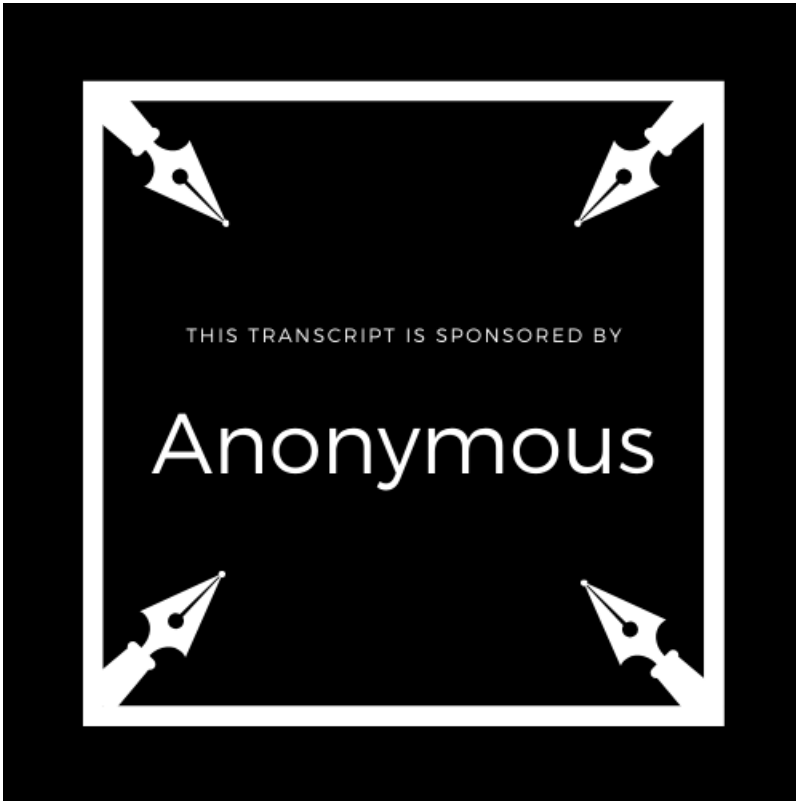


Episode 31 – “My Goblin Jesus”

Release Date: September 3, 2018

Running Time: 45 Minutes



SALLY: Okay, we’ve been talking for six minutes.

EMILY: UGH I forgot to bring your books. Okay, yeah.

SALLY: Oh, god. It’s okay.

EMILY: Basically all of that is going to be deleted. Sorry, guys. The lost tapes of us talking about HGTV and my job –

SALLY: I love HGTV.

EMILY: And my brother.

SALLY: And Adam. He’s a good lad.

EMILY: A good lad. He always used to guess which House Hunters house the people would buy. Anyway. What have you been reading? Still on Steinbeck, but you’re about to?

SALLY: Yeah, I just read in between that and *The Hate U Give*, which I’m about to start, I read *The Diary of Anne Frank*, the play.

EMILY: Oh.

SALLY: Yeah, excuse me. I’ve read the diary itself.

EMILY: Sure.

SALLY: But my thesis advisor went to Amsterdam and bought me a copy at the Anne Frank House. And I finally got around to reading it, and I think it's a really wonderful adaptation. Um, I have a lot of opinions TM about *The Diary of Anne Frank*, but.

EMILY: And its place in the literary canon.

SALLY: And its place – not that I don't think it deserves to be there, I think the way that we...

EMILY: Respond to it?

SALLY: I think it just says a lot about we construct our martyrs.

EMILY: Hmm.

SALLY: Um, and our, um, stuff like that. So, ahhh, I had another word that I wanted to use there. But not that I don't think Anne Frank is a wonderful writer because she was, and not that I don't think it deserves to be in the canon, because I think it does, but we don't have to go into it. But there's this line that they always want to harp on, on Anne Frank about, it's just the constant thing that they want to push from *The Diary* is this line about, "I still believe, no matter – after everything that's happened, that people are really good at heart." Which is a wonderful sentiment, but, like, it erases a lot of the journal and what she talks about, so.

EMILY: It's a very convenient sentiment to take away from that type of narrative, which is all about being a victim.

SALLY: Yeah, and they always want to paint Anne Frank as, like, she was really, I don't know, she was pretty cool. She was, like, presumptuous and she was developing her sexuality and they always want to erase that and paint her younger and...

EMILY: People want their victims to be a certain type of way.

SALLY: Yeah, especially women.

EMILY: Yeah.

SALLY: Especially young women. Um, and I've read just some really interesting essays about what it means that one of our big Holocaust texts is a diary, and how that is kind of, like, invasive. Anyway, that's what I've been reading.

EMILY: Interesting. I feel like in the seventh or eighth grade or whatever, didn't everyone read *The Diary of Anne Frank* or the play adaptation?

SALLY: Yeah, and you do, like, a whole unit on it in your literature class about the Holocaust.

EMILY: Well my class didn't.

SALLY: Oh.

EMILY: Because I had an insane teacher who just did whatever the fuck he wanted.

SALLY: Was this Mr. Wix?

EMILY: Yeah, this was Mr. Wix. So, I don't recall reading – actually I do recall maybe, vaguely, we talked about the adaptation, the play adaptation. But, what I really remember is that we read a play adaptation of *The Outsiders*, and, like, we all had to get in groups and perform a little scene from it.

SALLY: What the hell? [clears throat]

EMILY: We performed the scene where fucking they're in the fire and they have to rescue some people, and it's where Johnny gets killed.

SALLY: [whispers] I've never read *The Outsiders*.

EMILY: *What?*

SALLY: Yeah.

EMILY: What the fuck?

SALLY: [laughing] I've never encountered it in any of my education.

EMILY: Okay, well the point was I had to be Johnny, so I had to die [laughs].

SALLY: Ahh! You had to die?

EMILY: Yeah, they dropped a piece of cardboard that was supposed to be burning wood on me.

SALLY: Oh, my god.

EMILY: And, you know, Johnny doesn't die immediately. Like, he goes to the hospital and then dies of smoke inhalation or whatever the fuck. But.

SALLY: Okay. Okay.

EMILY: It was very tragic.

SALLY: That is very tragic.

EMILY: Yeah. *Outsiders* is a very tragic book.

SALLY: Yeah.

EMILY: It's also a slightly homoerotic text.

SALLY: Nice.

EMILY: Maybe not erotic is the right word, but homoromantic text. There's a lot of affection and love between boys. But the writer refuses to acknowledge that... Which is a little frustrating. Anyway, that's not what I'm reading right now. Right now I'm reading *The Count of Monte Cristo* because it's a thick ass book, and after my first day of work which was incredibly boring, because no one knew what they were doing with me, I was like, "I need a book to read at this place." So, I brought *The Count of Monte Cristo*, and I've been reading a chapter from that – they're very short chapters – every once and a while. You made a big face. Do you love that book or something?

SALLY: Yeah, I do. I know it's ridiculous, but I love *The Count of Monte Cristo*.

EMILY: I've never read it. I've only seen the movie with Guy Pearce as the villain.

SALLY: Yeah!

EMILY: Yeah.

SALLY: It's, like, one of my mom's favorite books. Um, I don't know why, but I just think it's insane and fun.

