



Episode 59 - “Fast & Furious Go Juice”

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Generously Transcribed by Ariana Jane Mackenzie

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

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

[THEME SONG by Glynna Mackenzie plays]

Sally: I will share but one anecdote -

Emily: Okay.

Sally: From Austin with y'all.

Emily: [snorts]

Sally: Um, my family's from Louisiana so I can say y'all, okay?

Emily: Yeah, but it was really in the spirit there.

Sally: Yeah, howdy y'all, I'm the Dragon Reborn!

Both: [laugh].

Sally: That wasn't a very good accent, I feel like I could do better.

Emily: [at the same time] I'm sorry but that just gave me, like, the vivid image of Rand in a cowboy hat when he says that. And cowboy boots -

Sally: Oh yeah.

Emily: Which, like, both undermined and completely transcended his power as a character.

Sally: Just like a white shirt tucked into starched jeans?

Emily: Yeah, one of those bolo ties.

Sally: Yeah, but his bolo tie is like a little dragon.

Emily: Oh my god.

Sally: And then he's like, "Howdy y'all!"

Emily: "Howdy y'all, I'm the Dragon Reborn!"

Sally: [at the same time] "Hey y'all!" My southern accent is usually okay but for some reason I'm just not hitting it today.

Emily: I mean, yeah, you have family with southern accents.

Sally: Yeah, I'll get my mom on air to really -

Emily: To just say "Howdy dragon - howdy y'all, I'm the Dragon Reborn"?

Sally: Yeah.

Emily: Okay, what's your anecdote?

Sally: Oh, my anecdote is that we went to the Texas state capital, which was actually really cool. I really like going to state capitals.

Emily: Yeah, it's pretty cool.

Sally: I think the buildings are always really interesting. The Louisiana state capital's really cool. Um, but we went to the Texas state capital and we took a tour and the chandeliers in the house, like the representatives and, like, the legislative room -

Emily: Hm-hmm.

Sally: There are, like, these chandeliers and the light bulbs on them are in the shapes of the letters Texas and it, like, goes around the middle -

Emily: Oh my god.

Sally: Of the chandelier and I was like, "Oh those must be, like, reset," and the tour guide was like, "Oh no they're from, like, eighteen-something."

Emily: Classic.

Sally: They have been hanging there forever.

Emily: It just goes to show, Texas has been Texas -

Sally: Yeah.

Emily: Since pretty much the day it became a state.

Sally: Yeah.

Emily: And Florida -

Sally: Actually, a nation first and then a state.

Emily: Florida has been Florida. We all just have our same energies.

Sally: Yeah. I just, yeah -

Emily: Washington has been full of hippies since Lewis and Clark set foot there.

Sally: I mean Lewis and Clark...

Emily: Total hippies.

Sally: Yeah.

Emily: Yeah.

Sally: But anyway, it was just like -

Emily: Gay hippies [laugh].

Sally: The most iconic Texas energy, just embodied in these, like, four chandeliers.

Emily: Good for them, I say.

Sally: I know, Texas is so weird about being Texas.

Emily: [at the same time] powerful lighting, yeah.

Sally: I know, Brie and I were cracking up the entire time.

Emily: [laugh] okay, well -

Sally: Anyway, welcome to our podcast that's *not* about Texas.

Emily: It should be, though, in some ways. This is Everybody Hates Rand.

Sally: Oh! Your friendly neighborhood *Wheel of Time* podcast.

Emily: Sorry I don't give you any warning.

Sally: You pointed at me and I was like, Sally Goodger? My name? I was confused.

Emily: Who am I?

Sally: I don't know!

Emily: [singing] Jean Valjean! I'm Emily Juchau, not Jean Valjean, unfortunately.

Sally: Dang, if my co-host was Jean Valjean...

Emily: You'd have nothing to talk about because Jean Valjean would know nothing.

Sally: I know, it would be amazing.

Emily: Is he even literate? Not to cast dispersions, but...

Sally: Oh my god. I'm sorry, one more Texas anecdote. We went to -

Emily: Is this about an illiterate person? [Laugh].

Sally: We went to the Texas State History Museum - Texas is weird. We went to the Texas State History Museum -

Emily: I can't believe all this is in Austin.

Sally: I know, cause Austin's the only capital of Texas.

Emily: That just doesn't make sense to me. Like... Houston.

Sally: I know, or Dallas, yeah.

Emily: Or Dallas.

Sally: No, Austin is not the first city I think of when I think of Texas -

Emily: Yeah, it's the third.

Sally: Anyway, we went - there was, like, a World War II exhibit in the Texas State History Museum, which was interest - it was one of their travelling exhibits and I guess they just - like, this year their doing World War I and Texas - I don't know it's weird, but there was this hilarious replica of, like, the tests they used to give draftees to decide if they were literate.

Emily: Oh no.

Sally: It was so funny. It was, like, on one side it was the instructions and the other side was a bunch of shapes. It was like, "Okay when I say go, draw a cross in the part of the triangle that isn't intersected with the square." Or, like, "Draw this squiggly line over these certain numbers of circles." It was, like, batshit crazy.

Emily: It's like... man, I wish that was what standardized testing looked like nowadays.

Sally: It was really hilarious.

Emily: I'd pass with flying colors. But -

Sally: But -

Emily: Okay, we didn't even finish our introduction.

Sally: Oh.

Emily: That is Sally Goodger.

Sally: That's me, I'm Sally Goodger. Over there is Emily Juchau, this is our podcast!

Emily: Here we are! We're sorry for the weird energy, one of us is sick, and I have had, cumulatively, eight hours of sleep in the last two days. Um -

Sally: Okay anyway -

Emily: Okay, anyway. Fuck.

Sally: [singing] *Wheel of Time!*

Emily: [singing] *Wheel of Time...*

Sally: Is the book series that we're talking about.

Emily: Yeah, and specifically we're here to talk about our best boy, Mat Cauthon, who finally, *finally* is a character again.

Sally: I know, speaking of literacy...

Emily: [at the same time] he's just been like an omnipresent - [laugh] speaking of literacy, is that what you said?

Sally: Yeah.

Emily: Yeah, it is confusing. Can Mat read? Always the question.

Sally: Have to give him a test.

Emily: Okay, we pick up with Egwene as she and the other gals are being escorted down to watch Mat's healing, which of course is taking place in a creepy basement, because the Aes Sedai are just all about those aesthetics.

Sally: Yeah, *truly*.

Emily: This is truly the creepiest thing we've done in a while, so we might as well do it in a lightless dungeon.

Sally: Might as well do it in the dungeon!

