



Episode 185: That's Not Very Ally of You
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Sally: Everybody Hates Rand is a Wheel of Time podcast that will contain spoilers for all 14 books. So if you're anti-spoiler, stop this, read all 14 books, and come back. We'll be here. Waiting.

Emily: Our title is a joke and is meant to be taken as such. "Everybody," in this context, refers to us and our cats. You are free to feel however you want about Rand. He's a fictional character. Please don't DM us.

(theme song by Glynna MacKenzie plays)

Emily: Hey, this is – Everybody Hates Rand. Sometimes I forget.

Sally: This is – us.

Emily: This is – no. That's the show.

Sally: Oh, you're right.

Emily: Don't sue us, Mandy Moore.

Sally: Oh, I'm sorry, Mandy! I wasn't thinking.

Emily: And – I forgot all of the other actors in that show.

Sally: It – it's just Mandy Moore –

Emily: It's pretty much –

Sally: Playing all the roles.

Emily: Ahh! (laugh)

Sally: (laugh)

Emily: I would actually watch "This Is Us" –

Sally: Me too.

Emily: If that were – if that were it. Someone's finally like, "Mandy Moore isn't getting the credit she deserves."

Sally: Yeah.

Emily: "I bet she could play herself, her husband, and her three children."

Sally: Yeah. And you know what? She could.

Emily: Sterling K. Brown! Is that his name?

Sally: Maybe. I don't actually know who they – is in the cast of This Is Us except for Mandy Moore.

Emily: Yeah, okay. Well, don't sue us, Mandy Moore. This is Everybody Hates Rand, your friendly neighborhood Wheel of Time podcast. I'm Emily Juchau.

Sally: I am Sally Goodger.

Emily: And, um, hey, we're back with Winter's Fart.

Sally: We – (laugh)

Emily: Prologue, season – (laugh) prologue, season two. Prologue, part deux.

Sally: Deux.

Emily: Wow, I opened right up to chapter one, which is, as we've referenced already, a good, uh – a good portion of – the book.

Sally: The book, yeah.

Emily: Um.

Sally: (high-pitched humming) That's how I feel about Winter's Heart.

Emily: Oh, yeah. It is pretty tough. It's no Path of Daggers, but it's pretty tough.

Sally: Oh, yeah, are we gonna address the elephant in the room? (laugh)

Emily: No, that's all I'm gonna say.

Sally: (laugh) 'Kay.

Emily: I'm gonna keep going as long as it can. Um, yeah, it's no Path of Daggers, but it is pretty bad. Um, so – ugh. It's even more irritating that Rand is in the prologue.

Sally: When he's the main fucking character?

Emily: Yeah, I don't know why that annoys me. Like, there's no reason that a main character can't be in the prologue. It's just, like, the structure of the prologues has thus far not been to include Rand.

Sally: Yeah, no, in my, um, blog that I did for the – the Patreon when I was going through Winter's Heart, I was, like, outline – I was like, this prologue is frustrating me so much, so I'm trying to, like, figure out why.

Emily: Mm-hmm.

Sally: You know? And it was just like, there's no reason for any of these points of view to be separate – to be delineated out into the prologue. Um, like, we – who did we start with?

Emily: Toveine.

Sally: No, last week, who did we start with?

Emily: Oh. Seaine.

Sally: Yeah, it's like, Seaine has had points of view in the story proper in the past; why is she in the prologue? Elayne is a main character, working on one of the main plots of the next several books; why is she in the prologue?

Emily: Mm-hmm.

Sally: Toveine has also had a main – a point of view in the story proper; why is she in the prologue? And Rand is the main fucking character.

Emily: Rand's the Dragon Reborn.

Sally: And, like, there's – it just doesn't make sense. Like, the prologue up – maybe not exclusively – but up to this point, like Emily said, has been, like, characters who are not major players or who we only touch in with maybe, like, one other time every couple of books to just, like –

Emily: Yeah, or just, like, whose points of view we would never get. Like, that – obviously, the – the – what we get in the first few books doesn't have to be the rule, but it does, like, set a level of – it sets your horizon of expectations.

Sally: Yeah, and I –

Emily: And in the first few books, we got Lews Therin, who, of course, appears as a voice in Rand's head but is not himself a character ever again –

Sally: Yeah.

Emily: Uh, probably the only prologue, by the way, that really functions as a proper prologue.

Sally: Yeah.

Emily: Uh, we got the man who calls himself Bors –

Sally: (alguh) Yeah.

Emily: In book two, um, and I don't remember book three.

Sally: I don't either.

Emily: There might not have been a prologue. There are a couple.

Sally: Yeah, that just don't have one. Which is, I think, what part – what's frustrating to me about it, is, like, I – I've already, as you guys know, don't particularly care for prologues unless

they are, like, earning their spot very intensely, the way that Lews Therin's prologue does in the first book.

Emily: Yeah, it really earns it.

Sally: That – yeah, really makes sense to have that there. Um, but if you're going to have them, like, at least have them be consistent. Like, at least have them be the same. Like, you should – if you're going to have one, you should have one in all fourteen books, probably.

Emily: Yeah.

Sally: Instead of just randomly skipping it in one or two books, and you should have them function in the same way, not just, as in *Winter's Heart*, being stuff that could easily be two or three chapters.

Emily: Mm-hmm.

Sally: It just – it doesn't make sense to me, and it's just really annoying.

Emily: It doesn't work.

Sally: It doesn't work. It's just, like – 'cause I – the entire time I'm reading it, I'm not thinking, "Well, here's what's happening," I'm thinking, "Why is this a prologue?"

Emily: Yeah, and we joked last time that it's like the editor's holding a gun to Robert Jordan's head –

Sally: Yeah. (laugh)

Emily: But it's more likely the reverse, Robert Jordan forcing –

Sally: Yeah.

Emily: His editors to accept a prologue even though there doesn't need to be one.

Sally: Yeah.

Emily: Because – I mean, there's zero evidence that these books have been well-edited up unto – up until this point –

Sally: Yeah.

Emily: But a decent editor would be like, "This doesn't need to be a prologue."

Sally: Yeah.

Emily: It's, like, the first thing you notice.

Sally: Yeah.

Emily: Um –

Sally: Just be like, "It's not working, Robert."

Emily: Yeah. So we start out with Toveine, who, as you mentioned, has had one other point of view, I believe?

Sally: Yeah, in –

Emily: Path of Daggers.

Sally: In Path of Daggers, when she gets, um – when she is leading Elaida's –

Emily: Contingent –

Sally: Contingent of mostly –

Emily: Fifty –

Sally: Yeah.

