



Episode 84 – “Run, Serena Williams of Battles”

Release Date: September 30, 2019

Running Time: 49 minutes

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 Glynn Mackenzie plays]

EMILY: So anyway, that was my fun story. I know it wasn’t funny, but it’s been on my mind [laughs].

SALLY: It’s pretty wild, though. Deeply unsettling.

EMILY: [laughs] Super weird. Okay, so *The Wheel of Time*, I guess.

SALLY: [whispers] I guess.

EMILY: I guess. This is Everybody Hates Rand, your friendly neighborhood *Wheel of Time* podcast. I’m Emily Juchau.

SALLY: And I’m Sally Goodger.

EMILY: We got through the entire thing that time. Take a moment. Take a bow.

SALLY: Apparently America is literally running out of the White Claw hard seltzer.

EMILY: [sighs]

SALLY: This is in my uh –

EMILY: Tybalt just tried to grab my arm, which so –

SALLY: [in a babying voice] Tybalt, are you worried about White Claw? [deep voice] Ain't no law when you're drinking the claw [laughs].

EMILY: [laughing] Oh my fucking god. What is the White Claw thing? Why is everyone obsessed with White Claw?

SALLY: I don't know. I have no idea. It's just that one of my friends always buys it and brings it to game night.

EMILY: Uh-huh?

SALLY: And the Aviary group Instagram is talking about how the grocery store is currently out of White Claw.

EMILY: Is it alcoholic?

SALLY: Yeah. It's alcoholic.

EMILY: Huh. Okay. Well, I don't really get it.

SALLY: I don't get it either. But apparently America is running out of White Claw hard seltzer.

EMILY: Is it just this local grocery store or is it all of America?

SALLY: I don't know. Brianna sent a CNN article.

EMILY: Oooh.

SALLY: By Jordan Valinksi. CNN Business: America is running out of White Claw hard seltzer.

EMILY: Well, I wish America would run out of other things. Like racism, but white seltzer – White Claw seltzer, I guess.

SALLY: Tybalt oh – you are being snuggled.

EMILY: Yeet! [throws the cat]

SALLY: He's back [laughs]. Oh, that was funny.

EMILY: There's a part in these chapters where Mat is literally yeeted through a doorway.

SALLY: I know. It's so good.

EMILY: And it's just really, really fulfilling for me. That's just, like, a very good chapter overall.

SALLY: I know. These are very good chapters, except for the Perrin...interlude in the middle.

EMILY: Yeah, these are two very good chapters bracketing a terrible chapter.

SALLY: Yeah, it's, like, Mat's wonderful, chaotic bisexual energy brackets [laughs] the most heterosexual chapter of all time.

EMILY: I don't know why! It's the woooooorst! It's so baaaad!

SALLY: It's a really terrible chapter. It made me want to pluck my eyeballs out.

EMILY: Like Perrin and Mat's little interaction – [clanging as Tybalt eats out of his metal bowl].

SALLY: Is very sweet.

EMILY: Excuse me, I have to ban the cat because he won't stop licking plates.

SALLY: Oh, it's time [singing] to go to prison!

EMILY: [distantly] Don't try and bite me.

SALLY: Tybalt bit me on the neck this morning.

EMILY: [distantly] AH!

SALLY: Like a tiny vampire. Lusting for my blood.

[door slams]

EMILY: [distantly] Tybalt's so angry!

SALLY: [laughs]

EMILY: The rage. What?

SALLY: Gethin got bit by a pelican today [laughing].

EMILY: Why would you wait to tell me that now?

SALLY: It was really alarming [laughs].

EMILY: Oh my fucking god.

SALLY: [laughing] Okay, anyway. Mat.

EMILY: Got bit by a pelican today.

SALLY: [laughing]

EMILY: So a pelican bit Gethin.

SALLY: Well – yeah. That makes it sound like we just let people walk around around hostile pelicans at the aviary, which is not true. Gethin was helping the aviculture department beta test a new feeding experience –

EMILY: Well, we see how well it worked!

SALLY: No! No, no, no, no! He didn't get like chomped on. Pelicans don't have, like, sharp beaks. He was just trying to get a fish and one of them just caught the side of his little hand.

EMILY: Is he okay?

SALLY: Yeah, he just had a little red mark. It was pretty funny.

EMILY: Okay.

SALLY: And he didn't even tell me about it. I saw it on his Instagram, so obviously he is fine. Otherwise, he would have been telling everybody how he got bit by a pelican.

EMILY: A pelican bit me!

SALLY: Yeah. Legitimately.

EMILY: Gethin's one of the funniest people on the planet. I had the pleasure of meeting him.

SALLY: Yeah, Emily met all of my friends this weekend and now they all like her more than me. This is okay. This is what happens.

EMILY: I had met her friends before, so clearly their memory of me isn't very good.

SALLY: But I mean you met them at, like, our work party, where everyone was awkward.

EMILY: Yeah. I've met them since then. They've been in our house.

SALLY: Yeah, but you hid in your room.

EMILY: I still was polite to them for a minute.

SALLY: Anyway she – okay, fine. She hung out with my friends for the first time this weekend for an extended period of time, and they all like her more than me. Literally everybody was like, “Emily’s so fun! You should bring her to game night! Duh duh duh duh.” I’m like, “It’s okay. I’ve accepted that Emily’s cooler than me, but it does hurt a little bit, you guys” [laughs].

EMILY: The mass irony is that I literally cannot go near my friends without them asking how you are and wanting to know about you. “How’s Sally?” Janet: “How’s Sally?”

SALLY: Okay, Janet is the exception.

EMILY: With her beautiful, perfect hand on my knee, she’s like, “How’s Sally?” And I’m like [crying noises].

SALLY: Janet’s asking from a therapist’s perspective.

EMILY: [laughing] She is not. She just genuinely loves you.

SALLY: She’s like, “How’s Sally?”

EMILY: No! She’s like, “How’s Sally, my favorite individual?”

SALLY: This is not –

EMILY: And Devin’s like, “How’s Sally, my competition for girlfriend’s love?” [laughs]

SALLY: No, Devin and I are now in competition for Gethin’s affection! Jeez!

EMILY: That’s true.

SALLY: [laughing]

EMILY: We can’t bring this up. [laughing] Let’s just say, Devin and Gethin, friends of the podcast, their worlds intersected in the most interesting way last weekend.

SALLY: [continues laughing]

EMILY: It was pretty buck wild. Still haunted by it.

SALLY: It was extremely hilarious. I think about it all the time.

EMILY: Roller derby was involved. It was just –

SALLY: It was wild. Anyway, what else is wild is the opening scene of Mat –

EMILY: [laughs]

SALLY: – drawing on a table in wine, because he’s a fucking lunatic.

EMILY: Yeah, Mat being a fucking emo in a bar.

SALLY: Yeah.