EMILY: Well, I love Dumas. I think he's a really interesting figure. Probably because he was a man of color and also we, uh, often erase that part of his identity.

SALLY: I know.

EMILY: And want him to be just another Frenchman. But, *The Three Musketeers* is a strange and hilarious book I read when I was, like, eleven.

SALLY: Yeah, I read *The Count of Monte Cristo* when I was in, like, seventh grade.

EMILY: Really?

SALLY: Like an abridged version, obviously, because I was, like, thirteen.

EMILY: Yeah, I mean, mine's a thick book, but I think it's still abridged. Like, I didn't bring it today because I figured I'd have stuff to do, but. So, that's what I'm doing. I'm only, like, three chapters in.

SALLY: It's such a weird book.

EMILY: It is.

SALLY: Also, I just love prison escape vibes.

EMILY: Yeah, he hasn't even been put in prison yet. I'm excited.

SALLY: [whispers] Oh no. Duh duh duh duh.

EMILY: Well, not excited.

SALLY: I know you didn't want a spoiler.

EMILY: What? It's not a spoiler that Edmund Dantes [laughing] gets put in prison and escapes.

SALLY: I know, but it's just – it's very exciting.

EMILY: Sure. I'm excited to see how it differs from my memory of the movie. Which I'm sure ends a little differently than the book.

SALLY: I can't remember the movie very well.

EMILY: We'll find out.

SALLY: That book is just so weird.

EMILY: Everything a French person has written is a weird book.

SALLY: Yeah, that's true.

EMILY: *Madame Bovary*? What the fuck was that?

SALLY: Strange. So strange.

EMILY: Victor Hugo?

SALLY: *Les Mis*?

EMILY: Yeah, what's he doing?

SALLY: What the hell? It's, like, a billion words.

EMILY: Oh, Victor.

SALLY: It's back when they used to pay people by the word.

EMILY: *The Hunchback of Notre Dame*? What were you thinking, Victor?

SALLY: [laughs] I forgot he wrote that.

EMILY: [laughs] Jean Genet. [whispers] God I read the weirdest book by Jean Genet. In my queer theory class. It's all about this murdering sailor, who's also gay as fuck.

SALLY: Amazing.

EMILY: Like, he just, literally, just wants to get fucked all the time and murder people. It is, I kid you not, the strangest book I've ever read.

SALLY: [laughs loudly]

EMILY: [laughs] My queer theory professor was like, "Look at this marvelous text," and I was like, "What the fuck is going on?!"

SALLY: What the hap is fuckening, Kathryn?

EMILY: All I knew was that there was just a very graphic sex scene.

SALLY: [snaps]

EMILY: Which, like, fine. First graphic gay sex scene I'd ever read, and I was like, "Wow, that was an experience." [laughing] They're not all like that, it turns out.

SALLY: [laughs] I have to read this book now.

EMILY: [laughing] Please don't.

SALLY: [laughing] I have to.

EMILY: [laughing] It's so bad.

SALLY: I have to. What's it called?

EMILY: Uh, I can't even remember. Jean Genet. Um, I have it still on my –

SALLY: Should I just Google 'Jean Genet murder fuck sailor.'" [laughs]

EMILY: I think it's still on my Kindle, because I didn't want to buy it. Because I was like, "Fuck this." Yep. What is it called? *Querelle*. I don't know.

SALLY: Amazing.

[THEME SONG – “Tubthumping” by Chumbawamba]

EMILY: So, this is Everybody Hates Rand. The theme song was back there somewhere.

SALLY: [laughing] While Emily was looking at her murder book.

EMILY: It wasn't – listen. That book is different than my usual murder books – capital M, capital B, murder books.

[Dog barking in the background]

EMILY: Dixie!

SALLY: That's Duke.

EMILY: Is that Duke?

SALLY: Yeah, I think. Dixie's more like –

[Dog barks again]

SALLY: Yeah, that's Duke. Can you hear my dogs barking? They're being super rude today.

[Dog continues barking]

SALLY: I think some packages are getting delivered. My brother and sister-in-law just spent their, like, three hundred dollars in Amazon gift cards they got at the baby shower.

EMILY: Oh, right.

SALLY: So, like, fifteen thousand items are coming to our house.

EMILY: Jesus.

SALLY: Yeah, but this is Everybody Hates Rand, your friendly neighborhood Wheel of Time podcast. This is your requisite spoiler alert. Um.

EMILY: Spoilers will follow.

SALLY: Yeah.

EMILY: Um, who are we? You're Sally Goodger.

SALLY: Yeah, and you're Emily Juchau.

EMILY: Yep.

SALLY: That's neat.

EMILY: That was probably even more confusing for the people who can't tell our voices apart.

SALLY: I know. Sorry.

EMILY: But, at this point it's, like, I don't have much sympathy for you [laughs].

SALLY: It doesn't really matter.

EMILY: I mean, I do have sympathy because we have the shittiest audio quality, so I understand that part of it. But, we do have transcripts if you ever get confused about who's speaking.

SALLY: Yeah, they're coming. Slowly, but surely they're coming.

EMILY: Most of season one is up.

SALLY: Yeah.

EMILY: Okay. What are we talking about today?

SALLY: This week we're talking about, uh, chapters six and seven. This is the dark prophecy, murder in the dungeon, um.

EMILY: Capital M murder in the dungeon, because there's some fucked up shit that goes on.

SALLY: 'kay. *The Great Hunt* is the, like...

EMILY: Most graphic and violent. I think it's because Padan Fain is our main antagonist.

SALLY: I guess.

EMILY: And Robert Jordan was like, "Just in case you forgot. He's the grossest motherfucker on the planet."

SALLY: Who has ever lived.

EMILY: Yeah.

SALLY: But I was reading this chapter where they're in the dungeon and there's, like, beheaded people and, like, chewed up body parts and a man has hanged himself. And I'm just like, "What is the energy of this book?"

EMILY: It's just horrifying.

SALLY: I don't even know – yeah. The, like, bridge here between fantasy and horror in *The Great Hunt* is, um –

EMILY: It's a deeply –

SALLY: – exceptional.

EMILY: It's a deeply violent book. And it's kind of, like, I don't know. There are other graphic, violent moments in *Wheel of Time*. But for the most part, they're, like, all conglomerated in this book.

SALLY: Yeah.

EMILY: Like the really disturbing ones.

SALLY: Yeah.

EMILY: And they can be really disturbing when you're reading this when you're, like, twelve, which I was.

SALLY: Yeah, I can imagine.

EMILY: I was like, “What the fuck? A dude got skinned alive? What the fuck?”

SALLY: [gagging noises] I'm gonna throw up.

EMILY: What the hap is fuckening?

SALLY: Blah.

EMILY: I know, it's so gross.

SALLY: It's disgusting.

EMILY: Like, I hadn't been inundated by watching CSI and shit by then, you know?

SALLY: Even in a society where we are hyper inundated with violence, like so much of what we consume is violent, this book still gives off very – and I guess it's to Robert Jordan's credit that in a culture so inundated with violence, like I can still read this and be *so* horrified without – like, in a lot of *Game of Thrones* I'm like, “Gross shit is happening, skim, skim, skim. Move on.” I'm, like, not as affected by that.