Emily: Aes Sedai, yeah.

Sally: Yeah, fifty Aes Sedai over to the Black Tower to destroy the Black Tower. (laugh)

Emily: Yeah. It – the ultimate hubris. (laugh)

Sally: Yeah. (laugh) Hubris, thy name is Elaida –

Emily: Yeah.

Sally: And Toveine. Um, and, uh, obviously, this does not go well; all of the Aes Sedai get captured and bonded against their will to various Asha'man. Toveine and –

Emily: Gabrelle are the two –

Sally: Gabrelle get –

Emily: Who get bonded to Logain.

Sally: Who, yeah, who Logain bonds. Um, and that is who we pick up with, in just, like, such a delightful little setting of this prison camp within the Black Tower.

Emily: Yeah, it really is very structured as a sort of prison camp –

Sally: Yeah.

Emily: Set-up. Um, I think we might have been introduced to – I don't think – I think that was Toveine's first point of view, but we might have been introduced to her prior to that, like, when Elaida was getting ready to send her. But we re-get all that information in Toveine's point of view here.

Sally: Yeah.

Emily: Toveine is, um, like, such a fucked-up person that she apparently had to go do, like, penance on a camp –

Sally: Yeah, on some farm. The Aes Sedai love doing –

Emily: Which doesn't – yeah.

Sally: Farm work.

Emily: Which doesn't automatically make her a bad person. In fact, having to do penance in the White Tower, the worst possible –

Sally: Yeah.

Emily: Form of government probably is a good – is a good thing.

Sally: Yeah.

Emily: Shows that you think independently.

Sally: Yeah. Jesus Christ.

Emily: Uh, but then she, like, has all these asides about how she got vengeance upon the, like, farm lady who was in charge of her penance.

Sally: Yeah.

Emily: And it's just, like, girl. Toveine's your classic non-Black Ajah Red Ajah woman.

Sally: Yes.

Emily: Um, in that she reeks of being a bad person while not categorically evil.

Sally: Yes.

Emily: She, uh, really likes to be in charge. She really likes to manipulate people. Um, what else? Yeah, she has clearly done bad things in the past and has no regrets about them.

Sally: Yeah.

Emily: Um, she feels entitled to certain things. Blah blah blah blah blah. A lot of other sort of rampant misogynistic stuff.

Sally: Yeah.

Emily: Your classic – she's classic™ Red Ajah. Classic flavor.

Sally: For sure – for sure. Just, like, the dumb misandrist running around.

Emily: Yeah, she hates men. Whatever.

Sally: It's – she's just, like, a caricature, basically.

Emily: Yeah. They all are at this point. Every Aes Sedai we meet –

Sally: That's –

Emily: Is a caricature of herself.

Sally: That's fair.

Emily: Somehow.

Sally: Yeah. She's got three character traits, and Robert Jordan will not let you forget them.
(laugh)

Emily: Yeah, in that way, Brandon Sanderson was perfectly suited to go on through the, uh, rest of the series. Um, Toveine is obviously in a bad situation – I mean, sorry. Excuse me. Let me go back. Let me go back. Toveine doesn't deserve her bad situation.

Sally: No.

Emily: Because nobody deserves a bad situation, even though she was actively on a warpath to presumably murder a bunch of Asha'man. Being, like –

Sally: Without – sorry. This – I mean, all laws are made up, right?

Emily: Yeah, all laws are made up.

Sally: But they – they were going to murder all of these Asha'man without giving them a fair trial in the White Tower, which is supposed to be what happens with men who can channel.

Emily: Yeah, and they did it very intentionally, very secretly, probably to prevent, like, the Asha'man from knowing they were coming, first of all, but also, I believe it is said explicitly, to prevent like, Andor –

Sally: Yeah.

Emily: On whose ground the, uh, Black Tower is, from preventing them.

Sally: Yeah.

Emily: So they are extra-legally, uh, going out to murder some people, which is obviously bad and deserves its own punishment.

Sally: Yes.

Emily: Being bonded against their will, a concept that has repeatedly been, um, compared to rape –

Sally: Mm-hmm.

Emily: Is not an adequate – not – adequate – by “adequate,” I mean – uh, I don't mean “not enough,” I mean adequate as in it doesn't match the crime.

Sally: No, it doesn't – it doesn't function. Um, and I'm sorry to keep referencing my blogs, but as we get into the later half –

Emily: Yeah, it's gonna happen.

Sally: The latter half of this series, it's gonna happen. I had this, like, probably incomprehensible rant – (laugh) about the way that, like, um, justice can function – like, there's a way for, like, authors to, quote unquote, do justice to their characters without justice actually happening in the text. So rather than, like, someone being put on trial or some – or, like, going through a legal system of some sort, experiencing some sort of judgment, there can be some type of, like, moral judgment placed upon the characters where they have to experience something that seems to be in direct response to something that they did.

Emily: Yeah.

Sally: And this very much feels like what's happening with Toveine and all of the Black – uh, the – they're not all Black Ajah ladies – all of the Aes Sedai who went to the Black Tower; it feels like, well, it's a punishment that they deserved –

Emily: Yeah, from on high.

Sally: Because of what they were doing, yeah.

Emily: And we've talked – we've talked about this a lot before in reference to Robert Jordan's sort of system of punishing his bad guys.

Sally: Yes.

Emily: Every bad guy in the Robert Jordan universe – the RJU –

Sally: (laugh, gagging noise)

Emily: (laugh) Um, has a bad time of it.

Sally: Yes.

Emily: You know? It's bad to be a bad guy.

Sally: I think I've had this exact same conversation with – talking about Moghedien or somebody, so I'm sorry if I just repeated myself.

Emily: Oh, no, I don't think that exactly has been said, but.

Sally: Yeah.

Emily: It deserves repeating.

Sally: Yeah. So – no, Emily is totally right. They all have, like, a bad time of it as though, like – it's – and it's weird, because Robert Jordan is making these characters do these things, and then he's meting out punishment in these really fucked-up ways, so it's like, you could've had your characters make different choices. (laugh) Like, I don't – it's – it's a very confusing thing, I think, for authors to do, to be like, "I am going – I, the author, am going to dispense justice and punishment," rather than, like, the story functioning on its own.

Emily: Yeah, I think there's a – a – there's, like – the best, like, moments of justice that do not necessarily occur via the legal system are when they are enacted upon someone by their victims.

Sally: Yeah.

Emily: The moment I think of all the time is in Mad Max: Fury Road when Immortan Joe, spoiler, gets his face ripped off.