EMILY: He’s literally that character in, like, Dungeons & Dragons campaigns that the player characters walk in and are like, “We should talk to that guy, because he’s by himself in the bar doing emo shit, so he probably knows something that’s relevant to the plot.” And Mat’s like, “I sure do. I was in the Stone of Tear when it was getting attacked.”

SALLY: Yeah.

EMILY: “I almost had to fight a Myrddraal with knives,” which, let me tell you, would have been cooler than what actually happened.

SALLY: Yeah. It gets eaten by some Trollocs.

EMILY: Yeah, he did kill a Gray Man with knives, though.

SALLY: Because he’s cool.

EMILY: Why does he not just walk around with his giant staff?

SALLY: I don’t know. At some point he does start doing that, right?

EMILY: I guess that’s the point of the knives.

SALLY: [making slashing noises]

EMILY: None of them walk around just with their weapons in the Stone of Tear. Rand’s just got his automatic weapons of magic fire.

SALLY: Hmm. His AR-15.

EMILY: Yeah. Eh, I don’t like that. Ban magic fire from the Stone of Tear, please. And all other very bad weapons.

SALLY: Mm-hmm.

EMILY: Ummm. Umm. Anyway, yeah, Mat’s sitting there at the bar and is like, “Blah, blah, blah, blah. PTSD. Blah, blah, blah.” And then some – he hears someone at, like, over at the other

table mention the Two Rivers. And he goes over and is like, “[mumbling] Two Rivers.” And they’re like, “Who are you?” [laughs]. He’s like, “I’m young. I’m fun. I’m sexy. I’m new in town. [laughing] Tell me what you know about the Two Rivers?”

SALLY: [laughs]

EMILY: Um, anyway, he gets out of them that the Two Rivers is being invaded by the Whitecloaks or whatever.

SALLY: Yeah, and that they are searching for the Dragon Reborn and a man with yellow eyes. Dun, dun, dun.

EMILY: And Mat’s like, “Anybody else?” And they’re like, “No.” And it’s, like, Mat, you don’t have any distinguishing features anyway, you are literally the blandest motherfucker.

SALLY: I love this description of him where they’re like, “He’s got nice hair but it’s really messy. And his clothes are really nice, but they’re really fucking gross” [laughs]. And it’s just like the most –

EMILY: He’s the image of a young noble.

SALLY: Mucking around with the commoners.

EMILY: They’re like, “Nice clothes, but he has slept in them three nights in a row, it would seem.”

SALLY: Yeah. They probably smell so bad.

EMILY: He just probably smells bad. We can roman –

SALLY: That’s the one unsexy thing about Mat.

EMILY: Yeah, we can romanticize Mat all we want, but at the end of the day he’s just sort of smelly. We need to accept that about him.

SALLY: He’s just a smelly boy. We need to make him shower.

EMILY: Yeah, incredibly sweaty once he gets to the Aiel Waste.

SALLY: Oh my god, you’re probably right.

EMILY: But then again, they’re all sweaty because that’s how they bathe.

SALLY: Ewww.

EMILY: Oh [scoffs] that begs the question, why are there always scenes of Egwene and Aviendha in sweat tents, but not a single man scene of women – of sweat tents?

SALLY: Yeah, we're not just all around the, you know, Gaul and company having like a sexy little time.

EMILY: Yeah, this enforces the idea that Robert Jordan just loves writing scenes where women are just nude. But, uh, can't handle men being nude, because what – how fucking hilarious would it be to have a Rand, Rhuarc, Mat, and Asmodean [laughing].

SALLY: [laughing] Just, like, all sitting in a sweat tent together. Oh my god.

EMILY: The. Most. Hilarious.

SALLY: Yeah, Rhuarc's just chill as hell and everyone else is just like, "Hnnngh."

EMILY: Everyone else is just like, "Ooh, don't like this. We're all naked."

SALLY: Then we'd have – yeah. Then we'd have to have everyone describing each other naked as the women do sometimes, which is weird.

EMILY: Eh. I guess we do see Mat naked early on in *The Shadow* – in *The Fires of Heaven*. You know, that iconic scene [laughs] where Rand's like, "Oh, no Darkhounds. I've gotta go see if Mat's okay."

SALLY: And Mat's like, "Excuse ME."

EMILY: Mat's like, "I'm post-coitally nude! Can you leave me alone?"

SALLY: [laughs] Anyway. Show male sweat tents 2K19.

EMILY: Yeah, exactly. [laughing] Show male sweat tents 2K19.

SALLY: Yeah.

EMILY: Equal opportunity nudity.

SALLY: It's really not too much to ask for.

EMILY: Yeah! Yeah. Exactly. Like, [scoffs] can you imagine if they get to the *Wheel of Time* tv show and they're like, "Huh huh it's written in the books that there's nine women sitting around naked in these scenes."

SALLY: Gross.

EMILY: So gross. I want men to be naked, too. God.

SALLY: It's true. Yeah, and there's also that, like, interesting – I was reading – I can't remember what it was, but I was reading this interesting thing the other day about how, like, hmm I can't remember the language. But it's, like, men's sexuality is, like, rendered as, like, grotesque to a comedic effect. It's, like, men are just, like, horny in a way that is gross instead of having, like, an authentic sexuality.

EMILY: You mean in *Wheel of Time* specifically?

SALLY: No, just, like, in a lot of media.

EMILY: Oh, no. Because it does make sense in *Wheel of Time* specifically given the only character who we really see have an active sexuality is Mat, and that is often for comedic purpose.

SALLY: Yeah.

EMILY: So, he's, like, very much the fool, the juggler. In, like – not the juggler, the jester. That's what I meant.

SALLY: [laughs] He does juggle.

EMILY: Yeah, he does. Also. I feel like in Medieval art they often, like, portray fools or whatever as dudes with their genitals out.

SALLY: Yeah.

EMILY: Just, like, huge dicks. And it's, like, to portray that, like, incredible sexual desire. That lasciviousness would be the correct term. But, so yeah. It's weird to pair those traits together when you start thinking about it that way. Because the more intellectual characters who are like, "No, I don't like sex. I hate it."

SALLY: Yeah. And you're like –

EMILY: You're like, "Those things don't have to go together."

SALLY: "They don't have to correlate."

EMILY: You can have a character who doesn't like sex, but you know. You get what I'm saying.

SALLY: And I can't remember. There was like a comparison in the way men – male sexuality was treated versus female sexuality, which is of course very binary, but it was just interesting the way that we're taught to have more access to female sexuality.

EMILY: Yeah.

SALLY: Because yeah.

EMILY: We are taught that when female sexuality is portrayed in any way, even if it is to the detriment of women and the female characters, then it is somehow liberating.

SALLY: Mm-hmm. Mm-hmm. Mm-hmm. Mm-hmm. Mm-hmm.

EMILY: Which is not necessarily the case if you have trends in the way you are displaying women's sexuality.