EMILY: Mm-hmm.

SALLY: But something about this is so visceral.

EMILY: Ugh.

SALLY: And I think Robert Jordan does a better job than George R. R. Martin of making the violence feel alien, and making it feel like something that shouldn't be happening. Whereas the world of *Game of Thrones* is, like, the fabric is violent.

EMILY: Yeah, in *Game of Thrones* you reach, like, after thirty pages you expect something gross to happen again, you know?

SALLY: Yeah.

EMILY: Whereas in this book, so much of it feels like a slice of live text, if that makes sense?

SALLY: Yeah. Mm-hmm.

EMILY: Like, everyone's just going around doing their stuff. A lot of that stuff isn't particularly interesting or sexy or violent or anything like that. It's just stuff. Just daily political machinations and shit. And then, when, yeah, Rand runs into a dungeon and there's just two decapitated heads sitting on the table of course he throws up and we throw up.

SALLY: Yeah, no. I was reading that and I was eating yogurt this morning.

EMILY: Oh, I'm so sorry.

SALLY: And I was like [coughing, gagging noises]. [laughing] Seriously, I'm – oh it was so nasty.

EMILY: Yogurt's already gag worthy.

SALLY: Exactly.

EMILY: Ugh.

SALLY: I just want to be the type of healthy person who eats yogurt, but it's so hard.

EMILY: I'm really mad, because when I was younger there was a type of Yoplait yogurt that was, like, whipped in such a way that I actually, I mean I didn't enjoy it, but I could eat it, you know?

SALLY: Mm-hmm.

EMILY: Nowadays yogurt is all, like, Greek yogurt and stuff, and it's just a different texture. It's really gross. To me.

SALLY: [whisper] It is gross.

EMILY: So, anyway that's my complaint. Yoplait bring back the whipped yogurt. Or, if you already have it, tell me where the fuck to find it, because I vastly prefer that.

SALLY: [laughing] Yoplait, if you're listening.

EMILY: Yoplait! This is for YOU!

SALLY: This is for *you*.

EMILY: This is for You-plait, Yoplait [giggles].

SALLY: Awww, that was so cute.

EMILY: Anyway, yeah, I'm really interested in – I think that's something to talk about as we get further into this text and more horrifying shit keeps happening. Because this chapter even starts with another fairly graphic dream that Rand's having. A dream sequence, which, dream sequences are always weird in *Wheel of Time*, because you have to learn to pay attention to Egwene and Perrin's, because they're usually prophetic.

SALLY: Yeah.

EMILY: Whereas, Rand's are usually just a sign of anxiety or whatever stress he's going through.

SALLY: Yeah, stress dreams.

EMILY: I don't think Mat has dreams.

[Dog barking]

EMILY: Or, at least Robert Jordan doesn't feel the need to tell us about them.

SALLY: Um.

EMILY: Yeah, and in this dream it's kind of Rand being stuck in his farmhouse with Trollocs outside, or he assumes they're Trollocs. And it's just a threat trying to invade. It's much – the setting is similar to what happened to him at the beginning of *The Eye of the World* with him and his dad, but instead of Tam being there, there's, um, Mat, who's just sort of being fatalistic and looking like death. Which is –

SALLY: Right?

EMILY: – prophetic also because – he says, Rand says of the dagger, “That the ruby had more life than Mat's face.” Which is supposed to be, like, I a minute Mat's going to be separated from the dagger and literally dying.

SALLY: Almost dead!

EMILY: Yeah.

SALLY: RIP, my baby boy.

EMILY: Yeah, and then Perrin has apparently clawed his own eyes out. And says, “I’ve finally gotten rid of them. I’m free now. It’s over.” And then Padan Fain comes in and is like, uh, oh no. He’s just there. And then the door explodes and there’s the Red Ajah and Ba’alzamon. So, it’s just, like, all Rand’s fears.

SALLY: [laughs] Yeah.

EMILY: Bullshit.

SALLY: Rand is afraid.

EMILY: Rand’s fears, and also feeling like his friends aren’t any help to him, because he’s aware that they have their own bullshit going on. And that it’s damaged them. But I don’t know. A lot of my stress dreams, in this situation, I think would be about my friends in my lack of ability to help them.

SALLY: Yeah.

EMILY: And Rand is so caught up in his own drama, which, you know, maybe that’s what would happen. I don’t know.

SALLY: Yeah, it’s a very strange dream. It just is, like, one of those things that tracks really weird. We talk so much about the strange relationship between the three boys, and like –

EMILY: Mm-hmm.

SALLY: And it’s just one of these moments where, like, I don’t know if this – like, how to read this. Like, are you afraid of what’s happening to them? Are you afraid of them? Are you afraid you can’t help? Are you afraid they’re going to be no help to you?

EMILY: I think it’s kind of all of the above. Like, yeah. We don’t talk enough about how Rand is afraid of them.

SALLY: Yeah.

EMILY: Because he doesn’t put it in those terms in his own inner monologues. But the way he reacts around them and his willingness to distance himself from them speaks very much to the fact that this is a reciprocal thing going on. None of them wants to be involved with anyone’s else’s bullshit.

SALLY: Yeah.

EMILY: It's very troubling.

SALLY: I think it – it makes sense that Rand, the Dragon Reborn, would be, like, a little bit antsy around Perrin, wolf boy.

EMILY: Yeah.

SALLY: [laughing] But the fact that people are continuously afraid of Mat is really funny to me. I know Mat is very intelligent and he's got a lot going for him, but it's just so different. It's really

–

EMILY: Yeah, Mat's not a threatening figure at all.

SALLY: Yeah [laughs]

EMILY: And, especially when you take into consideration the fact that Rand was with him on the road for so long, and never felt particularly threatened by him.

SALLY: It's like –

EMILY: Or even noticed that anything was going on with him.

SALLY: Yeah, it's, like, I understand how you might be afraid of this dagger, but the entire time you were like, "Gonna leave you to Gollum out in the attic of...this inn."

EMILY: The inn, yeah.

SALLY: So, it's very interesting. Very strange.

EMILY: Yeah, and it's sort of this continuing thing. Like, when Rand does get to the dungeon, and he knows Egwene and Mat are there, and he immediately freaks out about Egwene. Although, he's pretty much immediately told that Egwene's fine.

SALLY: Yeah.

EMILY: And that's the way it looks, too. He says, "They're both breathing, but Mat really looks, like, death."

SALLY: Like he's dead.

EMILY: But Rand's fussing over Egwene, you know, and just sort of ignores Mat. Mat's kind of always the afterthought, which is just really interesting to me.

SALLY: Yeah, because my first off the bat thing is, like, Rand's gross relationship to women will always put injured women –

EMILY: At the forefront, yeah.

SALLY: Or any type of, like, woman in danger at the center of his – even if it just appears that she's in danger. Even when Moiraine, like, over and over again is like, "She just needs to sleep, please. Chill for ten seconds of your whole life." But.

EMILY: Yeah, I think what we're supposed to from that is, "Oh, look how strong his feelings for Egwene are. Look at how – look at his relationship to her and how much he cares about her." And I'm just like, "I just, first of all I'm over it, because I already know it's not going to happen."