Sally: (laugh) Spoiler.

Emily: I mean, if you haven't seen it.

Sally: Yeah.

Emily: But it's preceded by this great moment where Charlize Theron, um, comes up to him, and all she says is, "Remember me?" and then –

Sally: Yeah.

Emily: His face gets ripped off, killing him, presumably. (laugh)

Sally: Yeah.

Emily: Um. And that is, like, sort of a moment of justice just by her saying, "Remember me?"

Sally: Yes.

Emily: Because it is invoking the fact that he has done things to her in the past –

Sally: Mm-hmm.

Emily: And that she is a particular victim of his, and that is connected to his death and/or punishment.

Sally: Yes.

Emily: By just having Toveine and any sort of bad guy torture each other, sort of receive punishment from higher levels of bad guys, da da da da da, that doesn't feel like justice to our brains.

Sally: Yes, it does not.

Emily: It just feels like, you know, sort of bad things happening continually and unpleasantly.

Sally: Yeah, and also, like, I don't think this was the framework Robert Jordan was ever working in, but if we think of justice in terms of more, like, not just an eye for an eye, completely punishment-based, but in terms of, like, restorative justice, in terms of, like, what's actually being accomplished when someone who does a bad thing is just having another bad thing happen to them –

Emily: Mm.

Sally: Like, is that fixing the fact that Elaida is operating extra-legally and is probably going to continue to do so? Like, is that – are – is the fact that Moghedien got enslaved by Nynaeve and Elayne – Elayne doing anything for the victims?

Emily: Nope.

Sally: Like, what – what are we actually accomplishing?

Emily: Nothing.

Sally: Yeah.

Emily: The whole Toveine sequence is further rounded out – you know, not only is it a bad person being punished, quote unquote, punished for their badness, it is also a woman being punished for being a particular type of woman.

Sally: Yes.

Emily: Um, and generally just women being punished for being women. The –

Sally: For existing.

Emily: Yeah. The, um – in Path of Daggers, when Toveine and the rest of them are captured and bonded, uh, it is done with a – a kiss, literally.

Sally: Mm-hmm.

Emily: And Logain sort of says, as an aside, “Yeah, it just seems to work better,” or, “It only works at all when we do this.” Um, and in Robert Jordan’s mythology, this is tied back to the idea that the Asha’man bonding of women, you know, the sort of reverse of the Warder bond, uh, was particularly done with Asha’man and their wives.

Sally: Mm.

Emily: Um, so it is much like a marriage ceremony in that way. But in this context, it further conflates sexual assault with bonding against one’s will.

Sally: Yes.

Emily: Toveine doesn’t want to be bonded anymore than she wants to be kissed by a random man.

Sally: Yeah.

Emily: And that, uh, idea continues. Toveine, uh, is forced to obey Logain through the bond. She, multiple times, acts, uh, not under her own agency.

Sally: Mm-hmm.

Emily: You know, like, she has to be at a – at a place at a certain time to meet Logain, so sort of she runs there because she has no other choice.

Sally: Mm-hmm.

Emily: Even though she trips, even though she’s attacked by dogs. You know, she’s just –

Sally: Yeah.

Emily: Running this gamut, which is also a sort of reference to, uh, marriage between men and women –

Sally: Mm.

Emily: Women are supposed to be obedient and domestic, and also a woman who is captured by a man is forced to obey him, literally.

Sally: Yes.

Emily: So the conflation of these two things, marriage and sexual assault, ongoing sexual assault, is really disturbing.

Sally: Yep.

Emily: Because if you just had the Asha'man bond with their wives, a totally consensual thing – which is very, like, sweet when Grady references it –

Sally: Yeah.

Emily: Like, he knows when his wife's, like, knees are aching or whatever, you know?

Sally: Yeah, it's very cute.

Emily: It's very pure, and I also understand that marriage is not a thing that is pure. Marriage is something in which sexual assault happens.

Sally: Yes, of course.

Emily: You know? But, like, by Robert Jordan sort of crossing these streams, it makes for a really uncomfortable, like – 'cause he doesn't seem to be aware of the idea that what he is making is a metaphor for sexual assault –

Sally: Mm-hmm.

Emily: You know? I don't – that probably didn't make sense, but.

Sally: No, it's so true. It's more of the, like, cognitive dissonance that we saw happening in Ebou Dar in *A Crown of Swords*, where it's like, obviously really intense abuse is happening, but, like, so often it's played for jokes. So it's like, are you taking it seriously, Robert, or are you not? And the same thing is happening with the Warder bond, 'cause it's – there'll be times where someone will say, like, this is akin – what Alanna did is akin to rape, and some Aes Sedai will, like, respond really negatively, and then it's – so it's like, okay, is that being taken seriously, or are we dealing with this, like – just, like, completely misunderstanding the fact that you are making this metaphor for sexual assault – like, what's happening?

Emily: Yeah, it sort of sounds like Robert Jordan is throwing around the word “rape” with no sort of thought to its repercussions.

Sally: Yeah.

Emily: You know, he's like, "This is akin to being raped," but it's like he does not – it's like no one's ever told him what rape is, what it means for its victims, its survivors, and so he's just like, "Oh, this is just something I've read about in a dictionary –"

Sally: Yeah.

Emily: "Or seen on crime procedurals; I can just throw it out there." And it's like, you're not bringing any sort of emotion to the table, any sort of empathy, so it – it is rendered meaningless.

Sally: Yeah, it is render – it is remendered – oh my God.

Emily: It is rememberenbered.

Sally: Remememblah – it's rendered absolutely meaningless and just, like, really offensive –

Emily: Oh, yeah.

Sally: Um, obviously, when you're just like, "Well, what happened to these women is akin to rape," but that's also being equated to their punishment, um, but it's also – and then – we'll get into this, I'm sure – but then is being conflated with, um, Gabrelle's, quote unquote, consensual sexual relationship with Logain, as if there can be – really be any consent in a relationship where Logain could literally command her to do anything.

Emily: Yeah.

Sally: Like, it's just all so rancid.

Emily: Yeah. Speaking of Gabrelle, she assures us very – in no uncertain terms that Logain did not rape her; Logain was against the idea of a sexual relationship.

Sally: Yes.

Emily: This is Robert Jordan reminding us that, oh, Logain is one of the, quote unquote, good guys. He would never rape anyone. Even though Logain has, in fact, used his size and, uh, sort of the fear factor to, um, manipulate and terrify women before.

Sally: Yeah.

Emily: He definitely did that with Min, Siuan, and Leane, like, all the time.