SALLY: Yeah.

EMILY: That are too the advantage of the patriarchy.

SALLY: Huh!

EMILY: God, I just sounded so put together.

SALLY: You are very put together! And you're really smart and eloquent.

EMILY: Thank you so much. That was just like a – it all came together.

SALLY: I'm sorry –

EMILY: Of course, I've forgotten what I've said now.

SALLY: It was good.

EMILY: Thanks.

SALLY: I guess I'm not sorry that we've been talking about sexuality so much in the last few chapters. *The Shadow Rising* is just very charged, I guess.

EMILY: It is very charged. We do have this moment, like to skim over Mat a little bit and get over to Perrin. We have this moment where the Perrin, Faile, and Berelain triangle, uh, begins. Which is Berelain literally just walking in on Perrin while he's shirtless. Um, and kind of talking to him in a really patronizing way, and asking him to take a message to Rand to her?

SALLY: Yeah.

EMILY: And him just being like

BOTH: "No."

EMILY: "I'm busy."

SALLY: Yeah. “I’m not your servant.”

EMILY: “Yeah, you can’t just boss me around.” And her being like, “Well, what the fuck? Then I am going to fuck you. In front of Faile.”

SALLY: Yeah, it’s very weird.

EMILY: It’s very weird. And then when she leaves Faile, like, runs after her and is like, “I’m gonna knife you.” And it’s like, “What? What’s happening?”

SALLY: I know. Because when Faile comes in Berelain makes this, like, gross show of, like, touching Perrin’s face, which I just, like –

EMILY: Yeah, it’s very –

SALLY: Face touches are so invasive.

EMILY: Yeah.

SALLY: Like, any touching without consent is invasive, but face touches just feel very predatory.

EMILY: Well, it, like, mentions his neck, too.

SALLY: Yeah.

EMILY: Like, caressing the side of his neck. And I’m like, “Don’t like that at all.”

SALLY: But then Pail – Pail [laughs].

EMILY: [laughs] That’s their celebrity couple name.

SALLY: Pail. Neither of them are very pale, though.

EMILY: It’s better than Ferrin.

SALLY: [laughs] No, Ferrin is amazing.

EMILY: Sounds like ferret [laughs].

SALLY: Ferret, that’s what their celebrity couple name is. Ferret. Um, but then Perrin and Faile have this discussion that becomes an argument, where, um, they’re talking about going to the Two Rivers or whatever to save them from Whitecloaks. And at one point Faile brings up Berelain, and Perrin’s like, “Yeah, who wouldn’t want to fuck Berelain?” Basically.

EMILY: Yeah.

SALLY: And Faile's like, "What the fuck?" [laughs] And then she – because obviously that's a shitty thing to say.

EMILY: To your girlfriend.

SALLY: To your girlfriend. And Perrin's whole thing is like, "Well, now she won't come with me and I'll keep her safe." Blah, drama drama male honor. And Berelain [laughing] comes in and whips – or Faile goes and whips a knife on Berelain.

EMILY: Yeah. Just totally misdirecting her aggression.

SALLY: Yeah.

EMILY: But also it's just – whew. How, how to properly explain, without us ourselves becoming wearisome, that the Perrin-Faile-Berelain dynamic is, at its root, just the most immature thing on the planet.

SALLY: Mm-hmm. Mm-hmm. Mm-hmm.

EMILY: It's immature in its existence, it's immature in the way it's written, frankly.

SALLY: Mm-hmm.

EMILY: It's just, like, characters being vastly immature, and it's, like, on a certain level you want to excuse characters who are young. Like, Perrin and Faile, and I guess Berelain, who I assume is in her late twenties, early thirties.

SALLY: Early – yeah.

EMILY: Something like that. You want to have youth as an excuse. But at a certain point, in a series like this, even if it is theoretically only taking place over a year or two, we are, the readers, sitting through fourteen books. And we need to see character growth a little faster than chronically it might make sense.

SALLY: Yep.

EMILY: Does that make sense? Like, this scene would be like, "Okay. Whatever. It's weird." Except that this dynamic continues for about six more books.

SALLY: Yeah. Yeah. Um, yeah. There's really just not anything else to say. And, like, it really bothers me, because it especially, like, infantilizes the two women.

EMILY: Yes.

SALLY: More so than Perrin. Like, Rhuarc literally pulls them apart like children.

EMILY: And then punishes them like children.

SALLY: Yeah, he, like, takes away Faile's toy and sends Berelain to bed without breakfast the next morning. And, like, whatever, whatever. Which is supposed to be funny, you know?

EMILY: Exactly. Yeah.

SALLY: But it comes, again, to the detriment of, like, female sexuality and the way that female sexuality is villainized and infantilized in these books to the point of women being, like, unable to handle their sexuality and the male characters – like, Rand is always policing the three women that he's sleeping with, and...it's, like, Berelain of course isn't trusted, because she's going after other people's husbands. And it's just, like, I don't know.

EMILY: Well, Faile is infantilized so repeatedly and so aggressively by literally everyone in this series, that it is, like, astounding that she doesn't snap and commit murder halfway through. Like, Perrin being like, "I'm going to brutally break up with her in the meanest way possible, essentially, so that she doesn't come with me." Rather than talking it out with her and allowing her to make her own decision, is just, like, most buck wild bullshit of all time. Like relationship 101: you don't do that. And Perrin apparently doesn't learn.

SALLY: No, because he does shit like this all the time.

EMILY: Yeah. Ugh, I mean until the end of the series. But it's like we've said with Perrin's wolf stuff before, this stuff isn't happening fast enough to justify its [laughs] place in the series.

SALLY: Yeah, there's something about Perrin and Faile, and everybody who gets sucked into their – their –

EMILY: Drama.

SALLY: Them as the center, is that everything becomes extremely static. And I don't know if it's because they're, like, removed from the plot proper, so to speak, when Perrin breaks off from Mat and Rand at this point. But it's just, like, the same themes, the same arguments, the same character dynamics being played out over and over and over again.

EMILY: Yeah.

SALLY: And it – it's upsetting, because I'm tired of reading about marriages that are all about, I don't know, people not being happy [laughs].

EMILY: Yeah. Combative, upsetting marriages that don't get happy until way far down the line, and even then. Like, I'm not saying give me a picture perfect marriage, because I know such a thing doesn't exist, but it's also like, I would like for you to portray at least one romance in this entire series in a way that is, like, normal [laughs]. And not just played for drama over and over.

SALLY: It's, it's obnoxious.

EMILY: [sighs] Yeah, it's pretty, pretty fucking terrible.

SALLY: But, anyway – and I also, like, P – and Faile comments on it, which is kind of interesting I guess in some meta way. But she, like, slips really easily into slut shaming Berelain.

EMILY: She does, yeah. It's very interesting, and so does, um. God, I was just reading, um, in the last book of *The Wheel of Time*, the – *A Memory of Light*. I don't know why I called it that.