SALLY: Yeah.

EMILY: And I want them to, you know, figure that out sooner rather than later.

SALLY: Get on with it, yeah.

EMILY: And also I'm just, like, your best friend – I don't know. The relationship between a person and their best friend and their girlfriend and stuff like that. And it's just when someone's putting way more attention into the girlfriend, that's not always a good thing.

SALLY: No!

EMILY: It usually shows that their incapable of holding more than one important relationship in their lives.

SALLY: Which I think is very true for Rand.

EMILY: Yeah, even though he somehow ends up with three girlfriends.

SALLY: Gross.

EMILY: Like, what the fuck.

SALLY: Yeah, but it's one of the things – it's one of the many reasons that I dislike Rand, is that he's so willing to toss aside friendships for whatever else might feel more important than that relationship. Like romantic relationships or political affiliations or his own drama.

EMILY: Yeah. Yeah. It's –

SALLY: Like, at the beginning of this when he's like, "Fuck you, Mat and Perrin," and he thinks he's protecting them, but he's so willing to potentially shatter that friendship forever.

EMILY: Yeah, like, relationships with my friends are super important to me. So, it's, like, I would be clinging to those more forcefully. I don't know.

SALLY: It's very strange.

EMILY: [sighs]

SALLY: But it's – and I've known people like that. Where the first thing that they'll drop is friendships.

EMILY: Huh.

SALLY: Be it for work, or if they're dropping their friends for work, for a romantic partner, for school, whatever. And I know it's hard to balance everything, but it's, like, I don't think those are very well-adjusted people.

EMILY: Yeah. Can't relate, I guess.

SALLY: You're very good.

EMILY: I just – I don't. I can't imagine a world in which my friends or my friendships would be important to me in that way. Like, I don't know.

SALLY: So, it just speaks volumes about Rand. We'll leave you to come to your own conclusions, but it speaks volumes about him that he's like, "Mat? Dying? Fine."

EMILY: [laughs]

SALLY: "Egwene? Unconscious? Not okay."

EMILY: Yeah. But after the dream sequence, this chapter sort of opens with a [laughing] sweet conversation with Nynaeve I guess?

SALLY: I love it. Rand wakes up and Nynaeve is, like, half hidden in shadows in her fancy dress –

EMILY: Like fucking –

BOTH: Knitting.

EMILY: She's so insane.

SALLY: I love her.

EMILY: She's, like, in her feast dress. She's like, "I gotta go down so that no one thinks I'm a coward." Or whatever the fuck. It's so wild.

SALLY: She's so awesome. And Rand's like, "You look really pretty." And [laughs].

EMILY: [laughing] She, like, flips him off, basically.

SALLY: Yeah. "Eat shit, Rand al'Thor." Oh god. I'm so in love with Nynaeve.

EMILY: I know. And I really do like their relationship.

SALLY: It's really sweet.

EMILY: They have a fun relationship, and it's always comforting in a way to just have Nynaeve and Rand interact by themselves. Because she's so much of a sort of a mother figure, but in a different way than most mother figures come across in fantasy, I guess. He doesn't have the, you know, reverence and respect for her that male fantasy figures usually have for their mothers. He teases her and –

SALLY: It's just very sweet.

EMILY: – ribs her. Yeah.

SALLY: It's very – I love – yeah, they're very lovely. And I just love Nynaeve.

EMILY: Anyway, the alarm bells start ringing and Rand immediately is like, "I'm gonna fucking freak out over Egwene." Even though Nynaeve's like –

SALLY: [softy] She's okaaaaay.

EMILY: [singsong] She's fiiiine. She's fucking fiiiine.

SALLY: Well and, like, an annoying thing – I can't remember how much this goes throughout the book. But, in this scene Rand names the Dark One and Nynaeve –

EMILY: Oh.

SALLY: [snaps] And then immediately the bell starts to ring and he's like, "Oh, it's my fault! Blah blah blah blah."

EMILY: "I did it! I called the Dark One!"

SALLY: "I did it! It's all me." And we're all, like, "Not everything is about you, bitch."

EMILY: Yeah, I sort of wish the whole naming the Dark One convention would be dropped.

SALLY: Yeah.

EMILY: Like, you don't even need to call attention to it. It would make more sense to me to have a Dark One figure who just doesn't have a name.

SALLY: Yeah!

EMILY: 'Cause, like, I don't know.

SALLY: Because it's, like, a name is something that's so personal. And, like, there's this, um, there's this trope constantly, like, if you say somebody's name it has a certain type of power, whether it gives you power over them if you know someone's true name, or if by saying Voldemort's name, he can find you or whatever the hell.

EMILY: Mm-hmm.

SALLY: And, so, but it's, like, if I were to be an evil overlord, I feel like I would want to establish myself away from any type of human identity and become, like, a being that has no name. Like the Dark One.

EMILY: Yeah. It's just sort of, like, yeah. I'm over it. It's a cliché in fantasy.

SALLY: Yeah, and also Harry Potter did too much with it, I think.

EMILY: Oh, way too much with it.

SALLY: So, we're all kind of like, "Okay, we get it. Don't say Voldemort."

EMILY: Yeah, I've seen so many funny memes that are like, "It would be much more realistic if people just did the Benedict Cumberbatch thing with Voldemort's name."

SALLY: Oh.

EMILY: [laughing] Like instead of just saying it, they'd made up some... Moldywart, you know?

SALLY: Moldywart. So yeah, whatever. It's this whole annoying thing. But then, one of my favorite scenes is when Nynaeve is like, "You can't just go running out in the middle of the women's quarters."

EMILY: With a sword.

SALLY: "Dressed like you are, with a sword." And Rand's like, "Fuck you. I'm gonna go save Egwene." And he just bursts out [laughing] into the hallway and all these ladies are like, "My god."

EMILY: [laughing] All these ladies are like, "Jesus."

SALLY: “What is going on?”

EMILY: “Who is that man? Why does he have sword?” He runs – he almost runs flat out into Siuan.

SALLY: Yeah, and then he pauses.

EMILY: Which is hilarious because Leane bodyguards her, and it is so funny. Leane’s like, “No. Here’s my stick, I’ll hit you with it.”

SALLY: “Stay away from my tiny fish woman.”

EMILY: And Rand’s just, like, keeps running. And everyone’s like, “Stop that man!”

SALLY: Nobody does, though.

EMILY: Yeah.

SALLY: Then some Trollocs show up or some shit like that, so.

EMILY: Yeah, and then he runs into some Trollocs and probably would have been killed by them, except some Shienaran soldiers save his ass.

SALLY: Like, multiple times this chapter.

EMILY: Like multiple times. Yeah, he runs into a fade almost, and Ingtar comes up.

SALLY: And is like, “He he he.”

EMILY: “I’ll take care of this, boy.” You know.

SALLY: Ingtar sucks.

EMILY: “You go save your girl.” Ugh, yeah. Ingtar.

SALLY: Ingtar’s gross.

EMILY: Bite me. Of course, Ingtar’s the traitor, the one that let them in, we find out later in the book.

SALLY: Oh, that’s right. I forgot about that.

