones from Mat’s that I...Oh, yeah. Everything Mat.. “Everything moved as if time slowed.” Like he’s using the word ‘like’ a lot. Um, and so those kind of, like, um, that language of ‘as if,’ ‘like,’ um, we talked about it a lot in my *Lord of the Rings* class, because this is something that Tolkien does *a lot*, if you pay attention to it. And, like, my professor said that ‘as if’ was a key term for maintaining, like, the rationality of a scene. Like.

EMILY: Mm. Yeah.

SALLY: And, but also, like, maintaining the pathetic fallacy. Because, of course, it’s called a *fallacy* because it doesn’t actually have – like the axe isn’t actually thirsting for Perrin’s blood. Or maybe it is. Like, I don’t know. It’s kind of hard to tell in these moments. But that ‘as if’ puts up the kind of, like, barrier where you can be like, “Oh, this is something weird that is happening,” And it allows you to maintain the rationality that this is not *natural*.

EMILY: Mm-hmm.

SALLY: On the language by language level, but it’s interesting because those type of, like, language appearances don’t happen in Rand’s scene. Like, it happens with Perrin and it happens with Mat, but it doesn’t happen in Rand’s scene. So, you see the rationality begin to collapse because Rand is, like, expecting things like this to happen to him. He’s basically, at this point, just waiting for himself to go mad.

EMILY: Yes. Yeah.

SALLY: So you don’t see his language slipping in that way. So, just interesting.

EMILY: Yeah, Rand's is the most...um, like we, like I said already, Rand's is the most liminal scene already. It's just throwing a whole bunch of weird shit all together. Like, horniness and shame and also self-loathing, and all these really [laughs] terrible emotions that are combining in Rand, that we joke about he's emo a lot. But, like, he's under a lot of pressure and these things are really just driving him into a really, really gross place.

SALLY: Mm-hmm.

EMILY: Like, it's just so...sad that Perrin is with Faile, who, like, ultimately they love each other. And Mat is with a bunch of weird dudes who are sort of his friends, but at least he's in company, you know?

SALLY: Yeah, and he's doing something that he loves [laughs]. He's gambling.

EMILY: [laughing] Yeah, he's pursuing his passions.

SALLY: Yeah.

EMILY: And Rand is just alone in this creepy bedroom that's been invaded by Berelain.

SALLY: Yeah.

EMILY: Unwanted and definitely unconsented to, so. I don't know. Kind of a sad place to end on, but. Good, good notes.

SALLY: Thank you.

EMILY: Pathetic fallacy. I'll remember that. That's so good.

SALLY: Yeah, it's a good one.

EMILY: As soon as you said that about Tolkien – I literally haven't read Tolkien in a decade – but it was like I could taste how he does that.

SALLY: Yeah.

EMILY: His weird – and he does it so dignified and almost Homeric.

SALLY: Yeah.

EMILY: In the way he presents scenes.

SALLY: Yeah, I – I know a lot of people take issue with JRRT [pronounced Jurt] – do you know that's what his friends called him in college?

EMILY: JRRT?

SALLY: JRRT. J – R – R – T.

EMILY: Oh my god.

SALLY: My friend Julie told me that the other day. I don't know if that's true or not, but I'm choosing to believe that it is.

EMILY: [laughing] I hope that it is.

SALLY: If I had a friend whose initials were J-R-R-T, you bet I would call him JRRT.

EMILY: Hey, JRRT-off.

SALLY: [laughing] Yeah, exactly. Um.

EMILY: [laughing] Hey, JRRTS where are your jorts?

SALLY: Oh my god I would love for –

[crosstalk]

SALLY: Someone please draw me JRR Tolkien in jorts.

EMILY: [laughing] And a denim shirt. Just denim on denim.

SALLY: Please. [laughing] Please, please, please. I will – I will not pay you because I don't have any money.

EMILY: [laughs]

SALLY: But I will pay you with my love.

EMILY: That's good enough.

SALLY: Um, no.

EMILY: Yeah!

SALLY: It can't be exchanged for rent. Anyway, I don't remember what I was saying. Something about my weird love for JRR Tolkien. I just like the way that he applies agency to the physical world of Middle-earth.