SALLY: [laughs]

EMILY: [laughing] What the fuck? Um, they, like, have their little Fantasy UN summit where they're like, "Here, we're meeting for the Last Battle." And it has some buck wild shit in it. Including, it's Egwene's point of view initially, and she just slut shames Berelain out of nowhere.

SALLY: What the hell?

EMILY: It is, like, the most, like, blatantly like Brandon Sanderson just being like, "Ah, ah, ah! I don't know what to do. I'll just throw in old character dynamics."

SALLY: Oh my god.

EMILY: Like of all time. Like, guys. Here's what I said in the blog, and I'll repeat it here, if you're not going to engage with misogyny in a productive way, don't include it in your fantasy books. You're – you have the fucking option of not including it. Especially internalized misogyny, if you're a man, frankly, because you're not really every...

SALLY: Gonna get it.

EMILY: Gonna get it. Ugh. Anyway.

SALLY: I also think it's just lazy, especially...

EMILY: Yeah.

SALLY: On the part of male writers, it feels like an excuse to not actually dedicate time to your female characters. Just be like, "Oh, they're – they've got internalized misogyny."

EMILY: Yeah.

SALLY: Egwene could be thinking so many other things at that given point about Berelain.

EMILY: Well, I was like –

SALLY: Or nothing at all.

EMILY: I was like – women think terrible things about other women all the time. None of us saints, but a lot of the time when you are internally, or externally, slut shaming another woman it's coming from a place of deep insecurity.

SALLY: Mm-hmm.

EMILY: And I was like, “For Egwene, at this point in the series in particular, that makes no sense.”

SALLY: Yeah.

EMILY: Like, Egwene is the fucking, like, Vatican.

SALLY: She is. The Vatican!

EMILY: The Pope. I just forgot the word ‘the Pope’ [laughs].

SALLY: She is the Vatican.

EMILY: She is *the* Vatican. Earlier in the series with Faile it makes more sense, but it's still just like, it's not like there's a whole lot of growth to examine it. Or to engage with it in any meaningful way. So, pretty disappointing writing there.

SALLY: Dumb.

EMILY: But back to Mat, who is [laughs] the least disappointing character in the entire series. Um, oh yeah, Mat has a hilarious conversation with Perrin, which will in fact be his last conversation with Perrin until Book 13.

SALLY: That's crazy.

EMILY: It's so insane. It's, like, [laughs] so insane.

SALLY: Mat and Perrin have a weird relationship though. I never think of them being friends. [laughing] I think we've talked about this before, where it's like Perrin's friends with Rand, and Mat's friends with Rand, but [laughing] Mat and Perrin are not friends.

EMILY: They're so weird!

SALLY: Yeah, they have a weird dynamic.

EMILY: We just don't see them together enough. We see them together in *The Great Hunt*, but Mat is being so aggressively annoying throughout that book, and Perrin's being so emo, that it's, like, it's so weird.

SALLY: Okay. Yeah.

EMILY: It's one of those things that I am interested to see portrayed on the screen, because I just think the actors will bring something to that. Like, we've talked about physicality before and how it's portrayed between the boys, but it would be, like – it's, like, so many little moments – Merry and Pippin for example, are very cute and fun in the books, but it's only once they're on the screen, like, roughhousing with each other, being very affectionate with each other, touching each other, that it's like, "Oh my god. These are the two cutest lads on the entire –"

SALLY: Tackling –

EMILY: Tackling Boromir! [laughing] To the ground together.

SALLY: [laughing] I love that scene. It's the greatest scene in cinema.

EMILY: Yeah, that was perfection. I don't know who came up with that one, but [makes a kiss noise].

SALLY: God I hope it was Sean Bean who was like, "Tackle me."

EMILY: Sean Bean was like, "[laughing] You tinies. Please tackle me." And they were like, "We'd love to."

SALLY: "Okay." These two chaotic Irishmen were like, "You bet" [laughs].

EMILY: They're so good. Anyway, so that's something I'm actually interested to see on screen.

SALLY: Me too.

EMILY: Hopefully they don't stilt it too badly. Uh, but yeah, Mat's like, "[voice breaks] Have you heard the fucking rumors?" And Perrin's like, "Yeah, I'm going back right now. Literally packing my bags." And Mat's like, "Oh. Okay. Well." And Perrin's like, "You don't have to go, because they didn't really mention you, and also you don't have to go because I'm going." And Mat's like, "[pained voice] But I want –" Mat and his relationship to fate and destiny are a very interesting subtopic.

SALLY: Mm-hmm.

EMILY: Because Mat is, I think, the only character who is, who fights against what the Pattern demands of him so actively that he can, like, feel it constantly. As we get, like, later in the series, I think, there will be moments where Perrin will be like, "Okay, I feel Rand pulling at me, kind of." But Perrin just, like, goes with it. It's like a sensation he acknowledges and just moves with. Mat is just constantly – it's like he's yanking at a leash, which is a very, like, I don't know. Just a super interesting way of looking at someone who is kind of tied down by fate.

SALLY: Yeah.

EMILY: I don't know.

SALLY: No, he's just such an interesting character. I was thinking about it, too. There's this great line at the beginning of the chapter when he goes into the doorway, where he sees a rat run away. And he's like, "Show me the way, and I'll go with you." And it just breaks your heart.

EMILY: It's *so* sad. I know. It's like –

SALLY: [sighs]

EMILY: With Mat, one of the things I find interesting is that Mat is so rarely an angry character. He often portrays anger, but it's never really to any series effect.

SALLY: Yeah. He's just sort of grumpy.

EMILY: Yeah, he'll be grumpy.

SALLY: [laughs]

EMILY: And he'll punch walls at random, but after punching a wall he immediately kisses the old lady, you know? Um, and it's just, like, a little bit shocking to me how good-humored he is able to be throughout all of this. Because if it were me, I'd just be angry all the fucking time.

SALLY: Yeah.

EMILY: And it's just so – Mat's just such a good character.

SALLY: I know! Especially in this chapter where he goes into the doorway. Ugh!

EMILY: Ugh!

SALLY: So good. Such a good chapter. Especially because he kicks in the door to the room that the doorway is in, and, like, [laughs] the levels. The drama.

EMILY: The panache.

SALLY: Yeah, [laughing] the gay drama that you're bringing to this.

EMILY: Yeah, after his conversation with Perrin, where he literally can't even say the words that he wants to go with Perrin, because he's so – which, like, all that anger would be directed at Rand, I feel like Rand's the one pulling him. It's just, like, so...

SALLY: I know. He's a fascinating boy.

EMILY: Especially in this book, I think. We just see so much – I just feel like the Pattern, or whatever you want to call it, throws things violently at Mat to get him to stay where he is. Like a building collapsing on him.

SALLY: God!