Sally: Absolutely.

Emily: So just because he isn't a rapist doesn't mean he's not a bad guy.

Sally: Yeah – yeah. Like, it's not a –

Emily: Obviously.

Sally: It's not a black and white binary of you're either a rapist or you're a good guy.

Emily: Yeah. And Robert Jordan, by saying that Gabrelle had to convince Logain to sort of participate in this sexual relationship, is putting the burden of the relationship on Gabrelle.

Sally: Yes.

Emily: She's the – actually the bad one, because she's just, like, mining this sexual relationship for information from Logain, you know?

Sally: Yeah, and it's like, we are – it's framed – part of the framing of "she's a bad guy" is Toveine's just, like, absolute horror at the fact that she is using her sexuality for information. And it's just like, that's a lot more complicated a situation than just being like, "Well, I can't believe she's doing this." Like, it's such a nuanced thing of being like, if this is your only way of, like, trying to escape, that doesn't make you a bad person, you know?

Emily: Yeah. And also, like, if Gabrelle chose to use her sexuality to find a method of escape, then that is, like, also a bad situation for Gabrelle –

Sally: Yeah.

Emily: Not Logain, Robert Jordan.

Sally: Yeah, it's like, again, she's not being given very many choices. Like, he keeps harping on the fact that, like, it was Gabrelle's choice; it is happening consensually. And it's like – sorry, go ahead.

Emily: And just so we know, Gabrelle enjoyed it.

Sally: Oh, just – and not only did she enjoy it, she enjoyed the fact that Logain wielded so much power over her.

Emily: She enjoyed her feminine powerlessness.

Sally: Yeah.

Emily: Just to, like, double assure us that Logain's actually a good guy, and women should always be on the bottom in sex.

Sally: Yeah.

Emily: In the bottom – you know what – I'm referring to queer theory.

Sally: Yeah, who is passive, who is receiving –

Emily: Yes.

Sally: Et cetera, et cetera. Which is, like – just staying on that for a moment – which is – Gabrelle enjoying that is one hundred percent fine in the individual situation –

Emily: Yes.

Sally: But it is a pattern of behavior that Robert Jordan is representing all women to experience sex in the same way, to enjoy being the – the bottom, if we're sticking with the queer theory

terms here. To enjoy that? Totally fine. But the fact that it's repeated, Robert Jordan being like, "This is the only way that women enjoy sex," that's just a male fantasy,.

Emily: It's the only way that women enjoy sex, except for Tylin, who is just –

Sally: Yes.

Emily: This weird, bizarre woman-not-a-woman because of how she attacks Mat.

Sally: Yeah.

Emily: Um, but yeah, like, Aviendha, Elayne, Min all enjoy being dominated by Rand –

Sally: Mm-hmm.

Emily: Physically. Luckily, Robert Jordan doesn't give us too many details about that, but that is sort of the representation of the relationship.

Sally: Yes.

Emily: Faile definitely enjoys being dominated by Perrin.

Sally: Yes.

Emily: All of our female characters enjoy this aspect of sexuality. Which, again, on an individual basis, is a totally fine thing to enjoy.

Sally: Yeah.

Emily: Yeah. But it is –

Sally: Nothing wrong with it.

Emily: Certainly not a thing that all women enjoy, but by having all of his female characters say that that's the thing that really gets them off in sex, Robert Jordan is saying, that's where women belong.

Sally: Yes. Absolutely. That's where women belong, and that's what they actually enjoy, even if they're telling you something different.

Emily: Yes.

Sally: And the fact that – and, like, jumping back to Tylin – the fact that she is our – she is a villain, basically; he's villainizing, um, female sexuality that presents in any different way.

Emily: Mm.

Sally: Like, if you enjoy being the top, you are, um, unnatural.

Emily: Yeah.

Sally: He hits on the unnatural-ness of that relationship so often.

Emily: Whew. So I think we got all of the, uh, major red flags. In terms of plot in this section, um, Toveine is surrounded by fifty other women, almost none of whom want to cooperate with her. They actively tried to beat her to death on their first night there because they blamed her for their situation, which is yet another way for Robert Jordan to be like, “Women are all idiots.”

Sally: Yeah.

Emily: Why would they blame Toveine? I mean, presumably Toveine’s a bad person, and they didn’t enjoy being led by her.

Sally: Yeah.

Emily: No one enjoyed that, but no woman would just start beating another woman for something that was outside of her obvious control.

Sally: Yeah, I mean there’s, like – there’s the very human desire to be like, “I want to lash out at somebody,” and I physically cannot lash out at the Asha’man because I am –

Emily: Under his control.

Sally: Under his control, so, like – but it’s not presented in that way. Like, there’s no – again, there’s no nuance for what it means to be held prisoner.

Emily: Mm-hmm.

Sally: Um, it’s just like, yeah, they all – like, it’s – they all think it’s Toveine’s fault, and they’re stupid, and women don’t know how things work.

Emily: Yeah.

Sally: And Logain had to come and stop them from beating her to death because he’s a good guy. Remember, he’s a good guy.

Emily: Toveine, in further proof that she’s a bad guy, is dreaming of actively strangling Elaida, which, I don’t know how that’s proof, because I too dream of actively strangling Elaida. (laugh)

Sally: Yeah. (laugh)

Emily: Then again, I also dream of strangling Elayne; I dream of strangling a lot of these characters.

Sally: Yeah, I mean, is there any character I don’t want to strangle? Davram Bashere, maybe?

Emily: Just Davram. Mat, most of the time, but, you know, he has his moments.

Sally: “Women are like goats.”

Emily: “Women –” Ugh. Don’t fucking –

Sally: (laugh) Branderson, what were you doing?

Emily: Yeah, well. Um, Toveine gets up, goes about her business. She is required to meet Logain after he's done with breakfast. Uh, as she is walking through the Black Tower grounds, she gives us some details about it. There's a very, like, tiered, um, prison camp or also soldier camp –

Sally: Mm-hmm.

Emily: Structure to the Black Tower. There are barracks for men who are in the lower ranks, then there are, like, smaller, presumably better furnished and equipped barracks for men of the intermediate ranks, and then guys who are full Asha'man get their own, like, houses.

Sally: Yep.

Emily: She hasn't, like, seen the, like, Black Tower proper –

Sally: Mm-hmm.

Emily: You know, there's not, like, an actual black tower, but we are later told that there is some sort of palace that Mazrim Taim is building.

Sally: What the fuck, dude?

Emily: Yeah. Um, there's a huge wall – huge in circumference, not necessarily in height –

Sally: Yeah.