Emily: Egwene is like, "Oh my god, a Darkfriend's gonna pop out at any moment," and then, like, screams. And Sheriam's like, "Are you okay?" And Egwene's like, "I'm just worried about the Black Ajah," and Sheriam's like, "You don't have to worry about them now." And Sheriam's inner voice is like, "But I am the Black Ajah."

Sally: "You don't have to worry about me."

Emily: "But I am the Black Ajah, bitch."

Sally: "A bagel!"

Emily: [laugh] "A bagel!"

Both: "Two bagels!"

Emily: [laugh], um so, then they go to this room where Mat is, like, laid out on a table, which includes a tablecloth, by the way. I did pick up on that detail. They were like, "We're not just gonna lay him on a cold table, surgical table. We're gonna give him a little sheet."

Sally: The other detail I really loved was when Egwene is like, "He's fully clothed except for coat and boots." And I was like -

Emily: Yeah, it's like, what mystery happened where they took off his shoes and his coat.

Sally: Yeah, and it's just at that point where Robert Jordan's like, "He's not naked but he *doesn't* have his shoes on."

Emily: Which is hilarious because in the next chapter it takes you the full chapter to find out that Mat is wandering around naked, until Lanfear comes in and is like, "Hello?" And he's like, "Oh, I'm naked."

Sally: Yeah, so it's like -

Emily: And I'm like -

Sally: Who disrobed Mat?

Emily: [at the same time] big energy. Yeah. Oh, oh I don't like to think about that.

Sally: Right? Exactly!

Emily: What poor Aes Sedai...

Sally: Just, like, stop.

Emily: Was it Leane?

Sally: They couldn't have left him in his clothes.

Emily: Leane was like, "Okay, I guess I'll strip this skinny boy, now." Very worried about Mat's weight, by the way. Just his entire BMI.

Sally: I know, he weighs like, eighty pounds, and it's all bones.

Emily: Yeah, and I'm like, hello?

Sally: Yeah, it's -

Emily: Are you okay?

Sally: Very frightening.

Emily: Anyway, there's a bunch of Aes Sedai present, including most of - about half of whom we've met before and will be important, but they're not important right now, so I'm just gonna skim right over them. Um, and Sivan whips out the, uh, like, most powerful *Sa'angreal* that the tower has. Of course, it's shaped like a phallus.

Sally: And a wand.

Emily: Yeah.

Sally: I mean, of course it's a phallus, let's get that out of the way. Dick tower.

Emily: Sorry, I just was having a whole re-imagining of Harry Potter where instead of wands they're, like, dildo shaped. And I was like, hmm strangely powerful.

Sally: Yeah, Hermione just whips out her vibrating dildo and is like -

Emily: Avada Kedavra!

Sally: Avada Kedavra, bitch!

Emily: [laugh].

Sally: I want you guys to know, Harry Potter was very kinky.

Emily: Yeah.

Sally: Did you read all the tweets?

Emily: No, I -

Sally: Oh my god, you guys, they're so funny!

Emily: All the tweets?

Sally: After J.K. Rowling was like -

Emily: "They had an intense -

Both: "Sexual relationship."

Emily: Oh yeah, everyone was like -

Sally: Everyone be like - [laugh].

Emily: Here's the other intense sexual stuff that's happening in Hogwarts that no one knows about.

Sally: My favorite one was, a child was like, "I love Hagrid," and J.K. Rowling was like, "I regret to inform you he died of autoerotic asphyxiation while in a Bangkok hotel room." And I laughed about that for about five days.

Emily: [cough] yeah, I literally almost choked on my tea, so thank you for that.

Sally: Anyway, yes it is a phallus, because duh.

Emily: Because duh, power is phallic.

Sally: Is dicks. But it's also a wand, which is interesting -

Emily: Yeah.

Sally: Because it's like, traditionally that's the instrument of magic.

Emily: Yeah, and also fun because they're not pointing it, Siuan holds it out in front of her, just like, straight, which is kind of an interesting visual. It also always, like, confuses me that they - like, this group of women links up, in terms of actually sharing the Power, which we won't get to experience from any of our points of view for, like, a few books. But, um, it's like, I'm always imagining them holding hands, but they're not.

Sally: Yeah.

Emily: They're all just, like, standing there. And their connection is totally visible only to people like Egwene and Nynaeve and Elayne, who can sense what's going on.

Sally: Yeah.

Emily: Anyway, they're like, we have ten of us here, and we're all going, like, full throttle, or whatever. Plus, we have the nitro, which is the *Sa'angreal*.

Sally: [chuckles] the nitro.

Emily: Yeah. What's that stuff in *The Fast and the Furious*?

Sally: Naz? Is it Naz?

Emily: The Naz?

Sally: Is it? Oh god, I was - I don't know -

Emily: Nas is a rapper.

Sally: Oh, you're right. What's the *Fast and the Furious* go juice?

Both: [laugh].

Sally: Text Lee, she'll know.

Emily: [laugh] I know she'll know, but how fast can she respond?

Sally: What happens if I google *Fast and Furious* go juice? NOS! Nitrous Oxide Systems.

Emily: Oh, NOS with, like, an O.

Sally: Yeah, sorry, not a Z.

Emily: No I mean, like, who could -

Sally: NOS.

Emily: Who could have known that? NOS and Nas the rapper.

Sally: Yeah.

Emily: Who has that whole song about, like, loving your mom or something.

Sally: [chuckles].

Emily: Um - [laugh]. Uh, so anyway they're channeling a whole lot and Nynaeve's like, "Shit I couldn't even handle half of that," and then everyone's like, "But you could handle half of that, my dude. That's a lot."

Sally: Yeah.

Emily: And they're like, "Damn, if we tried to do that we would have died."

Sally: Yeah.

Emily: And they're also like, "Hey this is really addictive shit, this magic stuff, so I really wanna, like, join up with that." And they have to physically hold themselves back from doing it, which is just kind of, like, an interesting aspect of channeling. That it's addictive.

Sally: Yeah.

Emily: Um, and I guess - I'm sure we've talked about that before, how magic is often an addictive system.

Sally: Yeah, which I'm - it's interesting.

Emily: Yeah. We'll get into that later, maybe.

Sally: It's this - yeah, this whole idea that power can't come without a cost.

Emily: Yeah.

Sally: Ever. And with magic systems that usually has a physical cost, like you think of the Ring in *Lord of the Rings*, which is perhaps our most famous form of addictive power.

Emily: [at the same time] addictive magic, yeah.

Sally: Where it, like, yeah takes a physical toll on your body this, like, addiction to the Ring.