EMILY: Or, you know, walking into a battle that he can't walk away from.

SALLY: [laughing] Oh, yeah.

EMILY: Et cetera, et cetera. Mat's the one who has the dice in his head that just put him constantly on edge. And it's just so – it's so...

SALLY: I know. It's really interesting. Again, Mat is the most interesting character in this series. He just, like, the way that he, like, slips through the, like, mythological structures of this book is fascinating.

EMILY: Yes. Slips through is just such a good – he's just constantly kind of –

SALLY: He's like, "Fuck you, fate!"

EMILY: Bobbing and weaving his way through [laughs] his destiny or whatever.

SALLY: Yeah, well everyone is like marching forward, Mat's just like [booping noises].

EMILY: Yeah, and we come face to face kind of with Mat's destiny, as it is written, when he goes through the doorway. He, like, convinces himself that his life is in danger, so he's not technically breaking his promise.

SALLY: I know, he's so dramatic [laughs].

EMILY: And he's like, "Okay, well I'll just, I'll just, I'll do it. I'll go through it. I'mma do it. *I'mma do it.*" And then he walks through and, uh, has this interaction with this – I seriously cannot remember if it's the Eelfinn or the Aelfinn. Who cares? The snake people.

SALLY: The pointies.

EMILY: The Finn. Um, who are like, "Hello. Did you bring any music or iron?" And Mat is like, "What? The fuck?"

SALLY: [laughs]

EMILY: And they're like, "Music or iron? Chop. Chop. Did you bring it?"

SALLY: And he's like, "No."

EMILY: He's like [whispers], "No. This is steel, not iron. Ha, ha, ha." And they're like, "Okay, great. You kept the bargain. You can come with me now." And Mat's like, "Okay." And we're introduced, for the first time, to this very eerie, like, just, um, uh, atmosphere of this setting.

SALLY: Have you ever seen *The Cabinet of Dr. Caligari*?

EMILY: Is that a movie?

SALLY: It is.

EMILY: I have not.

SALLY: Let me pull up some screenshots for you. Because that's just what I think of when I think of this setting.

EMILY: Oh yeah?

SALLY: Yeah. It's this really weird – I can't remember what the movement is called. It's like German Something in cinema. And they just have these, like, crazy, like these crazy settings.

EMILY: Oh. Yeah! Exactly. I think of optical illusions. Like, you see those optical illusions that are like staircases that just go on and on on each other, and hallways. And I'm always like, "It's like being inside that."

SALLY: Yeah.

EMILY: It's a really interesting take on the labyrinth.

SALLY: [whispers] Yes! Fuck.

EMILY: Because this is the labyrinth, as far as we're introduced to it in the series. Mat will literally go into the labyrinth to fight the monsters in the middle and –

SALLY: Save Moiraine.

EMILY: Save Moiraine. It's kind of an Orpheus meets, um, Theseus thing.

SALLY: Yeah, I was thinking Orpheus this entire time.

EMILY: Yeah, it's both an underworld setting as well as a labyrinth setting, because, um, they are – later when Mat and company decide to go into the Tower of Ghenjei and kind of face the Finn, Mat's like, "Okay, well how are we gonna get in?" And Birgitte, he talks to Birgitte about it, who, in one of her many lifetimes, has actually gone into the Tower of Ghenjei, and failed, I think. And she's like, "Okay, well you've got to do these things to cheat. You've got to have the music, you've got to have iron, you've got to have, uh, whatever." So, it's, like, if you kind of

take her as the Ariadne figure, giving them the way in and out. And Mat himself is Ariadne, as it turns out. It's just really good.

SALLY: God, I love that boy.

EMILY: I know. I do, too! Ah! Anyway, he, uh, meets the Finn, who are like, "Hello, we are here. What are your questions?" And he's like, "Okay, well," just explains the whole situation, which is just a funny thing –

SALLY: He's like, "Listen."

EMILY: He's like, "Okay, the Whitecloaks. Duh, duh, duh, duh." Doesn't give any specifics, because he says he doesn't see the need to, but of course, as we later learn, that would have gotten him immediately killed, basically, if he starts bringing that shit up. But, um, he's like – or maybe we learn that before? Moiraine says something about you're not supposed to, like, bring light and dark into it. Or you're not supposed to – like, the Dragon Reborn is a topic that is probably a no no.

SALLY: Oh yeah.

EMILY: Which is interesting, because Rand goes in.

SALLY: [laughs] The titular Dragon Reborn.

EMILY: And they're like, "What the fuck!!"

SALLY: [laughs]

EMILY: "AHHHH!" But, um, Mat's like, "Okay, what should I do?" And they're like, "You have to go to Rhuidean." And he's like, "What?" [laughs].

SALLY: "That was not an option."

EMILY: "What? Wha – I don't wanna. That seems terrible."

SALLY: "I don't want to do that. I don't want to go to Moab."

EMILY: He's like, "[gagging noises] Arches National Park?"

SALLY: "No thank you."

EMILY: "Sounds terrible. Look at me? Do I look like I'm built to handle the heat? No, I'm built to lounge, have people fan me. Feed me grapes" [laughs].

SALLY: Mat would hate that.

EMILY: He would. He's got too much energy, ADHD boy.

SALLY: Fanning himself.

EMILY: Yeah. Um, but they're like, "You have to go to Rhuidean," and at some point, Mat's, like, demanding further answers and they're like – he says, "Well, why do I have to go to Rhuidean?" And they're like, "To meet your fate." Essentially.

SALLY: They're like, "If you don't go, you'll die."

EMILY: And he kind of gets upset. Yeah, if you don't go you'll die, because you'll have –

SALLY: Sidestepped fate, I think is their...

EMILY: Sidestepped fate, yeah.

SALLY: Their language, which is cool.

EMILY: Again, such an interesting thing.

SALLY: Yeah.

EMILY: Because then you have this clear indication that if Mat could manage it, he would totally fuck things up, which is why the Pattern is simply not allowing him to deviate from the course.

SALLY: Mm-hm.

EMILY: Just a really interesting take on fate. Um, but at some point there's, like, chaos within the tower. He hears these bells start ringing, like alarms. And everyone starts getting really agitated and upset and they're like, "Okay, you have to go." And he's like, "No, you have to tell me what my fate is." And they say, um...

SALLY: They just start reading off a litany of things. It also has one of my favorite lines in the whole series in this one.

EMILY: The son of battles one?

SALLY: Yeah, "Go to Rhuidean, son of battles. Run, trickster."

EMILY: I know. He says, "What fate?" And they say, "To marry the Daughter of the Nine Moons. To die and live again and live once more part of what was. To give up half the light of the world to save the world." And then they say, "Go to Rhuidean, son of battles. Go to Rhuidean, Trickster. Go, gambler, go." It makes me so angry.

SALLY: What if my first tattoo was “Go to Rhuidean, trickster?” [laughs] “Go to Rhuidean, son of battles.”