EMILY: So, sort of this might just be an excuse for him to –

SALLY: Do some shit. Drama.

EMILY: Yeah, get alone with the Myddraal and talk to them? I don't know. I don't fucking know.

SALLY: [gagging noises] But then Rand runs into the nasty shit in the basement.

EMILY: Yeah, and there's, bleh, we've described it enough. There's, like, fucking blood on the walls. People have written in blood on the walls.

SALLY: [laughs] The chamber of secrets is open.

EMILY: Yeah, Jesus. [voice breaking] Honestly, though? Honestly.

SALLY: [laughs]

EMILY: And Rand finds this one particular one that's like, "It's not over, al'Thor. I'll meet you at Toman Head."

SALLY: Yeah.

EMILY: And Rand's like, "Okay, bitch." And, like, fucking tries [laughs].

SALLY: Scrubs it out with straw.

EMILY: Which is right when Liandrin walks in and is like, "What the fuck are you doing?"

SALLY: What are you doing?

EMILY: And he's like, "Me? I'm an innocent farmer." And she's like, "You were literally just erasing the blood on the walls."

SALLY: He's like, [laughing] "It was filthy."

EMILY: She's like, "I am Red Ajah. I am Black Ajah, and even I know that's a suspicious behavior, you jackass."

SALLY: Yeah. You are disrupting a crime scene. And he's like, "It was a nasty word! [laughing] I promise!"

EMILY: He's like [whispers], "They wrote 'bitch' on the wall."

SALLY: [snorts] [softly] "They wrote 'crap' on the wall."

EMILY: They wrote the f – Emily don't swear!

SALLY: [laughs] Don't swear about the Ashcrafts!

EMILY: It's like my fucking mom. Heck!

SALLY: So, yeah.

EMILY: What the h?

SALLY: They wrote 'what the h?' [laughing] And then Rand as like, "Oh, no!"

EMILY: Can you imagine some enterprising Trolloc?

SALLY: [laughing]

EMILY: Who doesn't know any good swear words? Or he's, like, afraid of big bad swear words. He's like, "I'll just write 'what the h,'" And everyone's like, "You idiot!"

SALLY: [laughs]

EMILY: Bi – [laughs]

SALLY: All the other Trollocs are like, "Come on, Steve! Don't be a wuss!"

EMILY: "Larry! You fucking asshole!"

SALLY: [laughs] "Larry, that was supposed to be frightening!"

EMILY: "Larry you just decapitated a man. You can write heck."

SALLY: [laughing] "Come on, Larry. We've been working through this."

EMILY: "Larry, words don't have any power that you don't give them. Now write the swear words in the blood."

SALLY: "Larry, write 'heck.'"

EMILY: [laughing]

SALLY: "Write it! Larry!"

EMILY: "Write it, Larry!"

SALLY: "Larry!" [laughs]

EMILY: God, Larry's my new favorite character [laughs].

SALLY: I know. Where's Larry's story?

EMILY: [laughs]

SALLY: Larry the Not Swearing Trolloc.

EMILY: Larry the Good Trolloc.

SALLY: Awwww!

EMILY: That actually is sad.

SALLY: That's a good children's book.

EMILY: Yeah. Someone write that. I'll pay you.

SALLY: Larry just wants to be loved.

EMILY: [laughs] Larry the Good Trolloc.

SALLY: Doesn't do a swear.

EMILY: Yeah. He can find, like, a family at the Ogier *steddings*.

SALLY: Oh my god. Loial's mom can adopt him.

EMILY: Oh my god. Because Loial's such a disappointment as a son [laughs].

SALLY: [gasps] That's not what I was saying!

EMILY: [laughing] I know! I'm just saying. Because she's so mean. It's so funny. Okay. Okay. Anyway, yeah Liandrin walks in and Rand's like, "Uh! Egwene!" and, like, goes back down to the dungeons. And the two other people in cells, one's dead because he hanged himself, and the other one is, like, gone mad. And that's gross. And Fain's cell is open, and he's not there. And Rand finds Egwene and Mat. They're both unconscious. Um, and – oh, Liandrin, like, attacks him.

SALLY: Oh, yeah. Liandrin's trying to, like, use compulsion on him or something, right?

EMILY: Yeah. She's like, "Tell me what the fuck is going on. What are you doing here?" And he's like, "No, bitch." And she uses her weird, rudimentary compulsion on him, not that he knows –

SALLY: Knows it, yeah.

EMILY: – exactly what's going on. But he resists, of course, because every protagonist has a strong mind and a stubborn will.

SALLY: [snorts]

EMILY: Bler bler bler. Can you imagine if there was a protagonist who just folded under pressure, immediately?

SALLY: Who was me and was just like, “AH! Okay.”

EMILY: Started crying the second someone yelled at them [laughs].

SALLY: That would be me.

EMILY: That would be me, too.

SALLY: That would be hilarious, though.

EMILY: I know. Could you imagine? Rand just couldn’t handle conflict?

SALLY: Larry.

EMILY: That would be Larry.

SALLY: That would be Larry.

EMILY: God, I love Larry.

SALLY: I love you, Larry.

EMILY: [laughs]

SALLY: What if Loial just adopted Larry?

EMILY: [laughing] This is my Trolloc son, Larry.

SALLY: [laughing] I’m Loial, the seventeen-year-old Ogier and this my Trolloc son, Larry.

EMILY: [laughing] We’re getting his GED.

SALLY: [laughs loudly] He wants to go to veterinary school.

EMILY: [laughing] I’m teaching him how to drive.

SALLY: [laughs]

EMILY: [laughing] Fuck me.

SALLY: [laughing] Okay.

EMILY: Anyway, Rand knows he is being attacked.

SALLY: [coughs]

EMILY: Which isn't doing great things for his whole Aes Sedai trust issues.

SALLY: Yeah.

EMILY: Although, at least Liandrin's Red so he's allowed to continue to compartmentalize that all the Reds are evil.

SALLY: Yeah.

EMILY: Which, in our experience of the *Wheel of Time* books, is about ninety percent accurate.

SALLY: Yeah, which is, like, eeeeeee.

EMILY: Ayyyyyy. So.

SALLY: But then Moiraine walks in and is like, "What the fuck?"

EMILY: Moiraine's like, "Stop that, you idiot."

SALLY: "Stop hurting my boy."

EMILY: "Stop trying to interrogate my dumb son."

SALLY: [laughs] "I'm teaching *him* how to drive!"

EMILY: Yeah. UGH. And then she's like, "What's going on?" And Rand's like [in a childlike, high pitched voice], "Egwene's hurt!" And Moiraine's like, "Egwene's fine, you bitch."

SALLY: [laughs]

EMILY: "She has a minor concussion, if that."

SALLY: She's just tired.

EMILY: "It's Mat we should be worried about, who's literally dying." And Rand's like, "Okay, but back to Egwene."

SALLY: He's like, "I don't think we fully covered the Egwene issue."

EMILY: He's like, "Several hairs on her perfect head have been..."

SALLY: Put out of place?

EMILY: Yes. "Have been mussed."

SALLY: Like, I understand his worry, because Egwene is perfect.

EMILY: Yeah. I mean...