Emily: Toveine says she could just step over it in some places, but, uh, this is something the men have been working on. Like, they are building it with the Power, just like everything else in the Black Tower. Um, this is a very, like, quickly, actively growing community.

Sally: Mm-hmm.

Emily: There's women, there are children. In some ways, it is better than the White Tower, because these men have access to their families.

Sally: Yeah, I – I do think it – I agree with you, but I also think it's really interesting, the contrast of, like, the Black Tower allowing for the family unit –

Emily: Mm.

Sally: Versus the White Tower, where it's just women alone, without families –

Emily: Yeah.

Sally: Not necessarily allowed to have families. Um, just, like, talking about the way that women and their sexualities are perceived.

Emily: Women, you either get power or you get a family. You don't get both.

Sally: Yeah. Yeah, like, you can't – like, Elaida – I mean, she's the Amyrlin right now; she's not a good one – but Elaida couldn't have a child –

Emily: Yeah.

Sally: And still be able to be the Amyrlin Seat.

Emily: Um, as she's walking through the town, Toveine spots Elayne and Aviendha and some guards; they are following through on their threat to Mazrim Taim to surveil the Black Tower. They do not spot Toveine; presumably they don't spot any of the Aes Sedai –

Sally: Mm-hmm.

Emily: Because the Aes Sedai are under orders to not reveal themselves or ask for help.

Sally: Yep.

Emily: Similarly, Toveine is not going to receive help from any of the other, like, random people in the Black Tower grounds.

Sally: Mm-hmm.

Emily: You know, the – the – the wives and, uh, whatnot, which kind of is like, why did we do so much to, like, build up – you know, last point of view, it was like, Elayne and Aviendha really wanna – excuse me, just Elayne is like, “I really need to surveil the Black Tower grounds,” and it's – Robert Jordan's like, yeah, she's gonna do that, but nothing will come of it. And it's like, why make a big point out of it then, you know?

Sally: Yeah. Like, it would be one thing if they're like, “I spot an Aes Sedai that I recognize; that's really weird –”

Emily: Yeah, then were like –

Sally: Let's then begin a plot about figuring out what's going on and helping these women. But no.

Emily: But – no.

Sally: Elayne is just on her horse, being presented as stupid again.

Emily: Joking around with Birgitte. I might've said Aviendha earlier; sorry.

Sally: No, it is Birgitte.

Emily: Birgitte. Um, Toveine goes to Logain's house. His – he – also congregated around his front door awkwardly is, like, half a dozen, just, guys.

Sally: Yeah.

Emily: Some names are thrown out. You – if you are familiar with the later series – probably recognize Androl.

Sally: Mm-hmm.

Emily: Brandon Sanderson presumably picked that one out of the haystack and was like, “Here's a guy no one's doing anything with; I'll make him a character.”

Sally: Yeah.

Emily: Um, but they're all waiting when the door opens: Gabrelle comes out followed by Logain. Toveine's like – dramatic gasp. Logain –

Sally: “Gabrelle, you whore.”

Emily: (falsetto) “Gabrelle, you slut!”

Sally: (laugh)

Emily: She just said that from the back of the crowd. (laugh) Threw a snowball at her.

Sally: Yeah.

Emily: (falsetto) Ahh!

Sally: (falsetto) Ah! Scandalized!

Emily: (normal voice) Uh, but then Logain comes out and starts chatting with the guys. They are more or less making a report to him.

Sally: Yeah.

Emily: And through this, we learn about the dynamics of the Black Tower. There are factions. Uh, Mazrim Taim is at the head of one faction, Logain at another. Gabrelle later says neither of them necessarily knows that they're in charge of factions or is actively, like, encouraging it or participating with it, but it – there is a natural split there.

Sally: Yeah.

Emily: Uh, we find out that Mazrim Taim has, on Rand's orders, uh, listed all of the Asha'man who attacked Rand at the end of Path of Daggers as traitors to be, like, hunt down and killed. This includes – actually, I'm not gonna name them 'cause I can't remember any of their names, much less pronounce them. Ro-Rochaid. Kisman, something.

Sally: Rochaid is the only one I can remember. Yeah, and it, just interestingly enough, also includes Narishma –

Emily: Yeah, Flinn and Hopwil –

Sally: Yeah.

Emily: Which presumably were Taim's own extra-legal additions.

Sally: Yeah.

Emily: He was like, oh, Rand is going to order me to put these guys on trial? I'm also going to order these other guys.

Sally: Yeah. So there's a – some slander of my boy Narishma there.

Emily: Yeah, how dare they accuse Damer Flinn, my beloved.

Sally: My most beloved. All the – all of the Asha'man are my beloved, actually.

Emily: Yeah, that's true.

Sally: All the good ones.

Emily: All the good ones.

Sally: Jur Grady? That's my husband.

Emily: Yeah. How dare you?

Sally: (laugh)

Emily: Um. But, uh, everyone in Logain's group is like, "Oh, that's weird, those are all, like – most of those are Mazrim Taim's guys."

Sally: Yeah.

Emily: "You know? Why would he do that?" And everyone's just sort of like, shrug emoji, goes about their days. But yeah, there is, like, a definite "those are Mazrim Taim's guys," and we, the readers, who are like, "Hmm, isn't it funny that Mazrim Taim's guys are the ones who attacked Rand?"

Sally: Hmm.

Emily: Dur bur dur.

Sally: I wonder what that could mean.

Emily: The evidence just keeps piling up.

Sally: (laugh) The evidence against this man is astounding.

Emily: If this were a true crime podcast – (laugh) you know –

Sally: All the hosts would be like, "He did it. He did it."

Emily: "He did it." They'd do that –

Sally: He did it.

Emily: From the second he was introduced.

Sally: Yeah, because he's disgusting.

Emily: He's a walking red flag. Red flag with legs. Uhhh, there are – sorry, I'm trying to remember. Those are – those are the main points.

Sally: Yeah. They're like, "Mazrim Taim's teaching some guys."

Emily: Uh, Two Rivers boys –

Sally: Mm.

Emily: Are now in the Black Tower. I don't believe Rand okayed that, necessarily, or ordered it, but that is what Mazrim Taim is telling people.

Sally: Yeah.

Emily: To justify his going to the Two Rivers and getting a bunch of guys who can channel.

Sally: Yeah.

Emily: Um, or maybe Rand did order it, and I can't remember. It doesn't really matter at this point, either way, 'cause Rand doesn't give a fuck about what happens in the Black Tower.