Emily: Hm-hmm.

Sally: Like, Gollum obviously wastes away.

Emily: Ugh.

Sally: Anyway, just interesting...

Emily: [sigh] do you ever think about how, um, the - my interpretation of Gollum is completely dependent upon Peter Jackson's interpretation of Gollum.

Sally: Hm-hmm, yeah.

Emily: Which is just, like, interesting. I don't know.

Sally: Yeah, no -

Emily: I haven't read the books recently, but...

Sally: It's been two years, or some change, since I've read them, and I think that is - I think I need a little bit longer, but that would be interesting, cause I read them when I was, like, seventeen, so like, no critical thought, basically. I was a moron. Then I read them, like, very guided with an instructor, so of course a lot of my thoughts were his thoughts, and now I'm like, hmm.

Emily: Now I need to read it for myself.

Sally: Yeah, we talked about that a lot in our class, though. We said that *The Lord of the Rings* adaptations are so prevalent that they've, like, taken up - sort of, occupied people's minds a little bit.

Emily: Right.

Sally: Which is interesting.

Emily: Anyway, the healing of Mat we totally don't know what's logistically going on. We are just seeing Mat's reaction to it.

Sally: Yeah.

Emily: And kind of, everyone else's. There's just a lot of Power being channeled, all at once. And Mat kind of has this really, like, grotesque exorcism-like reaction to this, where his body kind of starts bending at this unnatural angle.

Sally: Yeah, he like -

Emily: He talks about, yeah - he just like, tense kind of. Like, only his head and heels are on the floor, which, I don't know, theoretically I could do that, I guess, but it wouldn't be fun.

Sally: No.

Emily: Especially cause his - he isn't wearing shoes. His poor little heels.

Sally: And his toes.

Emily: Yeah, and he just, like, starts screaming in the Old Tongue, which is sort of classic Mat anyway, but -

Sally: Yeah.

Emily: Egwene can interpret some of it, and she talks about how it kind of feels like Deja Vu. And it's just, like, this cultural memory that I always find so interesting about Mat and Egwene in particular.

Sally: Yeah.

Emily: Uh, which obviously Mat has a slightly better grasp on, but Egwene does too. And I'm a little bit sad cause I feel like it slips away from Egwene as she goes on her...

Sally: Yeah.

Emily: Many side-quests.

Sally: Yes, takes on many identities.

Emily: Yeah, but with Mat it's kind of like, this is going to be reformed into his whole, like, battle stuff.

Sally: Yeah.

Emily: And it's interesting, of course, that he's then yelling battle cries, because it's like, why - Mat - it's tempting to think that Mat is who he is in terms of battle and his relationship to warfare and battle because of the memories that he's given, but there's a definite, like - um, there's a definite link there to begin with.

Sally: Yeah, no, I remember thinking that when I was reading it. I - in my recollection it's like, oh Mat becomes linked to warfare after Rhuidean specifically.

Emily: Yeah.

Sally: And so, it was really surprising in this re-read to see like, oh no there's a foundation for that.

Emily: Yeah, he kind of is constantly, like, spouting battle cries for Manetheren, and it's just like, sort of a precursor to the macrocosm of what happens to him in Rhuidean.

Sally: Yeah.

Emily: Um, and it's just, like, really interesting cause you don't really think of Mat as an aggressive figure.

Sally: Yeah...

Emily: He's just, like, a very sly, shadowy figure, I guess. And so -

Sally: Spindly.

Emily: Yeah, it's interesting that warfare is his connection.

Sally: Yeah.

Emily: Like, you'd expect that to belong to Perrin or Rand, I guess.

Sally: Rand, yeah. No, it's interesting to have that, like, logical side of warfare in that -

Emily: Yeah.

Sally: That's all, like, really cerebral, I guess, maybe, more than logical.

Emily: Yeah, that's -

Sally: And Mat's a very logical character.

Emily: Mat is also the most average-looking character, we're told, basically, so it's just kind of interesting that, I don't know, Robert Jordan you have to always remember, was a war veteran, so probably his experience was, "Oh it's just a bunch of these average guys."

Sally: Yeah.

Emily: Who, some of them happen to have really powerful brains that they're applying to each situation.

Sally: Yeah.

Emily: And that's Mat.

Sally: Um, it's interesting that you brought up the link that it was like an exorcism, because of course that is what it is on an obvious level, but to me, when I was reading it, I was so, like taken - like, we talked a couple of episodes ago about how like Mat has a kind of a weird Frankenstein narrative.

Emily: Yeah!

Sally: And I was really taken in this re-read - of course I'm always thinking about Frankenstein, but it also has a lot of that imagery too, like the table and the way that his body moves...

Emily: Yeah.

Sally: And, like, the blinding light that causes him to be, sort of like, reborn.

Emily: Yeah, and his, like, kind of, collapse as though dead afterwards.

Sally: Yeah.

Emily: It's all just - and the, sort of, reanimation sequence of when he wakes up.

Sally: Yeah, like this entire reanimation sequence is about building muscle and putting his body back together.

Emily: Yes. Yeah, god it's so interesting.

Sally: Yeah, Mat's just got, like, a lot of weird things going on, symbolically. And in terms of, like, archetypes and motifs in these two chapters alone. It's very interesting.

Emily: Yeah, and it's interesting too because, um, I don't know - you have this thing that's happening in his head with his memories, and there's this piecing together that's happening immediately as he wakes up and then throughout the next books, and the same thing is happening to his body.

Sally: Hm-hmm.

Emily: And you kind of, I don't know - I sort of missed that immediate connection, that parallel, the first few times I read it, but -

Sally: Yeah.

Emily: And I kind of wish that the stuff with his body continued on for a little while.

Sally: Yeah.

Emily: Cause it's interesting that he, you know, kind of instantly gains his weight back and looks normal.

Sally: Yeah.

Emily: But it would be also interesting if he was running around, blowing up the Stone of Tear, still kind of looking skeletal.

Sally: Yeah, a little sickly.

Emily: A little sickly and everyone was like, "Ew, who's this sickly boy?" And it takes a little while -

Sally: Yeah.

Emily: To come back to himself.

Sally: It's I think - we talked in the first episode about how *The Dragon Reborn* is a really traumatized narrative...

Emily: Hm-hmm.

Sally: And how, like, Mat's sort of introduction to the narrative is, like, really indicative of that.

Emily: Yeah.

Sally: Because his entire body is going through an extreme trauma, his memory is going through an extreme trauma.