EMILY: It would be really good [laughs].

SALLY: I just love that they call him son of battles. I think that’s such a kickass title.

EMILY: Yeah, they continue to refer to him that way. It’s just so *good*. Can I tell you something really upsetting about *A Memory of Light*? It will make you laugh super hard, because it’s so fucking bad [laughs].

SALLY: Oh. Oh no. [laughing] Oh nooooo.

EMILY: So, at fantasy UN, Rand is like, “Okay, here are my terms for doing the do.” You know? Like, going to fight the Dark One. He’s like, “Here’s this treaty I want you all to sign, to kind of solidify your, uh, diplomatic relationship to each other after I’m dead.” And everyone’s like, “Okay, okay, okay.” And he’s like, “Also, here are my, like – I’m gonna break the seals. And also I want to be in command of the armies of the Light.” And eventually someone is like, “If you’re fighting the Dark One, you can’t also be commanding the armies of the Light, so, um, you can’t do that.” And Mat is, like, conspicuously not present at this. He, like, dropped off Moiraine and, like, peaced the fuck out.

SALLY: What?

EMILY: Like, he’s just, like, somewhere. He’s, like, gone to find Tuon or some bullshit.

SALLY: Oh my god, the drama.

EMILY: Um, but it’s, like, someone’s like, “Okay, well we still need, like, a commander of some kind.” And for some god forsaken reason, Rand is like, “What about Elayne?” It’s *so funny*. And everyone’s just, like, cool with it.

SALLY: [laughing] Nooooooooooooo.

EMILY: [laughing] The Dragon Reborn’s eighteen-year-old mama.

SALLY: [laughing] Nooooooooooooooooooooo.

EMILY: They’re like, “Yeah, she’s a good ruler.” And I’m like, “She’s been queen for two months!”

SALLY: Yeah. Jesus Christ.

EMILY: What are you talking about? And during her reign she’s almost died, like, six times? Has done *nothing* about the Black Tower issue, and, oh by the way, under her watch Caemlyn

got fucking invaded. And, like, taken off the map. So, [voice breaking] remind me again what a good leader she is? What the fuck?

SALLY: Does she do it? Does she end up commanding them?

EMILY: I can't fucking remember what happens.

SALLY: Or does our boy roll back up?

EMILY: I think they end up deciding, like, they kind of have a coterie of the five great generals – well, four, because what's his face his dead.

SALLY: Good.

EMILY: And then they all get compromised, and then Mat just sweeps in. It's just like –

SALLY: What?

EMILY: Elayne's, like, technically in charge, but then Mat's, like, the military guy. It's *so buck wild*.

SALLY: Why? [sighs] Okay. Sure.

EMILY: Like, the writing of it is, like, what? There are, like, nine people in this room who could be like, "I know a guy!"

SALLY: I know one boy.

EMILY: I know a boy.

SALLY: [laughs] I know a battle boy.

EMILY: Who, like, has a pretty fucking good track record. Um, ahem, it's all in the wins column. Zero losses.

SALLY: [laughs]

EMILY: On the battle frontier.

SALLY: Keeps coming up W, I don't know.

EMILY: It's so – Like, he's the Serena Williams of battles. What the hell?

SALLY: Oh my god. I wish that's what the Finn called him.

EMILY: [chokes]

SALLY: [laughing] Run, Serena Williams of battles [laughs]. Go to Rhuidean.

EMILY: Ohh man. Anyway, [laughing] that's super upsetting and I've been thinking about that for like a –

SALLY: That's really stupid.

EMILY: I've been, like, awake at night like, "Why the fuck? Who let this get past the editors?"

SALLY: Like, Elayne? Why wasn't Harriet like, "Brandon."

EMILY: Harriet – [scoffs] I don't fucking know.

SALLY: And then hit him with his own huge book.

EMILY: It was just like *what?* Oh my god. I mean, the fantasy UN summit is one of the most poorly written scenes in the entire series, so. Don't look forward to that. Anyway, then they literally pick up Mat after dispensing this wisdom and run him back to the doorway, which they literally throw him out of.

SALLY: I know. It's so good.

EMILY: And I imagine him just like coming out of the doorway – just, like, that visual of him coming out of the doorway and, like, summersaulting.

SALLY: Yeah [laughs].

EMILY: Cartoonishly into a bunch of barrels.

SALLY: Yeah, and, like, landing upside down with his legs in the air.

EMILY: Yeah, and he's like, "What the fuck?"

SALLY: Yeah, and he tries to run through it twice [laughs].

EMILY: Twice. Fails both times, obviously.

SALLY: He's, like, broken a bunch of *ter'angreal*, too.

EMILY: Yeah, doesn't give a shit.

SALLY: He's like, "I don't give a *shit*."

EMILY: He's like, "Broken pottery." And it's like, those are magical grenades, but sure, Mat.

SALLY: What if you died? [laughs].

EMILY: What if [laughs]. What is fate to Mat Cauthon?

SALLY: [laughs]

EMILY: Who's just been told he has to go to Rhuidean or he'll *die*, but also he'll *die* and *live again*. What the fuck?

SALLY: And he's like, "I don't...want to do either of those things."

EMILY: He's like, "MARRIAGE?"

SALLY: [laughs] I know. That's the one that upsets him, which is so good.

EMILY: "Fuck you! I'm not getting *married!*"

SALLY: Yeah.

EMILY: And they're all like, "Okay."

SALLY: He's like, "I'd rather marry a pig than a [laughing] noblewoman." Which is so funny. He's so stupid.

EMILY: Anyway, he's all ranting and railing and Rand just kind of pops out of the doorway, and they're just like, "Oh. Hey, y'all."

SALLY: [laughing] It's like that Spider-man meme, where they're pointing at each other.

EMILY: "What are you doing here?" God, it's so funny.

SALLY: And then, oh shit sirens go off. [laughs] And Moiraine comes out.

EMILY: They have such a funny –

SALLY: Yeah.

EMILY: Yeah [laughs]. Rand's like, "Did you go through?" And Mat's like, "Yeah, I went through and it was, like, they just lied to me. What the fuck are they?"

SALLY: [laughs]

EMILY: And Rand's like, "I don't really know. Did you get your answers?" And he's like, "None that made sense. What about you?" And then Moiraine's there.

SALLY: Mm-hmm.

EMILY: She's like, "What the *fuck*?"

SALLY: [laughs]

EMILY: She's like, "Is Perrin in – is Perrin?!" Starts, like, peering around the doorway [laughs], expecting Mr. Shoulders himself –

SALLY: She's so funny.

EMILY: To pop Kool-Aid Man like out of the *ter'angreal*.

SALLY: [laughing]

EMILY: And Mat's like, "Perrin's getting ready for bed, like the good boy he is, MOM."

SALLY: Come on!