Sally: Yeah, Rand just set up a little army of –

Emily: Yeah.

Sally: War criminals and then left them there.

Emily: But everyone's like, "Oh, the poor Two Rivers boys. We need to watch out – watch their backs, 'cause a lot of them are really young."

Sally: Yeah, they're, like, twelve.

Emily: Yeah.

Sally: Mazrim Taim is literally kidnapping children. (laugh)

Emily: I know, he's just – he's – (laugh)

Sally: And everyone's like, "Yeah, that seems normal."

Emily: It's like a reverse Santa Claus.

Sally: (laugh) "I come down your chimney and take you away."

Emily: "I take you away through – up your chimney."

Sally: Up the chimney.

Emily: Yeah.

Sally: Horrifying thought.

Emily: Um, Logain leaves to, like, go about his nefarious business, and Toveine and Gabrelle chat about, uh, Gabrelle's plan to unite all of the Aes Sedai to start looking for escape attempts. Um, she says the way to do that is to, like, turn over authority, publicly, to the two women who are highest in the Power.

Sally: Mm-hmm.

Emily: So that is presumably what will happen, but of course Toveine is making her own plans. Uhh, I mean, we'll come back to it if we ever come back to it, but basically nothing happens with this.

Sally: Yeah.

Emily: Nothing relevant, anyway.

Sally: Well, like, at the very beginning of Crossroads of Twilight, Logain just fucks off out of the Black Tower.

Emily: And boy, he – yeah. He sure does.

Sally: He was just like, “I have permission to leave.”

Emily: “Goodbye.”

Sally: “I’m – I’m leaving.”

Emily: “Goodbye –” And it’s like, okay.

Sally: I’m like, I wish someone would shoot you.

Emily: (laugh) Pew, pew.

Sally: I wish – yeah. Narishma pulls out a gun. Narishma should have a gun.

Emily: Yeah, I think we’ve discussed this before. If we were gonna give any character a gun, for some reason, it would be Narishma. (laugh) We just trust him with it.

Sally: (laugh) I – I mean, I also feel like he’s the one who deserves it most. Rand almost kills that man like every chapter.

Emily: Yeah. Narishma is –

Sally: (laugh)

Emily: Rand is, like, threatened by Narishma. He’s like, “I’m gonna murder him.”

Sally: “I’m gonna –”

Emily: And Narishma’s like, “All I’m doing is standing here and being pretty,” literally.

Sally: Yeah.

Emily: I also think Grady and Neald should have a gun –

Sally: Fair.

Emily: Between them.

Sally: Yeah, one gun between them. One gun, two bullets between Grady and NEald.

Emily: Yeah, and they're like, "We –" (laugh)

Sally: (laugh)

Emily: "We will use them as required." On Perrin and Faile – no, one on Masema.

Sally: One on Masema, one on – ooh, which – between Perrin and Faile, who would I kill? (laugh)

Emily: Fuck, marry, kill – (laugh) Fuck, kill, kill.

Sally: Fuck, kill, kill.

Emily: Perrin, Masema, and Faile. Um, sorry, speaking of the Asha'man, sort of, we're hoping back over to Rand – not back over. We're hopping to Rand, who is standing in his, uh, Academy in Cairhien.

Sally: He's such a weird dude.

Emily: Uh, watching in the background as people are sort of gathering around, staring at the big hole in the Cairhienin palace that was left by Rand's fight with the, quote unquote, renegade Asha'man –

Sally: Yeah.

Emily: Definitely under Mazrim Taim's orders.

Sally: Yeah.

Emily: And Dashiva's. Uh, Dashiva show – showed his true colors.

Sally: Who – wow.

Emily: Who could've predicted this?

Sally: Who could've predicted this?

Emily: Um, Flinn, Narishma, and Hopwil, Rand tells us, are still in the palace in Cairhien –

Sally: Yep.

Emily: But, uh, he has not done anything to assure their safety or anything like that, so –

Sally: He has not, and they will all be bonded to Aes Sedai by the end of this book.

Emily: Yeah. That'll – that'll –

Sally: And how consensual is that, we wonder?

Emily: Who knows?

Sally: They basically –

Emily: It's not like we're getting any Narishma points of view.

Sally: Could you imagine? No, at the end of the book, they're – the Aes Sedai are like –

Emily: "I'm hot."

Sally: "My point of view is just me looking at how pretty I am."

Emily: Narishma, just staring in a mirror.

Sally: Like Narcissus before him.

Emily: "Mirror, mirror on the wall."

Sally: And the mirror's like, "You are the fairest person I've ever seen, actually."

Emily: Yeah. Um, in the foreground of what Rand's looking at is a bunch of guys figuring out cars.

Sally: Yeah.

Emily: You know, it's called a steam wagon, and it is sort of an incomprehensible description, but –

Sally: Yeah.

Emily: It's a machine that moves, uh, without horses pulling it, as Rand astutely notes, so –

Sally: Yeah, um –

Emily: It's a prototypical car.

Sally: Yeah, which is cool, and it's also a good – a really good literary example of, um, defamiliarization –

Emily: Yeah.

Sally: To throw a little theory in here. That just means making something that is familiar to the reader seem very strange. And so, like, Rand's descriptions of how incomprehensible it is to him does take the reader at least a little while to figure out what's going on, 'cause there's – he's like, "Some dude is just pouring steam –"

Emily: He's like, "I don't fucking know."

Sally: "And the car is – the wagon is shaking." Um –

Emily: "It looks terrifying. Everyone's yelling at each other."

Sally: Yeah, and then finally, when it moves, you're like, oh, it's a car.

Emily: Yeah.

Sally: It's supposed to be a car.

Emily: It's a – there's presumably a steam engine at work there.

Sally: Yeah, it's pretty cool. It's neat.

Emily: Yeah, and we are told of other, like, inventions that are being, uh, created in the, um – in the Academy, including, uh, a telescope, which can look at, you know, the stars –

Sally: Space, yeah.

Emily: The moon. Uh, a woman is going around on gliders, which could produce an airplane later.

Sally: Yeah, she keeps breaking her limbs, which I find pretty funny.

Emily: Yeah. Um –

Sally: I mean, not funny for her, but it is, like, the people who did attempt to fly, like, what the fuck were you –

Emily: Yeah, were you thinking?

Sally: Were you thinking? (laugh)

Emily: Lil Icarus over here.

Sally: Yeah.

Emily: Uh, there's a guy who's trapped lightning in a bottle, is the way that we are defamiliarized to the idea of electricity –

Sally: Yeah.

Emily: Coming about.