Emily: I had a really weird experience, or funny thing, where I got to Mat's chapter where he wakes up and it's his first point of view, which, the only other thing that happens with Egwene is they get sent off to the kitchens.

Sally: Oh yeah, we have to have a moment of silence.

Emily: Oh, sorry, do we? For - who was it for again?

Sally: Just for Mat finally entering the narrative.

Emily: Oh, yeah okay. Okay, I'm ready.

Sally: Ok, starting now.

[A few seconds of silence pass]

Sally: Okay I don't know actually how long that was, I was going for ten seconds, I think it was five.

Emily: Yeah, we'll end up -

Sally: I know we said a full minute, but I don't think I could look at Emily for a full minute without laughing, so.

Emily: Yeah, I would make really mean faces [laugh].

Sally: I know, Emily bullies me, facially.

Emily: [laugh] "Emily bullies me facially."

Sally: Yeah [laugh].

Emily: Title of my biography. [Laugh] don't choke.

Sally: This tea me really sweaty.

Emily: Aw. Egwene and the girls are like, "Is Mat okay?" And Siuan's like, "Fuck you." And -

Sally: Basically!

Emily: Sends them down to the kitchens [laugh]. Uh, and then Mat wakes up and I, reading this, kind of thought to myself: what if this series picked up -

Sally: Right?

Emily: In this sequence? And, like, how confused would I be? And how, like, how interesting would it be? Because it - that's the only pure way you can actually understand what Mat's feeling right now.

Sally: Yeah.

Emily: Would be to not have read anything before and just picked up then.

Sally: Yeah.

Emily: It's enough to make me want to, like, have a child, raise that child, and then when they're of age be like, alright here's the *Wheel of Time* series, you're gonna start in book three on this chapter.

Sally: Right here.

Emily: Tell me what you think.

Sally: Interesting social experiment.

Emily: Yeah.

Sally: Maybe I'll make one of my friends do it.

Emily: Oh, that's fun.

Sally: I think I'll make Kylie do it.

Emily: Ooh.

Sally: Cause Kylie's actually a smart reader, so I think it would be interesting -

Emily: [at the same time] so she'd pick up on that. Yeah, it is just so interest - and like, how much - I don't know, it's all fascinating.

Sally: Yeah, no I really would like - adaptation in its best form, like, takes the essence of a text, of course, and, like, elevates it in a different medium.

Emily: Hm-hmm.

Sally: And so, it would be so interesting if an adaptation was just like, first two books [slams hand on table].

Emily: Gone, yeah.

Sally: We're starting here. And of course, like - after we've talked about the first two books, like, there's a lot of merit in them, and, like, interesting things are happening but in the service of, like, the entire story it would be really fascinating.

Emily: Well, I'm becoming more and more, like, a fanatic of the fact that they would work so much better as flashbacks.

Sally: Hm-hmm.

Emily: Like, in terms of actual - reading doesn't really operate that way, you know.

Sally: Yeah.

Emily: It's hard to get flashback sequences, which we can talk about in a minute, because Mat has a flashback sequence to, I don't know, one of his other lives? His weird shared cultural memory.

Sally: [at the same time] some battle, yeah.

Emily: Um, but, you know, in terms of viewing -

Sally: Yeah.

Emily: And maybe some other forms - like, *Wheel of Time* would work best, um, on a perhaps non-linear narrative.

Sally: Oh, for sure.

Emily: Yeah. Especially because, you know, time's a wheel and it would be interesting to play with that.

Sally: Yeah, like that's called - that's what happens when you take, uh, what is it, structure and plot?

Emily: Yeah.

Sally: When they're thematically intertwined.

Emily: Hm-hmm.

Sally: I think there's a term for that. I didn't get a literary degree, who the fuck does that?

Emily: Yeah, so what I'm saying is: I want *Wheel of Time* to start with Mat opening his eyes.

Sally: God, that would be so -

Emily: And everyone's like, "Why does this boy look so sickly?"

Sally: "What the fuck happened to this boy?" Um - no, that'd be so good, cause you're right. Flashbacks in books just never - like, I love me a series or a movie that uses a good flashback -

Emily: Hm-hmm.

Sally: But there's something that is basically, like, exclusively a visual thing.

Emily: Yeah, and it's just, like, something fun to play with.

Sally: Yeah.

Emily: I don't know, I've been watching, um - I watched *The Magicians*, which overall is a terrible series, and I don't recommend, but around season three they had a couple really good episodes and one involved one of the characters dying but when he died he was astral projecting, cause that's a thing he specifically can do.

Sally: Interesting.

Emily: Whatever, so he's basically a ghost.

Sally: Nice.

Emily: And no one can see him, and so the entire structure of the episode then, instead of just flitting between different character's side quests, is just him trying to get someone to notice him of the, like, six other characters.

Sally: Wow.

Emily: And, like, kind of dealing with the fact that they have to handle his body, which is dead. And they're like, "What are we gonna do with it? How will we handle this?" And he's just like, "Hello, I'm still here."

Sally: Yeah.

Emily: I don't know, it's just really - you can do such fun things with structure and points of view. And, I mean, it takes texts like *Wheel of Time* that do it the most straightforward way possible, to maybe understand how that can be done.

Sally: Yeah.

Emily: But I don't know. Just some fun things to play with.

Sally: Cause then there are books like *Dune*, apparently that just does point of view too tragically.

Emily: I know, certainly where I'm at they've melded into doing -

Sally: [coughing] sorry.

Emily: Chapter points of view, but it's still, like, in the beginning there was a total mess. Um, anyway Mat wakes up and is like, "Where am I? Where the fuck am I?"

Sally: Well he looks immediately at the leaves on the canopy on his bed and is like, "Must be someplace rich."

Emily: I know, Mat is so funny.

Sally: [whisper] I love him.

Emily: Mat's entire - like, these first two chapters are just, like, assessing the wealth of things.

Sally: I know.

Emily: And I know that plays into his whole trope as, like, god of wealth.

Sally: Hm-hmm.

Emily: In terms of he is, I think, canonically the most, I don't know - wealth is the most accessible to him.

Sally: Hm-hmm.

Emily: It's just like, snap of his fingers and he can get it, basically.

Sally: Yeah.

Emily: Um, like wealth in his cash form, rather than, you know, Rand who kind of has wealth in the form of capital and power.

Sally: Yeah.

Emily: But, you know, god of wealth stuff and also he's dealing with god of underworld stuff and just, it's really interesting. He's also god of - he's weird scavenger magpie tendencies of, like -

Sally: Loves shiny things.

Emily: [at the same time] I see something shiny, I see something wealthy, I want it.