EMILY: "You know Perrin's the best behaved out of all of us."

SALLY: [laughs]

EMILY: Puh-lease. And Moiraine's like, "[sighs] Well, at least you escaped with your lives, like, who told you of this? Like, which one of them?" And Rand's like, "I read it in a book. [laughs] Thank you very much. I can read." And Moiraine's like, "What about you Mat?" And Mat, like, has this, "Oh, I could rat on Egwene, but it is so much funnier to piss off Moiraine." And then he's like, "A book, obviously."

SALLY: "I do read sometimes."

EMILY: "I do read sometimes." And then he's relieved when she doesn't follow up on that, because he forgot the titles of the books as soon as Rand said them, because he lost interest.

SALLY: When Rand started talking about books [laughs].

EMILY: Oh my god. It's, like, comedy gold.

SALLY: I know.

BOTH: It's so funny.

SALLY: [laughs] He was relieved Moiraine didn't ask me about the titles. [laughing] I lost interest as soon as Rand started talking about books.

EMILY: [laughing] "He had not paid attention once Rand had brought up books." [laughs] Rand's like, "Books," and Mat's just, like, falling. Like, what? Where am I?

SALLY: Mat's like, "How'd I get here? Who are you?"

EMILY: What does he start thinking about?

SALLY: I know.

EMILY: [laughing] He's such a nutcase.

SALLY: [laughing] Is he just, like, completely blanked out?

EMILY: Yeah, and Moiraine asks them about it. And Rand's like, "Yeah, it was pretty wild, because they had to bring some old lady in to translate for me." And Mat has the chilling realization [laughing] that no one translated for him. He'd just been speaking the Old Tongue the whole time.

SALLY: Yeah.

EMILY: And Moiraine's like, "Mat?" And Mat's like, "Y-yeah. [mumbling]."

SALLY: "Translator..."

EMILY: "I didn't get that far. I didn't get answers. They just kind of yeeted me out again." And Moiraine's like...

SALLY: "You're such a fucking liar."

EMILY: Moiraine's like, "Bullshit."

SALLY: He's like, "Nah, I just got thrown out!"

EMILY: Mat's like, "Yeah, uh, yeah. It's fine." Um, but, uh, Rand's like, "So, they – their answers are true?" And Moiraine's like, "Yeah, as far as we can tell." Kind of gives some theory about the Finn World and how it is folded in strange ways, she says, which is really interesting.

SALLY: Mm-hmm.

EMILY: But they have really bizarre answers. If you need help figuring out what yours mean, then here I am.

SALLY: Yeah. I offer my services.

EMILY: Mythic extraordinaire.

SALLY: Yeah.

EMILY: Like a – [laughs] Like a high-end escort.

SALLY: What?

EMILY: [laughing] “I offer my services.”

SALLY: Oh, yeah.

EMILY: Prophecy dismantling.

SALLY: Emily keeps drawing her hand across her face with, like, jazz fingers.

EMILY: [laughs] I think I’m thinking of a fan. Like a courtesan fan.

SALLY: [mimics a fan opening]

EMILY: Anyway, um, and both boys are like, “We are not fucking telling you anything, because we are paranoid motherfuckers.” And Moiraine’s like, “Yeah, fair enough.” And she’s, like, leaving and Rand’s like, “Well, did they give you answers?” And she’s like, “Fuck you!” [laughs]

SALLY: [laughs]

EMILY: And Mat’s like, “Why can’t we go there twice, Moiraine?” And she’s like, “If I knew everything, Matrim, I would not need to have my questions answered.”

SALLY: I know.

EMILY: And he’s like, “Okay, mom.”

SALLY: The sass.

EMILY: Fucking sassy. And then Mat and Rand are just, like, there together. And Rand’s like, “Did you find out your answer?” And Mat’s like, “Well, did you?” And then they’re like, “Okay. Goodbye.”

SALLY: [laughs]

EMILY: [laughing] And part ways.

SALLY: It’s very drama.

EMILY: It’s so funny.

SALLY: It’s one of my favorite chapters in the world.

EMILY: I know. Mat's like, "Did you hear about Emmond's Field?" And Rand's like, "Yeah, I've got – Perrin's gonna take care of it. Bye!" And sails off.

SALLY: Yeah. Floats away.

EMILY: Floats – literally floats away, practically.

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

EMILY: Mat's like, "Okay, well this has gonna progressively weirder. I can't go anywhere in this dang town."

SALLY: "I can't go anywhere in this fucking country. Fuck Tear."

EMILY: "What the fuck, Tear? Get me out of Tear." I don't think Mat ever goes back to Tear. Good for him.

SALLY: God, would you?

EMILY: No, I wouldn't, but, it's just, like, good for him. Most of the other characters do.

SALLY: Today I was listening to "Gimme! Gimme! Gimme! (A Man After Midnight)" on my way to work.

EMILY: A classic, yeah.

SALLY: And just, like, fucking get my whole life while that song plays, thinking about how Mat runs across rooftops and gets kicked by Gaul.

EMILY: It's so fucking good.

SALLY: [sighs]

EMILY: [laughing] The sexuality of that scene.

SALLY: I know. Because it's like, "Which man are we getting? Mat or Gaul?" You know?

EMILY: Yeah. Both ideally.

SALLY: It's a fun, sexy twist on the end. Yeah.

EMILY: Um, I can't think of anything else.

SALLY: I can't think of any else.

EMILY: I can't.

SALLY: Except that this chapter is really satisfying. For some reason Mat's relationship with prophecy, like, plays out more satisfying to me than anybody else's.

EMILY: I think it's partly because we see Mat engage with prophecy. So much of Rand's work with prophecy happens off screen in him reading books. Which, I get. You don't ever want to write about a character reading books. Like, that's pretty fucking boring. But so much of Rand's, like, private revelations and his coming to terms with things just, like, we don't see. We also don't see Rand interact with the Finn, we don't see him, like, seeking answers the way Mat does. And it's, like, that doesn't necessarily mean it would be any more interesting, but we, in the same way that we explicitly see Mat being manhandled by fate, we also see him kind of actively searching its boundaries. And we just don't really get that with Rand, or with Perrin who is just kind of, like, whatever the fuck.

SALLY: Just steadfast.

EMILY: Yeah, Mr. Do What Needs To Be Done.

SALLY: Trod along. Mr. Trod Along.

EMILY: Uh-huh.

SALLY: I love Mat.

EMILY: I do too.

SALLY: What else is new, though?

EMILY: I would die for that boy. Okay, we will be back next week to talk about various people leaving the Stone of Tear, which will be as painful as you think it is.

SALLY: I cannot believe – at one point when I was reading these chapters I looked up and was like, “We’re 250 pages into this book.”

EMILY: Yeah. Buck wild.

SALLY: Jesus Christ.

EMILY: They spend so much time in the Stone of Tear.

SALLY: Yeah. I just don't think I remembered it being that long.