EMILY: Yeah, he's great.

SALLY: I think that's really interesting.

EMILY: Little icon.

SALLY: Anyway, those were my notes. Like we said, we're trying to get it a little, um, trying to get a little more literary this season. So, I tried. I hope you guys liked it.

EMILY: I think it was great.

SALLY: Thank you. I also really hope you like that we opened this episode talking for ten minutes about the *Hatchet* series by Gary Paulsen.

EMILY: Don't tell them that. I might cut it out [laughs].

SALLY: We're getting back to our roots!

EMILY: [laughs]

SALLY: Our website does say at the bottom, like, If you do not know what *Wheel of Time* is but you were [laughing] also traumatized by –

EMILY: Oh yeah. I forgot about that.

SALLY: Gary Paulsen, or whatever.

EMILY: It's so terrible.

SALLY: Yeah.

EMILY: Uh, next week I can't remember how many chapters – I think two?

SALLY: Yeah, I think we're going back to doing two.

EMILY: But we'll just be kind of dealing with the aftermath of the bubble of evil. Will Rand bleed out? [laughs]

SALLY: Stay tuned!

EMILY: Will Perrin shave his beard in a fit of...

SALLY: No.

EMILY: ...anger.

SALLY: Will Mat stop gambling? [laughs]

EMILY: Absolutely not. It's an addiction. He should be at gambler's anonymous.

SALLY: Yeah.

EMILY: Um, but thank you for joining us. We will...yeah. We will back. We will be back next week. Sorry I was thinking...

SALLY: Oh, we're going on vacation.

EMILY: Yeah. We're going on vacation this weekend, and then I'll be gone for a day or two the weekend after that, so we'll just have a pretty buck wild schedule, but we will figure it out.

SALLY: Mm-hmm.

EMILY: Thanks for sticking with us.

SALLY: Um, first, I do. But first, thanks to Glynna Mackenzie –

EMILY: Oh!

SALLY: For the use of our theme song.

EMILY: Duh. Glynna.

SALLY: [laughing] It's a Departure off the album Putting the days to bed.

EMILY: [laughing] I'm gonna kill you.

SALLY: No, it is original work that Glynna both wrote and sang and composed and did all the stuff, because she's super impressive and super awesome. And we really love it. So thank you.

EMILY: So if you're like, "Who's that *angel* at the beginning of EHR?" That's Glynna.

SALLY: Before the fucking raucous demons [laughing] come on.

EMILY: Yeah, before [laughing] the psychopaths.

SALLY: Yeah, that's Glynna.

EMILY: Start cackling [laughs].

SALLY: Yeah. She's the best. Um, so my sign off is that every year at this vacation that my family goes on, my cute – they used to sell them in the general store, but now my mom just, like, buys them somewhere, because they don't do it anymore. You know those little, like, I – I'm sure you've seen me have them all the time, the little, like, anklets that you tie on?

EMILY: Oh, yeah, yeah, yeah.

SALLY: That have beads and they're supposed to be, like, a wish anklet. And you make a wish and when it falls off your wish comes true. And, like, I've been doing it since I was, like, seven. Every year. And so I always used to make, like, dumb wishes. Like, "This year I hope that I fall in love. Or make a lot of money." Or whatever. It's, like, dumb wishes.

EMILY: Yeah.

SALLY: But this year I was like, "No. I'm gonna focus my intent and wish for, like, a better understanding of myself and, like, yes I was gonna focus my growth. My self-growth and preservation. Every time I look at this little rainbow anklet, I feel better." This morning, I woke up, and [laughing] Tybalt had chewed it off in my sleep. [laughing] He was just, like, chewing on it with his little dirty feline mouth with all my [laughing] hopes of self-actualization just soaked in his disgusting little saliva. [laughing] I'm so furious.

EMILY: [laughing] Like *127 Hours*.

SALLY: Yeah! [laughing] It was – I was like, "What the fuck is wrong with you?"

EMILY: I wondered why he was so quiet this morning.

SALLY: [laughs]

EMILY: [laughing] It was because he was eating your dreams.

SALLY: Yeah! [laughing] Exactly.

EMILY: [laughs] He's the devil. Okay, I have to go rescue him from prison. Goodbye [laughs]