Sally: Hm-hmm.

Emily: He, as he's going through his belongings, pulls out these weird things he's magpied. He's like, "Here's a fun feather and a fun rock that I found."

Sally: He's like, "I like the colors."

Emily: "I like the colors of this rock," and I'm like, Mat you literal lunatic.

Sally: I know, Mat is such a disaster boy.

Emily: I know, and it's also just, like, kind of sweet cause it's just such a little boy thing to do.

Sally: [at the same time] I know, cause I do that!

Emily: Yeah.

Sally: I mean, I'm also a little boy at heart.

Emily: No, yeah. It's just like, it's just such a childlike thing to do.

Sally: Hm-hmm.

Emily: That's when people, like, preserve well into adulthoods, and it's just like, Mat has these strange childlike tendencies.

Sally: Yeah.

Emily: At times.

Sally: Kind of a whimsy about him.

Emily: Yeah, he is. He is a little, like, fairy king.

Sally: Very Fey.

Emily: Yeah, he is. Um, but he wakes up and is like, "Okay, gotta set about investigating my surroundings." First, he has this creepy war flashback.

Sally: Yeah...

Emily: Which, I was thinking - I think Mat has the largest accumulation of flashback scenes, for some weird reason, perhaps to do with his memory as a theme.

Sally: Hm-hmm.

Emily: He has a lot of flashback sequences, and they're also flashbacks of battle sequences. And he has this one, he has one in the next book, kind of, around that time when a bunch of Trollocs, um, attack the Stone of Tear.

Sally: Hm-hmm.

Emily: And it's through Rand's point of view but we get flashback through Mat's point of view. And I think there's a flashback when he kills Couladin?

Sally: Yes, I think so.

Emily: Yeah, so it's just like, Mat has a lot of weird flashback -

Sally: Yeah.

Emily: Only viewing trauma through the lens of the past.

Sally: Hm-hmm.

Emily: Which is just - I don't know.

Sally: Yeah, interesting.

Emily: Yeah. Um, yeah, what is it with Mat and violent trauma? And, I don't know, I don't know anything.

Sally: I'm worried about him, is what I do know.

Emily: I wonder if it's because, like, whenever you see an italicized scene it's, you know, like a flashback. It's kind of, like, too, uh, sort of crystallize the effect of his own memories, you know, like this memory of Mat's could one day be someone else's.

Sally: Oh.

Emily: In a way. Not like - that might be giving Robert Jordan too much credit, but -

Sally: No, but I love the idea. Just, like, what you said: crystallize the effect. The effect that italics -

Emily: Yeah.

Sally: Can - ah! Just - you say the coolest things.

Emily: [laugh] okay.

Sally: Crystallize the effect of his memory. God, Emily, that was rad.

Emily: Well, so Mat's wandering around, naked apparently.

Sally: Hero.

Emily: And is like, looks outside - I also thought it was daytime in this scene, and it was only in this read-through that I was like, oh it's nighttime.

Sally: Oh, okay.

Emily: And that was confusing to me. Um, anyway he's like, "Hmm, well I'm high up, that's a city. I know Egwene and Nynaeve were bringing me to Tar Valon. Guess I'm in the White Tower, which fucking sucks."

Sally: Yeah, he's like, "Fuck me, right?"

Emily: [laugh] he's like -

Sally: Mat's, like, third thought is like, "Fuck me."

Emily: Honestly. He also talks to himself *so much*.

Sally: I know, which is really tender.

Emily: Why is Mat the character who's constantly in conversation with himself?

Sally: I really loved it. It was really jarring in this chapter -

Emily: Yeah.

Sally: Because it's, like, not something you've experienced before, of course, cause Mat is, like, a total blank slate for -

Emily: Yeah, but then as you get into more Mat point of views, it's just like, he does this all the time. He mutters to himself.

Sally: [mumbling nonsense softly].

Emily: It's just so funny and weird.

Sally: I know, I love him. Fucking weirdo.

Emily: Like, why does he talk to himself?

Sally: Also, the entire time this is happening, Mat is just, like, has unhinged his jaw and is eating. Constantly.

Emily: [laugh] he, like, unveils this plate of food and he's like, "There's a fuckton of food here. I can't possibly eat this." And three paragraphs later he's like, "Whoa, I ate all of that."

Sally: Yeah.

Emily: It's just, like, constantly interspersed with him shoving shit in his mouth.

Sally: Yeah, while he's just talking to himself.

Emily: He's like, beef -

Sally: I'm assuming he's like, talking with his mouth full -

Emily: Like, mouth full -

Sally: Gob full -

Emily: Gazing into the distance, discoursing with himself [laugh].

Sally: Yeah! Like, what a wild scene!

Emily: And humming to himself.

Sally: Yeah.

Emily: And, like -

Sally: Which would make it the funniest opening scene of any show.

Emily: I know!

Sally: If this naked boy is juts, like, "Ar ar ar ar."

Emily: Here's this absolute bizarre kid, wandering around buck naked, fucking talking to himself, being like - seeing little dollar signs everywhere he goes.

Sally: Yeah.

Emily: And then you, like, cut to edge lord Rand, who's, like, Game of Thrones distilled into one person.

Sally: Yeah...

Emily: You know? He's just like, "Wah wah wah wah wah, angst, angst, angst." And it's like, cut back to Mat -

Sally: And he's like [crunching noise].

Emily: [laugh] who is cartoonishly doing the most nonsensical things.

Sally: Yeah, he's looking at a pretty rock.

Emily: He's like, "Oh, my pretty rock!"

Sally: "Ooh! I forgot about that, nice."

Emily: Anyway, he's just like -

Sally: And his dice.

Emily: He's just like, doing this little weird inventory of shit he has and wandering around, eating to himself, and then who should walk in, but Lanfear? [laugh] who, like, looks at him and he looks back, and she looks at him, and he looks back, and she's like, "So you're naked." And he's like, "Oh shit."

Sally: He's like, "Oh no!"

Emily: And -

Sally: "Sorry."

Emily: Stumbles over to the bed and wraps himself in a blanket very modestly.

Sally: I like to think it's like, full over the shoulders, like -

Emily: It implies that it is.

Sally: He's just fully -

Emily: It's like, it starts to slip down his shoulders and he's like -

Sally: Cocooned.

Emily: No.

Sally: "My modesty."

Emily: Yeah, "My modesty." Men in *Wheel of Time* are very odd about being shirtless, I think.

Sally: Yeah.

Emily: Yeah. It's a very weird modesty dynamic there.

Sally: Hm-hmm.