SALLY: But also, she's strong and capable of a minor concussion.

EMILY: [groans] Why do you think Padan Fain left her alive? Them alive? He just couldn't be bothered, I guess?

SALLY: Yeah. It would have been bad for the plot [laughs].

EMILY: Yeah, I mean.

SALLY: [laughing] If they killed Egwene and Mat. Um, I don't know. That's a good question. Because he also left the two guys in the cells alive. Not that they were a threat.

EMILY: I could see why they – yeah, they wouldn't bother him. But like –

SALLY: Could have been, like, a timing issue.

EMILY: I don't know. Yeah.

SALLY: Could have been –

EMILY: Was it that she was nice to him? Is he too insane?

SALLY: Maybe.

EMILY: But then why leave Mat alive?

SALLY: Yeah, with the dagger.

EMILY: Yea, with the dagger especially. It becomes super inconvenient that Mat is alive, because he's able to track them by the dagger.

SALLY: Yeah. Huh. I don't know. Good questions. It might just be one of those plot things.

EMILY: Yeah, can't have the main characters dying in Book 2.

SALLY: RIP. Could you imagine if Mat died?

EMILY: Well, I wouldn't have read this series if Mat died. Let's be honest with ourselves.

SALLY: Or if Mat and Egwene both died?

EMILY: Yeah, I'd be like, "There's nothing worth reading."

SALLY: There's nothing to live for.

EMILY: I love you, Perrin, but you're not worth it.

SALLY: No.

EMILY: Anyway, so that's kind of...

SALLY: That's kind of that chapter. Um, Moiraine takes, has a bunch of guys come in and is like, "Take Egwene up to her room, she just needs to be asleep. But take Mat to the Amyrlin Seat." And Liandrin has this whole thing where she's like, "You're going to use the Amyrlin as a healer for your pet?"

EMILY: [chuckles] Yeah. And Moiraine's like, "Don't test me, bitch."

SALLY: "I'll kill you right here, right now. I'm tired."

EMILY: But, uh, they leave. And then Ingtar comes in and is like, "Oh yeah, the Fade got away." And Rand's like, "Okay, copy." And then Lan finds him and is like, "Hey just so you know, Moiraine got your stuff from Egwene's room." And Rand's like, "How did Moiraine know?" And Lan's like, "Because you're literally the stupidest person on the planet."

SALLY: [laughs]

EMILY: "You weren't hiding anything from anyone." Then Lan is like, "Oh, you can, uh, leave anytime you want." And Rand's like, "Okay. Cool."

SALLY: "But what about Mat?"

EMILY: "But what about Egwene and Mat?" And Lan's like, "Well, Egwene will be fine. Can't really speak for Mat. But you can leave." And that's that chapter.

SALLY: [sings the *Final Fantasy* victory music] [clears throat] And then when get to chapter see-ix.

EMILY: Seven.

SALLY: Seven.

EMILY: [giggles]

SALLY: ‘Scuuuse me.

EMILY: Which is where – picks up after they have done their best to heal Mat, and we found out that they’ve basically only given him a few months more to live. Because without the dagger they can’t...

SALLY: They can’t really do anything.

EMILY: Yeah. But he gets taken away, and it’s Moiraine and Verin and Sivan just kind of sitting there. And Verin sort of gives a report on the prophecy.

SALLY: Yeah, the dark prophecy.

EMILY: The dark prophecy!

SALLY: In the dungeons.

EMILY: She’s like, “This one was written by, probably, a Darkfriend. Probably Padan Fain. Der der der.” Hey, where the fuck is the chapter? Anyway, important notes from the prophecy. They’re just, you know, conjecturing that it’s a prophecy. A bad guy prophecy.

SALLY: This is Emily’s SparkNotes.

EMILY: Em – yeah. SparkNotes. Lanfear’s back.

SALLY: [gagging noises]

EMILY: Tar Valon will break. Hi, Daisy.

SALLY: [gagging noises]

EMILY: Um, there’s no pentameter here, you know? There’s no rhythm to this.

SALLY: [laughs] It’s a really poorly written prophecy, Padan.

EMILY: Shitty, shitty poetry. Lots of, uh, questions. Who cares? “The guy who channels stands alone. He gives his friends for sacrifice.” Which.

SALLY: Promising.

EMILY: Yeah, it really just means that Rand is sacrificing his friends, not to anyone, but on the altar of his own idiocy.

SALLY: Yeah.

EMILY: He’s like, “I can’t have friends. I’m a martyr.” [laughs]

SALLY: [gagging noises] Again.

EMILY: I'm a stupid. I wish Larry was here.

SALLY: Oh, Larry!

EMILY: Then there's some random stuff about Luc and Isam and everyone's like, "No one knows what the fuck that means." Oh "the shadow's hounds now course and kill," so some Darkhounds. Der der der der. "One did live and one did die, but both –" This part of the prophecy literally doesn't apply to anyone.

SALLY: Yeah, it's very strange that it's included.

EMILY: It's only here, because Robert Jordan was like, "I need to throw that bit of exposition in somewhere."

SALLY: "I guess I'll put it here!"

EMILY: Slayer's not even in this book. Is he?

SALLY: I don't think so. I think he comes when –

EMILY: [at the same time] He doesn't even show up.

SALLY: – Perrin goes back to the Two Rivers in Book...four?

EMILY: Yeah, and, like, maybe starts showing up in some of Perrin's dreams a little bit before that. But that's, like, a long way off. I don't know. It's just, like, you could have had someone find this in a book later. It doesn't need to be here. And also "the watchers wait on Toman's Head." Blah, blah, blah, blah, blah. The Seanchan are coming.

SALLY: Yeah. And that's basically the discussion they have. What Emily said is what the Aes Sedai then talk about.

EMILY: Yeah. They're like, "Lanfear –" And Moiraine gives us the exposition we need, because we don't know who Lanfear is at this point. And Moiraine's like, "The only thing you need to know about Lanfear is that she's a stupid bitch, who wants to fuck Rand."

SALLY: [laughs]

EMILY: Can't relate.

SALLY: [laughing] That's basically word for word what Moiraine says.

EMILY: Moiraine's like, "That will be a problem, because Rand's heterosexual AF."

SALLY: She's like, "I can't."

EMILY: "He's a sucker for a good pair of titties. And, yeah, she could totally manipulate him with those titties."

SALLY: "So, I guess I'll have to kill her."

EMILY: [laughs] "So, I guess I'll kill her, personally." Which, you know, she does.

SALLY: Which is...an amazing scene.

EMILY: Yeah.

SALLY: Moiraine's like, "I guess I'll just kill this super powerful...demon."

EMILY: Of course, what Moiraine doesn't count on is that Rand will have unlimited access to women, apparently.

SALLY: True.

EMILY: Who are all just going to throw themselves at him, so what's the point of having a fourth love interest? You know?

SALLY: Yeah, what's the point of Lanfear?

EMILY: Honestly, there is none.

SALLY: [laughs] I don't think there is, really, because Rand already deals – Rand doesn't need to deal with the dark seductress.

EMILY: I think it was because – I can see the appeal of having – you know, you have a character who is a reincarnation.

SALLY: Mm-hmm.