Sally: Yeah.

Emily: Um, so these are all, like, exciting things. We've talked before about how Rand's Academy system and his, uh, sort of promotion, uh, of the arts and whatnot is really interesting.

Sally: Yeah.

Emily: His patronage, I guess I should say, of science.

Sally: He's a regular Medici over here.

Emily: Yeah, it's one of the nicer things that we enjoy more about Rand.

Sally: Yeah.

Emily: Even as no one around him, seemingly, understands it.

Sally: Yeah. Rand's bookish nature and his academic side are, I think, his better qualities. Honestly maybe his best qualities.

Emily: Yeah, similar to Min, who is in the background of this entire scene, walking around this sort of, like, storage room, library, looking for different books and just muttering to herself.

Sally: Yeah, it's charming.

Emily: That's very cute, yeah.

Sally: Yeah.

Emily: And she comes out with, like, three giant bags of books and is like, "I'm ready."

Sally: Yeah.

Emily: And Rand's like, "Jesus."

Sally: "You're gonna bring – you're gonna bring all those – they're – you're gonna bring all those books?" And then there's an actually cute scene between them later, where she's like, "Could you carry some of these?" and he's like, "No. You – you picked them up."

Emily: "No, you got all those books." He takes, like, one bag, and she's like, "C'mon!"

Sally: "You're so much bigger than me!"

Emily: Yeah, Rand and Min are cute in this scene –

Sally: Yeah.

Emily: Which is – uh, deserves acknowledgment since it's so rare between them.

Sally: Yeah.

Emily: And, like, she teases Rand, and the lady who's there is shocked and offended –

Sally: Yeah.

Emily: And Dobraine is just, like, used to this romantic comedy –

Sally: Yeah.

Emily: Constantly happening in front of him.

Sally: Between these two clowns.

Emily: Um, Rand is talking to Dobraine and a woman whose name escapes me, but she's the, like, headmistress of the Academy. He gets updates on how everyone sort of thinks – uh, Rand has disappeared actively –

Sally: Mm-hmm.

Emily: And everyone thinks, "Maybe he's gone mad and actually exploded the Cairhienin palace." Rand isn't bothering to dispute that at this time, uh, and as we find out a little bit later, he is actively going around to different places, um, spreading rumors about where he might be going next.

Sally: Mm-hmm.

Emily: So just sort of trying to take himself off the map.

Sally: Yes.

Emily: Um, so it suits him that no one in Cairhien knows what's going on. He officially puts Dobraine in charge by giving him a seal of power. He's like, "I'm making you the steward of Cairhien; do with that what you will."

Sally: Mm-hmm.

Emily: He also gives him another steel and – steel? Seal – and makes an oblique reference to giving that to Darlin. He does not actually bring up Darlin's name; he's just like, "Give this to him when the time comes." And later we'll find out that's Darlin.

Sally: "You're in charge of Tear now."

Emily: Yeah.

Sally: Congratulations, Darlin. Sometimes being a himbo really pays off. (laugh)

Emily: That's true, yeah. Darlin, by the way, and Caraline – this was a – a plot thread that got sort of sheared in the middle of at the end of the last book we discussed –

Sally: Oh, yeah.

Emily: Um, they're being, mm, not held, necessarily –

Sally: Mmmm.

Emily: But they are, quote unquote, guests, uh, of Cadsuane's.

Sally: Yeah.

Emily: Uh, and when Dobriane mentions that, uh, two women – Ailil, who is, uh, Toram Riatin's sister and was sort of hanging onto Rand's sleeves – not literally, but she was around Rand for a lot, uh, during the battles in Illian in the last book – um, she and a –

Sally: (laugh)

Emily: What?

Sally: Is she one of the ladies who was like, "Maybe we should kill him," after he passes out?

Emily: Yeah, one of the actually good scenes –

Sally: Yeah. (laugh)

Emily: In Path of Daggers is, like, Rand passes out 'cause the – he gets hit by something, and these two ladies are like, "Maybe we should just kill him."

Sally: (laugh)

Emily: (laugh) And they're like, "Or – no, we should probably – probably, like, save him; he's the Dragon Reborn."

Sally: "Maybe we shouldn't." Yeah.

Emily: Like – God. Ailil and what's-her-name.

Sally: Yeah, it's a very funny scene.

Emily: True icons. Um, Ailil and a random Sea Folk woman have gone missing. Rand knows because he, like, ran – walked in on them, that they were just together. He, like, tied them up to, quote unquote, keep them safe. He's like, "I'm sure Cadsuane has them somehow." And Dobraine's like, "Why?" And Rand's like, "Who gives – who knows a – who knows a fuck?" (laugh)

Sally: "Who knows a fuck? I don't know a fuck."

Emily: These women are implied to be having a lesbian relationship. That is more or less irrelevant, though.

Sally: Yeah, we'll get one of their points of view later in –

Emily: This book, yeah.

Sally: Winter's Heart, and it seems a little bit like Cadsuane is holding that over her head.

Emily: Yeah, as a – as blackmail.

Sally: As blackmail. Which is, mm, not very, uh, ally of Cadsuane. (laugh) Um.

Emily: (laugh) "I'm an ally."

Sally: I'm an ally.

Emily: "Thank you for your service." (laugh)

Sally: (laugh) Um –

Emily: Yeah, you're right.

Sally: Uh –

Emily: Not that Cadsuane – Cadsuane would have voted Trump.

Sally: Yeah, I'm not saying Cadsuane really reeks of LGBTQ+ friendly energy, but it is just, like, more of Robert Jordan being like, "Lesbians are pathetic, useless."

Emily: "Lesbians are sad and bad."

Sally: Yes, but these – these women, along with Darlin and Caraline, are all just ominously in Cadsuane's house.

Emily: Yeah. Horrifying.

Sally: Um. The worst possible way to be.

Emily: Um, but Rand sort of takes care of that business, and that's all he's there for –

Sally: Yeah.

Emily: Also to pick up more books with Min, more of Harid Fel's books. So he, like, gets an update about all the inventions. He's like, "Yeah, reward anyone whose invention works like they say it will," and everyone's like, "Okay, doo ba doo." And he's just like, "Peace out," and they leave.

Sally: Yep.

Emily: He and Min get ready to go, Rand makes a gateway. Um, before he even makes a gateway, actually, he feels very ill. He feels dizzy.

Sally: Mm-hmm.

Emily: Um, this is an aftereffect of, uh, what happened with the balefire crossing with Moridin back at the end of Crown of Swords. Um, and we started seeing the effects of that obliquely in, uh, Path of Daggers, where he just starts getting sick whenever he uses saidin.