Emily: Um. Anyway, so Lanfear comes in and is like, "Hello, it's me, your worst nightmare." And he's like, "Okay, pretty lady."

Sally: "That seems about right."

Emily: He's like, "Yeah, that's about standard. Are you Aes Sedai?" And she's like, "No, how dare you, bitch?" And he's like, "Okay... are you a Novice?"

Sally: [at the same time] "Are you Accepted?"

Emily: She's like, "No, and I hate you."

Sally: Yeah.

Emily: "And also you look ugly." He's like, "Yeah, I know that."

Sally: "Can't be helped, I looked in the mirror."

Emily: [laugh] "I saw myself in the mirror, I was like 'Who the fuck is that?'"

Sally: "Then I immediately turned away."

Emily: "The crypt keeper?"

Sally: Ugh! I think about that line from Freaky Friday all the time.

Emily: Ah, that's a good line. Jamie Lee Curtis delivered that line *so well*.

Sally: [at the same time] that movie's really fun.

Emily: Oh, I know, it's such a good one.

Sally: "I look like the crypt keeper!"

Emily: Um [laugh]. Lanfear has a very weird conversation with Mat, where she's like, "I don't even need to control you, I can just persuade you and you're gonna do whatever I want because you want glory and you don't really want to engage in the stubborn battle of wills that I'm having with the others." And Mat's like, "I have literally no idea what you're talking about, I'm just a hungry - I'm just a hungry boy."

Sally: A hungry boy?

Emily: [laugh] "I'm just, like, a hungry, naked boy. And you're a pretty lady, and that, like, passed through my mind." But Mat, of course, also dismissed it quite -

Sally: Hm-hmm.

Emily: Easily. And then was just like, "Well, she's scary."

Sally: Yeah.

Emily: Um, and it's just, like, really weird in the context of the fact that Lanfear never has another conversation with Mat.

Sally: Yeah.

Emily: So, like, what the fuck is the point of this one?

Sally: Yeah.

Emily: Robert Jordan was just like, "I'm just gonna throw Lanfear in - what is she even doing at the White Tower? What's happening?"

Sally: I know.

Emily: I have no idea.

Sally: Lanfear is made all the worse - like, she's already objectively just the worst -

Emily: Yeah.

Sally: But she's made all the worse for how, like, nonsensical her plot is so much of the time.

Emily: Yeah, it's like -

Sally: Why are you here? What are you doing?

Emily: Yeah, like, where are you going? Who are you trying to manipulate? Cause, like, Lanfear, as far as I know, has no fingers in Mat's, you know, proverbial pie. Like, nothing is going on that Lanfear has control over. Oh wait, I lied. She does interact with him a little bit in book four and five, when she's in disguise as that, like, Darkfriend lady.

Sally: Oh, yeah.

Emily: And then she comes back in book five and is like, "Who the fuck is Aviendha?" And Mat's like, "Not me, outta here bitch."

Sally: Just like, gotta -

Emily: Like, Naruto-runs away.

Sally: In the, like, weird, very small section of my brain where I think it would be funny if Mat and Rand were in love, Lanfear rolls up and is like, "Who are you fucking?" And Rand's like -

Emily: "This boy," and Lanfear's like -

Sally: "The naked boy???"

Emily: "The naked hungry boy?" And Mat's like, "Hello? I've filled out admirably. And I'm great at sucking dick." And we're all like, you would be.

Sally: Rand doesn't deserve you.

Emily: Yeah, Rand does not - that's the main issue with Rand/Mat.

Sally: So that's the reason why it's only, like, a very tiny atom of my brain that just thinks it would be funny.

Emily: [at the same time] yeah, just for that scene.

Sally: Yeah.

Emily: Just for that one scene.

Sally: Yeah.

Emily: Um, and it's like, this scene is so funny that I want to preserve it.

Sally: Yeah.

Emily: But it's like, is it worth the plot integrity? Not really. I have no idea what Lanfear is doing there, so in my edit of *The Wheel of Time* series, delete this.

Sally: Yeah.

Emily: Cause it makes no sense.

Sally: Although in the *Wheel of Time* adaptation, if you're just with this hungry boy who's like, "I vaguely remember these people from my hometown, and here's a shiny rock, and Rand, I think, can channel. That's fucked." And just, like, the most beautiful woman in the world rolls in -

Emily: [laugh] "Hello?"

Sally: Like, it would be the funniest opening.

Emily: It would be the funniest opening, but like, in that context I think it could work.

Sally: Yeah, but here it -

Emily: Cause you could frame Lanfear to be, like, I don't know, kind of just ducking into this room cause she's, you know, avoiding someone or something.

Sally: Yeah.

Emily: Whereas, kind of, this is another thing on my to do list, is to go threaten this weird boy. And then just, like, leave and never come back. And, like, that would kind of make sense, as a television show. As the book I'm just like, what?

Sally: Yeah, it's very weird. Because their conversation is really bizarre. It's, like, really difficult to follow, even.

Emily: Yeah.

Sally: Because Mat's like, "I'm confused," and she's like, "Shut up, I'm manipulating you."

Emily: Mat's just like, "What?"

Sally: [at the same time] and he's like -

Emily: Over and over.

Sally: Yeah.

Emily: And she's like, "You're the worst." And he's like, "I have no idea what you're talking about."

Sally: Yeah, he's like, "Who the fuck -

Emily: He's like, "Glory? I do want that, but other than that, no idea what you're talking about."

Sally: It's like, "And I want glory in a very specific way."

Emily: In a very deeply specific way.

Sally: Yeah.

Emily: Um, anyway, then Lanfear leaves, and Mat's like, "Okay, well that was weird, I'm just gonna go back to my inventory. Good news: still have my pretty rock, still have my dice. So really I can just leave whenever."

Sally: Yeah.

Emily: And then Sivan and Leane come in and are like - I literally picture - you know that picture of the guy who's standing with a blanket-cape and he's got a box of, like, Captain Crunch, or something?

Sally: No [laugh].

Emily: [laughs and mumbles something].

Sally: No, I have no idea what you're talking about.

Emily: Just a second, I have to show you. Okay, this one.

Sally: Oh -

Both: [laugh].

Sally: [coughs].

Emily: I am gonna post this on... the Twitter.

Sally: Please.

Emily: Mat, holding his special rock.

Sally: Yeah, Suan rolls in -

Emily: Eating his beef, just like, "Hello?"

Sally: "Hello?"

Emily: Um, anyway, Suan and Leane are like, "Okay, why don't you sit down?" He's like, "I don't need to sit down," and then almost faints.