EMILY: Yeah. We don't have everyone out of the Stone until...let me find the page.

SALLY: Oh my god.

EMILY: Until chapter twenty-two, which is titled “Out of the Stone.”

SALLY: Yeah.

EMILY: But until then we have at least two main points of view characters. Rand, Mat, and Egwene. And Moiraine and Lan, are all in the Stone of Tear until that point. It’s like, “What the hell?”

SALLY: Yeah [laughs]. Leave!

EMILY: It’s not that exciting a setting.

SALLY: It’s not.

EMILY: Um, so anyway. We’ll be back next week with that. Uh, thank you for listening.

SALLY: The audacity.

EMILY: Nutcase.

SALLY: Oh my god. That almost scared me. What if we’d lost the whole recording?

EMILY: That would have been a really painful thing to suffer [laughs].

SALLY: Audacity crampus.

EMILY: [groans].

SALLY: Um.

EMILY: Thanks to Glynna Mackenzie for our theme song. Um.

SALLY: Um, I don’t know if anybody related to this publication is listening, but thank you to Tor.com and Christina Orlando for the wonderful article that was written about a bunch of different *Wheel of Time* podcasts, including EHR, and they just had a lot of really lovely things to say about the podcast, which was really sweet. And probably brought a lot of new listeners, so if you’re here...we are always like this [laughs]. So [laughs].

EMILY: Sometimes we’re worse. That was actually pretty put together. Jesus Christ.

SALLY: Um. And, uh. Just a general...um...what is happening to my brain? Check us out on Patreon is what I’m trying to say. Um [laughs].

EMILY: I can’t think of the word either.

SALLY: Just, like, completely out of it.

EMILY: Promotion?

SALLY: Sure. We work really hard on this, even though [laughing] it may not seem like it. We do, and we don't –

EMILY: [laughing] These two idiots just come in every week.

SALLY: And they're like, "BLAAAH."

EMILY: No, that's only part of it! [laughs]

SALLY: You only see the tip of the iceberg.

EMILY: Jesus.

SALLY: Like those graphics they always have, where it's like, "What you see of people," and it's like "What they're suffering." [laughing] And it's, like, dramatic iceberg posters.

EMILY: Yeah, you don't know what the fuck we're suffering.

SALLY: You don't know what we're suffering.

EMILY: Actually, you probably do because we talk about it extensively [laughs].

SALLY: Yeah, the first ten minutes is like, "Therapy hour. Gethin got bit by a pelican." [laughs]. Um, so check us out on Patreon. It's a really great way to support our work, plus you get a lot of fun extra goodies like the blog Emily mentioned, and the other podcast We Don't Watch Outlander, where we are talking about *Spinning Silver* by Naomi Novik. We spent a lot of time talking about how big horny we are for Icy Rumpelstiltskin.

EMILY: Yeah.

SALLY: At least me, anyway.

EMILY: Oh, no. I'm super horny for him. I'd fuck him into next week [laughs].

SALLY: So, um. Yeah, you can get those juicy tidbits over at, uh, patreon.com/everybodyhatesrand.

EMILY: Would you like to sign us off?

SALLY: I mean, I feel bad that I dropped 'Gethin got bit by a pelican' [laughs] way too early in the podcast.

EMILY: I was gonna say –

SALLY: I was just aching to tell you [laughs].

EMILY: I'll just edit it out, and you can drop it back in.

SALLY: [laughing] At the end. So it's like –

EMILY: [laughs] Nah, I'm not that good at editing.

SALLY: Yes, you are that good at editing.

EMILY: No.

SALLY: Uh, so this was...this is from SindaLinda on Instagram. Let me know if I'm saying that correctly. Um, so here goes the story. "This was last year aka firs PhD year. I was going out from the class and the campus was hosting a blood donor event, so I thought it would be a nice some – it would be nice to do something good and donate blood." You are brave. You are so brave. "Now, I hadn't eaten anything since breakfast at 7am. It was around 1pm at this time. But I have done that before and I've never felt bad afterwards, so I just went for it." Again, brave [laughs].

EMILY: I'm amazed they let you.

SALLY: Yeah.

EMILY: I've showed up to donate blood and they were like, "No, you're too – you're wasting away. It's like you have – it's like you have..."

SALLY: The wasting disease?

EMILY: The wasting disease.

SALLY: Tuberculosis?

EMILY: Tuberculosis.

SALLY: You're like John Keats up in this bitch.

EMILY: And I'm like, "Please! Take my blood!"

SALLY: Take my blood!

EMILY: And they're like, "No, you're too weak."

SALLY: Okay. "After donating, the nurse gave me some water and some sweets. Standard procedure. I drank the water, but didn't eat the sweets because they had gelatin, and I can't eat that. But again, I was feeling fine and was going home, so it didn't really matter. Or, so I

thought. So I get in the subway all fine, but then I received an email about a very important meeting that I had to attend in around twenty minutes about the decision on my scholarship that would allow me to continue my studies. Like a super important meeting [laughs]. In twenty minutes. I had barely enough time to get off, take the opposite the direction train, and make it in time. So I get off the train, start running like crazy, all while having low blood levels in my body and an empty stomach. Had to take some stairs and such until I finally get to the train that goes to my campus. I get in tired, hungry, and hyper stressed because in some minutes I will know if I could continue studying. My anxiety levels were so high, and of course just as the train starts, I pass out. Fell on the floor, completely unconscious. [laughs] After some minutes, I think, I woke up surrounded by people asking if I'm fine. As I try to answer, I pass out again [laughs]. Then I wake up to more people surrounding me, and a woman leaving me some [laughing] candies on the floor near me, like I was a wild animal you don't want to scare. [laughing] Anyway, I knew I couldn't eat those candies, because they also have gelatin so I just push them away, because I'm too tired to explain. The train arrives to my station, I get out and run to my meeting, while a bunch of people scream at me that I should wait for help. In the end, I had a huge bruise on my back and a headache, but [laughing] hey I got the scholarship." [laughing]

EMILY: Is this a New York story?

SALLY: No, I think they live somewhere in South America.

EMILY: Because, dear god, the, like, New York energy of –

SALLY: I know putting some candies –

EMILY: Slowly pushing some candy. You're like, "I don't really know what's going on here. Have some candy."

SALLY: "I don't know if I trust you not to bite me."

EMILY: Yeah.

SALLY: "Have some candy, train passenger."

EMILY: "Train fainter."

SALLY: [laughs loudly]

EMILY: Trainter.

SALLY: Train fainter.

EMILY: Train fainter.

SALLY: The new Marvel movie.

EMILY: By Agatha Christie.

SALLY: [laughs] Yours is so much better.

EMILY: [laughing] I'm a bitch who loves her trains.

SALLY: [laughs]

EMILY: Congrats on the scholarship!

SALLY: Bye!

EMILY: Bye!