EMILY: You want to give the person that they are reincarnated from – their past life – you want them, if you're going to have characters who were present for their past life, to, like, have interesting and varied relationships with him.

SALLY: Yeah.

EMILY: And, uh, so I guess I can see the appeal of having, like, oh, here's an ex-girlfriend or something

SALLY: Well, yeah.

EMILY: But it's, like, first of all, Lanfear isn't done well.

SALLY: No. Yeah, if Lanfear was better portrayed or if it didn't – if it wasn't just specifically the seductress trope in its full rendering.

EMILY: Yeah.

SALLY: Like, if she had something else going for her.

EMILY: She's a bad caricature of a femme fatale.

SALLY: Thank you.

EMILY: It's super annoying.

SALLY: That's the world.

EMILY: Like, it just makes me wish we did more stuff with – I mean, there's Ishamael, but Demandred apparently had, like, a personal relationship with Lews Therin.

SALLY: What if Demandred was Lews Therin's ex-lover?

EMILY: Could you imagine? Rand's like, "I was gay in a past life."

SALLY: That would be such a crisis for him.

EMILY: Dammit!

SALLY: [laughs] That would also be hilarious, because, as we've discussed, by default Demandred is favorite forsaken.

EMILY: God, imagine if Demandred was super gay.

SALLY: [laughs] Or Asmodean could be –

EMILY: [giggles] Asmodean!

SALLY: Asmodean is super gay.

EMILY: Okay, but both. Consider, he, like, dated – he had a one-night stand with Asmodean, because he was just like, "Sex, whatever."

SALLY: Figuring it out, yeah.

EMILY: Yeah, he was figuring it out. He was having his gay awakening.

SALLY: With Asmodean. As we all have.

EMILY: As we all have. And then he got, like, down and serious with Demandred, until he met his real boyfriend Ilyen...o.

SALLY: [laughs loudly] Ilyeno.

EMILY: [laughing] Who he's still haunted by.

SALLY: My Ilyeno! [laughs]. Imagine Moiraine having to tell Rand he was gay in a past life. Like *super* gay.

EMILY: Yeah, 'cause this society isn't super great about homoeroticism, but of course the Age of Legends was. So Moiraine is like, "I need to tell you something."

SALLY: Yeah.

EMILY: "Sit down. You're gay." [laughs]

SALLY: Rand's like, "I'm not."

EMILY: Rand's like, "Truly, I am not."

SALLY: And she's like, "But the voice inside your head is."

EMILY: Can you imagine, though. Rand, like, sees Demandred, which basically doesn't happen in this series. He has very few interactions with Demandred. But, in this, in this, in our rewrite, Lanfear's not there so Demandred's taking the place. Rand sees Demandred and is, like, incredibly attracted to him.

SALLY: Yeah.

EMILY: And is like, "I've never felt this before. What's going on?" [laughs]

SALLY: [laughing] What's this feeling?

EMILY: [singing] What is this feeling? So sudden and new?

SALLY: Exactly. And then Rand just has to struggle with weird gay feelings, like, he's, like, weirdly attracted to Mat sometimes. Like, sees Galad, who is his half-brother so that's a little bit weird.

EMILY: Ooh, not that one.

SALLY: Not that one. I forgot they were half-brothers until I said that. But, like.

EMILY: He's like, "Sometimes, in the right light, I really want to fuck Mat." [laughs] Mat's like, "I'm down."

SALLY: Mat's like, "Okay." And Rand's like, "I don't know how to feel about this! Ah!" And Lews Therin in the background is like [deep voice], "Do it." [laughs]

EMILY: I'm just saying. These books would be so much better if they were gayer.

SALLY: Yeah.

EMILY: And if Larry was there.

SALLY: And if Larry was our main character. [laughs] Larry is the Dragon Reborn [laughs]. Could you imagine a fantasy book, though, where the Chosen One is actually one of the orc or orc adjacent figures, and they all have to reconcile that?

EMILY: It sounds like a Dianna Wynne Jones book and I'm really interested in it.

SALLY: 'Kay well, cash me. That will be the next thing I write.

EMILY: I'm down. [laughs] Goblin figure is –

SALLY: My Goblin Jesus. That's the title of the book.

EMILY: My Goblin Jesus?!

SALLY: Goblin Jesus [laughs].

EMILY: No, it has to be My Goblin Jesus, like *My Hero Academia*.

SALLY: [laughs] My Goblin Jesus.

EMILY: Fuck.

SALLY: That will actually be the anime that we write, when we learn how –

EMILY: That's the title of this episode!

SALLY: [laughs loudly] My Goblin Jesus.

EMILY: AH! I'm furious. Anyway.

SALLY: [laughing] What else even happens?

EMILY: Well, they find out Verin knows their bullshit.

SALLY: As if they're surprised.

EMILY: Yeah.

SALLY: Verin is...

EMILY: They're like, "Verin, now we have to kill you!" And Verin's like, "Consider this, do not."

SALLY: [laughing] "Consider, I basically raised the both of you."

EMILY: [laughs] "Yeah, consider this. You wept on me. I know how gay you are."

SALLY: [laughs, snorts]

EMILY: Anyway, then we get a scene of Perrin checking in on Mat, which is very sweet.

SALLY: Very sweet.

EMILY: He has a funny interaction with Leane where she's like, "Damn, son. You hot." [laughing] And we find out she just said the same thing to Rand. I love Leane. She's so hilarious.

SALLY: I know. Leane is so funny.

EMILY: Leane just hits on any man that moves. She's like, "Sure. I'd be down."

SALLY: [laughs] It's also really funny because Leane says to Rand, she's like, "Gosh, where were you when I was sixteen?" And Rand's like, "What do you think that means?" to Perrin. And you're like –

EMILY: [laughing] "What – she's so weird." And Perrin's like, "Oh my god. I'm stupid about women, and even I know that means she wants to blow you."

SALLY: [laughs]

EMILY: Anyway, yeah, and then she sort of gets in his way and is like, "What the fuck is with those eyes?" And Perrin's like, "Rude, and moves her out of his way."

SALLY: And picks up Leane and moves her, which is a hilarious scene.

EMILY: Yeah. Then we get back to Rand, who, uh, has not left.

SALLY: Like an idiot.

EMILY: Although, um, he doesn't go into – he basically is like, “Yeah, it's 'cause I'm indecisive.” It makes it sound more that it's because he can't commit to a course of action than because he specifically was worried about Egwene and Mat, and didn't want to leave while they're –

SALLY: Convalescing.

EMILY: While Mat's fate was still undecided, you know? Anyway, Perrin's like, “Yeah, I was checking on Mat, but also I don't want to talk to you, you asshole.” And then Rand's like, “Nooo, Perrin. I still love you. It's just that you can't go with me or be my friend anymore.” And Perrin's like, “Okay, bye.”

SALLY: “You asshole. I repeat, you asshole.”

EMILY: Anyway, he's about to leave when Lan's like, “Too late. Amyrlin wants to see you. Here I got to teach you some bullshit.”

SALLY: Yeah. So weird.