Sally: Yeah, literally.

Emily: They're like, "Okay, sit down." So, he lies down, corpse-pose, still with his blanket tucked around him.

Sally: Yeah.

Emily: And they're like, "Okay, well, let's chat. You've been very sick, and you can't leave because you'll be too hungry, and you'll starve." And he's like, "What? The audacity!"

Sally: Yeah.

Emily: "I *do* love food, and my stomach *is* currently rumbling, but I am *not* hungry."

Sally: [laugh].

Emily: And Suan's like, "Oh my god, I assessed you so correctly."

Sally: She's like, "I hate you."

Emily: Her metaphor is like, he's like a bird that if you try to touch will just, like, fly away.

Sally: Yeah.

Emily: And it's like, that's such a perfect distillation of who Mat is.

Sally: Yeah.

Emily: As a character. He's just like, "What? Someone trying to impede me in any way? I must go."

Sally: Yeah.

Emily: Whereas if someone is like, I don't know, "Here Mat, we need to be rescued," he's like, "Fine, well, I'll stay then, I guess."

Sally: "I guess, I'll rescue this kitten."

Emily: "You absolute ninny."

Sally: "From this puddle."

Emily: Yeah, and then he's like, "So how - I heard my dad was here from Lanfear," and Sivan's like, "He was, and we sent him on his merry way." And Mat's like, "Okay, thanks for telling me... Not." And he's like, "How's Rand? Haven't heard from him in a while." And Sivan's like, "He's fine, Leane goes away." And Leane goes away, and Sivan's like, "Listen you fuckhead -

Sally: Yeah.

Emily: "You can't just casually talk about Rand in public anymore." And Mat's like, "I - why is everything so complicated?"

Sally: Yeah.

Emily: "Why does it have to be like this? I'm just trying to get by." Um, and she's like, "Here's the deal that I have to tell you: you blew the Horn of Valere, which means you're linked to it, which means I could have let you die."

Sally: Yeah.

Emily: "But I didn't, so now you have to do what I say." And Mat's like, "I hate this."

Sally: It's so funny cause she's like, "You blew the Horn of Valere," and Mat's like, "The Horn of what? I've never heard of her in my life!"

Emily: And she's, like, "Shut the fuck up."

Sally: "I'll kill you," and Mat's like, [mumbling] "Yeah, I blew the Horn of Valere."

Emily: Mat's like, "Fine, yeah, I did. You caught me with your trickery."

Sally: [laugh] "Your Aes Sedai trickery."

Emily: "With your japes."

Sally: [laugh] god, he's so funny.

Emily: I know.

Sally: I just think he's the best.

Emily: And she's like, "You remind me of my uncle, who just was, like, fun loving, loved to gamble, and then died heroically pulling children out of a burning house."

Sally: Yeah.

Emily: "Is that gonna be you?" And he's like, "I've never even seen a fire, I don't know what you're talking about."

Sally: He's like, "I hate children."

Emily: He's like, "I'm not a hero, I just do the shit that has to be done," and she's like, "That's literally the definition of a hero, you fuckhead."

Sally: He's a moron.

Emily: Yeah, and he's like, "Okay, well, fine. Fair."

Sally: [softly] "Bring me more food."

Emily: Yeah, she's like, "Here, have some pie." And then he's like, "Fine, I'll just sit here while the pie gets cold, thinking about how to get myself out of this." It's very interesting, he has a very violent - like, if I found myself in a room being served meals -

Sally: Yeah.

Emily: For up to five people, just for me, and they were like, "Here, just stay in this room, have some books," I'd be like, this is my ideal weekend.

Sally: Yeah.

Emily: This is my ideal month, I'll be honest.

Sally: Yeah.

Emily: I could spend thirty full days doing this. Siuan's like, "You might have to hang out here for a year." And Mat's like, "A year?!" And I'm like, a year? That's my dream.

Sally: Yeah, to be left alone for a year.

Emily: Yeah -

Sally: To just eat.

Emily: To just chill?

Sally: Wow.

Emily: So nice.

Sally: It's really ideal.

Emily: I know, and Mat's like, "I have ADHD and really can't handle this."

Sally: Yeah.

Emily: What else is there to be said about Mat?

Sally: I think that's pretty much it. I mean, there's again, he has a few callbacks to the Two Rivers where he's like, "Ah, I wish they'd give me the dagger - the ruby off the dagger so I could buy the biggest farm in the Two Rivers." And he's like, "Wait, I don't want that at all."

Emily: He's like, "Wait, what - I don't know what I'm talking about." Yeah, he's just, like, very confused.

Sally: Yeah, so it's just this interesting - Mat trying to figure out what he is.

Emily: Yeah, he has this thing at the very beginning where he's like, "Here are all my memories." And it's like, talking to his dad, and, like, a ship captain, and they're like - Moiraine, randomly by name, he remembers Moiraine by name.

Sally: Yeah.

Emily: And I'm like, a few - he's like, a really beautiful woman. And I'm like, who are you talking about? Like, who do you mean?

Sally: Yeah, who's the really beautiful woman?

Emily: And a well-dressed man who talks to him in a paternalistic way, and I'm like, who are you talking about?

Sally: Yeah, what is that?

Emily: Cause, just, I don't know. Very weird.

Sally: I know, it's very bizarre.

Emily: You enter with Mat into this very bizarre territory of, like, the idea of shared consciousness.

Sally: Yeah.

Emily: And that transcending, like, memories. And it's just like, you also have that with Rand, but with Rand it's written to be a symptom of his insanity and with Mat it's just, like, this casual thing.

Sally: Yeah, and it's really interesting, like - in book three, if you've committed to a series for, I don't know, two and a quarter books or wherever we are - two books and two-hundred-something pages in you're like, oh yeah I'm starting to get a sense of this world and these characters and then throwing Mat in in this very, like, unstable place, it's this really interesting mindset to hand your reader, that's just, like, totally destabilized.

Emily: Yeah.

Sally: It really kind of throws you for a loop.

Emily: It throws you through a loop, and I also, like, I don't know, automatically cling to Mat.

Sally: Yeah.

Emily: I know I do that, like, as a reader now but even my first read through I was just kind of like, oh here's, kind of, a point of view that in a way, does feel more grounded than everyone else.

Sally: Yeah, true.

Emily: Because everyone else is so entrenched in this, like, specific form of fantasy.

Sally: Yeah.

Emily: Whereas Mat is kind of, like - he's the one who has pop music, like, playing in his soundtrack, you know?

Sally: Yeah.