Sally: Yeah.

Emily: Um, that's not, like, explicitly made to be like, "This is because of Moridin," and in fact, you could just be like, "It's 'cause of the taint on saidin."

Sally: That's what I thought. I did not know until this moment that it was supposed to be because – I mean, I never do any, like, extra reading like Emily does –

Emily: Yeah, I Googled it.

Sally: I thought it was just, like, Rand is getting – it's, like, part of his madness slash just, like, he's using so much of saidin all the time that it's just a consequence of that. But it makes more sense that it's the balefire thing.

Emily: Yeah, everyone decides that it's the balefire thing. Or, at least, the readers on the – on the forums and whatnot, that's what they said, because it doesn't, like, go away after saidin is cleansed.

Sally: Right.

Emily: Um.

Sally: Finally.

Emily: Do you want me to go get it?

Sally: We can – we can finish it up if you want to.

Emily: No, I'd rather not leave it on the doorstep.

Sally: Okay, I will close us out.

Emily: (distant) Close us out?

Sally: Is that okay?

Emily: (distant) Yeah, go for it.

Sally: Okay! Um, we – sorry if this episode feels a little choppy. We were ordering food, and it is here now. Um, so, yeah, Rand is getting sick because of the aftereffects of his, uh, balefire stream collision with Moridin slash Ishamael, um, and – but he is hiding – hiding that from Min, um, and then they're opening a gateway to continue traveling, and Min is like, "Yeah, I deserve to know where we're going if I'm going to be traveling with you, or, like, what your ultimate plan is," and he announces his plan to cleanse saidin, which is going to be the climax, the, um, ultimate event of this book. Um, he is carrying around with him the keys to the Choedan Kal, which are the big statues that allow, um, people to channel a lot of the Power. He's got the male key and the female key, so he of course needs a female channeler to cleanse saidin with him. And that will be, spoiler alert, Nynaeve. Um, yeah, so that is the prologue of Winter's Fart. That's where we end, and we will pick up next week, uh, with Perrin when he discovers that his wife has been snatched.

Emily: (voice cracking) Say Rand is gonna cleanse saidin?

Sally: Yeah, I said Rand's gonna cleanse saidin. He's carrying around the Choedan Kal keys.

Emily: Woof. He's like, "I'm gonna cleanse saidin," and Min's like, "Big fucking deal, bruh."

Sally: Yeah. It is a very cool thing that he is doing, I think.

Emily: Yeah, I agree.

Sally: Um, and a very cool sequence. Ooh, Tybalt just tripped. How embarrassing for him.

Emily: But yeah, we'll get into it. Thanks for finishing us up.

Sally: You're welcome. Thanks for getting the food.

Emily: (breathless) You're welcome. I'm all breathless from going up two flights of stairs –

Sally: (laugh) Look at Ed.

Emily: Oh, Ed, you're so cute. Hey, thanks, everyone, for listening.

Sally: Yeah.

Emily: Thanks to Glynna MacKenzie for our theme song. Um, thanks to our patrons on Patreon. Uh, as a reminder, we're gonna change Patreon in a couple of months just to, like, update some stuff. Uh, so keep an eye out for that. If you decide to join at the ten dollar tier at this point, you know, after January 10th, 2022, then we no longer guarantee the graffitied book reward. All of that is outlined on our Patreon if you have any questions.

Sally: Yes.

Emily: Um, thanks to our followers on social media, and, um, do you have a sign-off?

Sally: Um, yes. So, um, above us, on this couch, is a calligraphied sign that, um, Amanda Ferguson – hello, Ferg, we love you – made for us. It says “Everybody Hates Rand,” which is the name of our podcast. It has been behind me the entire year and change that I’ve worked at the job that I currently work at –

Emily: Uh-huh.

Sally: And I just never thought the camera would catch it because it’s, like, significantly far away and my head is generally in front of it, so I’ve, like, never given it a second thought. But on Tuesday, I had a meeting with, um, one of the accountants I work with, and she was like, “What does that sign behind you say?” She says, “Everybody hates something?” and I was like, “Oh no.”

Emily: Oh ...

Sally: So I threw Emily under the bus and I was like, “It’s a podcast that my roommate works on.” (laugh) Which is true, technically.

Emily: Wowww. (laugh)

Sally: It’s technically true.

Emily: That’s okay, I would do the same thing to you.

Sally: Yeah.

Emily: I don’t want any of my coworkers to know –

Sally: Yeah.

Emily: About the podcast.

Sally: And she – the – but – and I thought that would be the end of it, and she was like, “What’s the podcast about?”

Emily: Oh, God.

Sally: “What’s it called?” and I was like, “It’s about a book series. It is Everybody Hates Rand,” and she’s like, “Rand is my brother-in-law’s name,” and I’m like –

Emily: Okay.

Sally: “I would like this interaction to end so badly. Please, good Lord.” And she – I’m a little worried she’s the type of person that will look the podcast up.

Emily: Ohh.

Sally: At which point, she’ll be like, “Why didn’t you tell me it was your podcast?”

Emily: Because it's humiliating.

Sally: Because it's – it's – I'm really – I'm both really proud of EHR, and it is also humiliating for my coworkers to know that it exists. So.

Emily: Yeah, it's – the professional sphere, I don't want that to touch Everybody Hates Rand.

Sally: Yeah.

Emily: It's two different professions.

Sally: Yeah.

Emily: Um –

Sally: I am not the same people in both of those spheres.

Emily: Yeah. I want to back up to how, in your explanation, you said, "Our sign says Everybody Hates Rand, which is the name of our podcast –" (laugh)

Sally: (laugh) Oh, you're right.

Emily: As though the listeners – (laugh)

Sally: That was dumb of me. (laugh)

Emily: No, it was so funny. (laugh)

Sally: No, that was extremely stupid of me. I'm sorry I said such a dumb thing. (laugh)

Emily: Oh, it was so cute.

Sally: In case you guys don't know which podcast you're listening to. (laugh)

Emily: Have you heard? It's called Everybody Hates Rand.

Sally: (bumps microphone) Sorry. Oh my God, I'm an idiot. That should've been its own sign-off.

Emily: Okay, I'm gonna go eat chicken salad sandwich!

Sally: Ooh, chicken salad, that's what you went with? Good choice.

Emily: Yeah, bruh.

Sally: I love chicken salad.

Emily: Wapow.

Sally: Fwapow!

Emily: Scared Tybalt. 'Kay –

Sally: Bye!

Emily: Bye!