EMILY: Which, we'll get into more in the next chapter, because we actually have the Aes Sedai reacting to it. Rand doesn't know what he's doing. I think it's, like, ancient Malkieri bullshit. It's basically Lan claiming Rand. Being like, “This is my apprentice. I've taught him shit.”

SALLY: Lan's like, “This is my boy.” And Moiraine's like, “Excuse you, that's *my* boy.”

EMILY: [laughs]

SALLY: “So.”

EMILY: [laughing] The parents are arguing over custody.

SALLY: Yeah, they're like, “Stop teaching our son ancient Malkieri customs.”

EMILY: [laughs]

SALLY: [laughing] “They're not useful.”

EMILY: “They're not useful! Just teach him how to shake hands.”

SALLY: Like a normal dad.

EMILY: Ugh.

SALLY: Fucking weirdo. Anyway, he, like, ties some complicated knot on his forearm and is, like, it's drama. Gives him a Manethern pin or some shit.

EMILY: Mm-hmm. It's so boring.

SALLY: It's so drama. And, like, then Lan has, like, his infamous – like, the most important rule of being a man above all is to meet everything on your feet.

EMILY: “Whatever comes, face it on your feet.”

SALLY: And I'm like [sighs].

EMILY: There's a sex joke in there somewhere. I just don't know how.

SALLY: Oh! Whatever comes face it on your feet.

EMILY: Don't like that.

SALLY: I'm – I'm piecing it together.

EMILY: No [laughs].

SALLY: All the aspects are there. It basically is a sex joke.

EMILY: Yeah.

SALLY: The most important part of being a *man* is that whatever *comes*, *face* it on your feet.

EMILY: I've decided –

SALLY: Think about it.

EMILY: – if, obviously Lan is coded as, like, ah Native American or some, some form of that. But, if he weren't, I would just want him to be played by Nick Offerman in the exact same way that he plays Ron Swanson.

SALLY: I would shriek.

EMILY: Because I think that's the only way to really do it.

SALLY: Yeah.

EMILY: That stoicism. That strength lying beneath the surface. Can you imagine?

SALLY: I would love that. He looked exactly like Ron Swanson, too. Mustache and all.

EMILY: Yeah. Nick Offerman. Exactly.

SALLY: Yeah.

EMILY: He's just there.

SALLY: He dressed like Ron Swanson.

EMILY: Shepherder.

SALLY: [flatly] Hey, shepherder.

EMILY: But anyway, those are the chapters. Do we have anything else to say about them, really?

SALLY: Um, not really. We're getting – we find out that the Horn got stolen. The Horn of Valere.

EMILY: Oh yeah. The Horn and the dagger are missing, so that's gonna – it's our inciting incident.

SALLY: Yeah.

EMILY: Which is really interesting, because only the first two books, and maybe sort of the third book, have inciting incidents that apply to the entire cast of characters.

SALLY: Yeah.

EMILY: By Book 4, and a little bit in Book 3, everyone's so broken up that they have either their own inciting incidents or they, period, just don't have inciting incidents. Because by then we're in such a long form storytelling that it's not required.

SALLY: Mm-hmm.

EMILY: So, it's just interesting that this book follows the, you know, very strict fantasy format.

SALLY: Yeah.

EMILY: Storytelling format, whereas the rest of them, uh, pretty much don't.

SALLY: Yeah, we've got the inciting incident and then we're about to go on a great hunt for the Horn.

EMILY: Yep, a quest.

SALLY: A quest for – oh, look that's Larry. On the cover.

EMILY: [gasps] Larry!

SALLY: Larry just wants to be with his dad, Loial.

EMILY: Larry's like, "Hello?"

SALLY: "Dad?"

EMILY: "Dad? Have you seen my dad?"

SALLY: "Have you seen my dad?!"

EMILY: [laughs] [in a British accent] I never knew my father [laughs].

SALLY: Don't hang yourself, Jane.

EMILY: Don't hang yourself, Jane. Just think of all the people who hang themselves –

SALLY: Oh my god.

EMILY: – and then in the morning.

SALLY: I'm gonna, like, print this off and when we are finally more established, we're gonna have HER letterhead, and this is gonna be in the corner.

EMILY: Oh my god. [laughing] Oh my god. Have you seen my dad?!

SALLY: Have you seen my dad?! [laughs] Anyway.

EMILY: Okay.

SALLY: Um, housekeeping. We're on the Internet um.

EMILY: [laughing] What? We are?

SALLY: I would – we are. Believe it or not. I would love it, this week, if you guys – if I could give you an assignment – if you would follow us on social media. That would mean a lot. Just 'cause we, that's where we update, and I would just love to know that as many of you as possible are getting updates about when episodes are coming or if we have technical difficulties like we've had over the past couple weeks. Update you about our reading schedule and about our Patreon, and stuff that's going on there. So, it would be super awesome if you could, um, cash us on that social network. @ehr_podcast is basically everything.

EMILY: Yeah, we don't do a lot of spam or promotion or something like that. It's pretty lowkey.

SALLY: No, it's pretty – just letting you know what's going on with the podcast. Yeah.

EMILY: If you want to follow our personal social media accounts, you can definitely do that. Like, don't feel weird about it. I always feel weird about following people.

SALLY: Oh yeah. That's totally fine. Then you can see –

EMILY: We don't care.

SALLY: – the bullshit that goes on in the *other* realms of my life. Not just the bullshit that goes on in the podcast realm of my life. I wonder – let's read our last tweets, on the air.

EMILY: Oh, no.

SALLY: Not retweets. Your last original, composed tweet.

EMILY: [laughs] I don't know what the fuck my last tweet was. I only tweet, like, three times a week.

SALLY: I feel like that's a lot.

EMILY: Really?

SALLY: No.

EMILY: [laughs] Mine has a typo in it. That's annoying.

SALLY: That's okay!

EMILY: Mine is, "I have obtained a tweed jacket so I'm one step closer to realizing my true aesthetic: gender ambiguous punk rock professor." Which is true.

SALLY: Yeah. It's a very good...tweed thing.

EMILY: Yeah, what's your last one?

SALLY: My last one was, "Oh my god leash your dog."

EMILY: Oh, yeah.

SALLY: So.

EMILY: Was that Duke on a walk?

SALLY: Yeah, these fucking old people had this ugly ass little rat looking dog.

EMILY: [laughs]

SALLY: [laughing] They didn't have it on a leash. And I just – my dog is so big, and he's generally really well-behaved, but all I could see was this dog just taking off across the street and then my dog eating him. And then that would not be my fault.

EMILY: [laughing]

SALLY: That would be your fault, because your rat dog was not on leash. Anyway.

EMILY: [laughing] Is that everything? Should we sign us off.

SALLY: Oh sure. Um, Emily bought a new car this week and I went with her to look at it, and I broke it.

EMILY: [laughs]

SALLY: [laughs] So, don't take me to do things.

EMILY: No, she didn't.

SALLY: I definitely did. I broke the fuse panel.

EMILY: It's still just sitting in the little...

SALLY: Oh, Jesus.

EMILY: Uh, cupholder. Because I can't be bothered to try and fix it.

SALLY: I broke Emily's car.

EMILY: It is. Okay. I forgive you.

SALLY: Eh, I don't forgive myself.

EMILY: [laughs]