Emily: He just, sort of, relates to us on a different level than other characters do.

Sally: For sure. He doesn't have a full orchestra behind him, like Rand.

Emily: Yeah. It's just interesting.

Sally: He's a good boy.

Emily: And he just has all of his motifs laid out, kind of like here in these first two chapters. His whole trickster thing, his whole scavenger thing, his wealth thing, his addiction to gambling. It's just, like, all there.

Sally: Yeah.

Emily: As well as the idea that this is a situation Mat is going to be in almost non-stop, is that he's somewhere he doesn't want to be and he's trying to get out.

Sally: Yeah.

Emily: And it's so wild that that keeps working for me.

Sally: Yeah, we had a poetry professor who would always tell us, like, your title needs to teach your reader how to read your poem.

Emily: Hm-hmm.

Sally: And, like, I've always thought that true of, like, the first point of view for a character, more - not always the case, but, like, more or less, it's like, this is kind of, like - but, like, nowhere is that better than Mat, where it's just this for a point of view, just teaches you who Mat is in his entirety.

Emily: Everything you need to know about Mat, yeah.

Sally: Yeah, and so it's, like, really - and I guess it's not necessarily true, like, the first - I take it back, it doesn't have to be the case for the first point of view, but like, at some point you do need to teach your reader, like, who this character is.

Emily: Well, it's -

Sally: [at the same time] and Mat's like, boom.

Emily: Yeah.

Sally: Here I am, baby.

Emily: It's interesting because from this point forward, Mat is the most static character.

Sally: Yeah.

Emily: Like, everyone talks about how Mat doesn't really change and I'm like, that is technically true, after book three. There's a *huge* shift between books one and books three Mat, but after book three Mat's pretty much who he is.

Sally: Yeah.

Emily: He goes through a variety of traumas and really terrible things that happen to him, but he kind of - he has already figured out how he handles his shit.

Sally: Yeah.

Emily: And it's just like, that's gonna be how it is from all this way forward.

Sally: Yeah.

Emily: So anyway, I love Mat.

Sally: I know.

Emily: He's just so good.

Sally: I know, he is so good.

Emily: Um, anyway we'll be back next with some Egwene points of view. We read three chapters this week when we were only scheduled to read two, so our website will update accordingly. I need to go through the reading schedule and maybe rework a few things, cause it's just really wild, all these swaps between Mat and Egwene points of view for a little while. Uh, so stay tuned for that. Housekeeping?

Sally: Um, housekeeping is that I would like to extend a formal apology to the writer/singer-songwriter/producer of our wonderful theme song because I've been saying her name incorrectly. It's Glynna [glin-a] not Glynnna [glai-na], I apologize.

Emily: Both beautiful pronunciations.

Sally: Both beautiful -

Emily: But Glynna [glin-a], what she prefers.

Sally: Yes, I apologize, I don't know why I don't know how to read, it's a chronic problem and I'm very sorry. But -

Emily: Thank you so much for our theme song, you're the best.

Sally: Yeah, it's the best and we love you.

Emily: Yeah.

Sally: Um, other than that I think we're pretty square.

Emily: Yeah, we're pretty standard.

Sally: Um, you can find us on the internet; Twitter, Tumblr, Instagram, and our website. If you are loving the podcast and interested in helping us keep making it, and making it better, we would love your support in any way that you can. If that just means tweeting about it, or whatever, that's super great.

Emily: Hm-hmm.

Sally: If you have the means and are interested, you can support us on Patreon, where we have a ton of fun bonus content, and weird bonus content.

Emily: Oh god.

Sally: It's very bizarre. It's like the podcast but much weirder, somehow.

Emily: [laugh].

Sally: [laugh that becomes a cough] or if that's not working, we also have a Kofi [co-fy] or a Kofi [coffee], whatever it's called, where you can do a one-time support, \$3 kind of thing.

Emily: Yeah.

Sally: So, we basically only survive because of our Patreon supporters and our Kofi supporters, so thank you guys.

Emily: That is true. Um, do you wanna sign us off? Do you have a sign off, or -

Sally: Yes, I do have another - it's another Texas anecdote, actually.

Emily: Oh, okay, yeah, give me more.

Sally: Um, we went to get breakfast tacos, cause there's this taco truck that makes really famous, like migas, and migas poblanas, which I am probably saying that incorrectly, because I am white. But they were delicious, and so they were, like, listed on this food network article, so of course Brie found it and we went there, and it was really delicious, it was super good. But, like, all four of my friends ordered the same thing; we ordered their, like, two famous tacos because we wanted to try them, and we all ordered, like, one after the other and they all three got their tacos and I was, like, waiting, like no big deal. And I had the number twenty-one and some other person had twelve and so just go mixed up, and so they like - but we were sitting next to the, like, window and so I heard some guy being like, "Oh I had the wrong tacos." And the woman was like, "Oh, a migas and a migas poblanas," and I was popping up and being like, "Oh that's actually mine." And she asked the guy like, "What are you looking for?" And he's like, "Oh, like a sausage and egg." So, they were completely different tacos.

Emily: Yeah.

Sally: And he hands me one taco, and he's like, "This is your taco." And I was like, "Okay, where's the other one?" And he's like, "Oh, I ate it." [laugh] And the woman is like, "What?" The woman helping us is like, "What?" And he's like, "Yeah, I ate it, and when I finished it I realized it was the wrong taco."

Emily: "When I finished I realized it was the wrong taco."

Sally: Yeah.

Emily: It took - how big were those tacos?

Sally: They were, like - they were, like, decent sized breakfast tacos, but like, a migas taco is, like, tortilla chips, like, tomatoes, avocado, like, *nothing* similar to his sausage and egg taco!

Emily: It took him double digits of bites to figure out it wasn't his taco.

Sally: That it wasn't his taco, and all my friends and I were just like, "What is happening?" And the poor, sweet ladies in the taco truck were like, "What?"

Emily: Men are so entitled.

Sally: "You ate her taco?" He's like, "Yeah, I just ate it, and then I realized it was the wrong taco."

Emily: "So *then* I brought it to your attention."

Sally: Yeah, it was - that was a really long explanation, but it was, like -

Emily: Fuck that guy.

Sally: Insane and I was like -

Emily: I'm mad about that.

Sally: "Can I get my taco?" And they were like, "Yes, would you like them for free?" And I was like, "No, obviously not."

Emily: No, because I am a millennial and a woman and I understand.

Sally: [at the same time] it's not your fault men are the worst.

Emily: Ahhhh!

Sally: "I ate your taco."

Emily: "I ate your taco." What a bastard.