



EHR Episode 72 -- “Bee Hugs”

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Generously Transcribed by Erica Dix

SALLY: Everybody Hates Rand is a Wheel of Time podcast that will contain spoilers for all 14 books, so if you are anti-spoiler, pause this, read all 14 books, and come back. We will 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 plays)

EMILY: What are you googling exactly does long boy mean you have a big penis?

SALLY: I was going to google long boy and see what happens

EMILY: I don't, well, I think that is even worse.

SALLY: Long boys are chewy candy sticks.

EMILY: Ahh your cloth! Chewy candy sticks.

SALLY: Long Boys Urban Dictionary... ugh.

EMILY: Great... Urban Dictionary is as we know the academic source everyone has been waiting for.

SALLY: Oof. A tall thin male apparently, their example is that Waluigi is a long boy. [laughter]

EMILY: I thought an example would be slenderman.

SALLY: No. There is like a whole nasty definition about sex at the top that does not even reference long boy. Long boy is a very long blowjob usually lasting a couple of hours, an extremely tall and skinny male...

EMILY: I've...What the fuck was that noise? I have never heard this before so... what the fuck is that noise? There's something happening in our apartment complex.

SALLY: The male organ of copulation [laughter]

EMILY: What a horrifying way to say dick. What. [laughter] No this is a sin against god I am sorry. This is a sin against me personally cuz I had to hear you say those words with your human mouth and I had to hear you with my human ears. Nope I do not want to hear from you anymore. [Laughter]

SALLY: But it was so funny... The male organ-

EMILY: NO! I'll kill you. I will kill you for saying that. I'm blacklisting that phrase starting now. If you ever say it again I'll just say moist at you.

SALLY: See I don't feel like I hate moist as much as you.

EMILY: Panties.

SALLY: I do hate the word panties...I absolutely loathe...

EMILY: Most people hate the word moist.

SALLY: I absolutely loathe the word panties.

EMILY: So I will say...

SALLY: Okay! I will respect your wishes....

EMILY: [arghhh] Welcome to this... I know we are usually not safe for work but this is a particularly deeply and disturbingly not safe for work episode.

SALLY: I like, my stomach hurts. I've been laughing too hard. For like a whole 5 minutes. That was so funny.

EMILY: Finally, a funny cold open. That's our first one in 72 episodes. [laughter]

SALLY: I don't know if they will find it funny, I found it funny.

EMILY: I think that people will find it funny as long as you find it funny.

SALLY: I know, my laugh is so much.

EMILY: Your laugh is contagious. That's the point. Oh my dad's having a surprise half birthday party on Sunday if you want to come. [laughter] Okay that made it sound like my dad is hosting his own surprise half birthday party.

SALLY: I mean, he would.

EMILY: Yeah. Totally that's big Chris energy he would definitely do that, but no, we are actually surprising him because every fucking June 23rd he is he gets home from whatever he has been doing and text the group chat like, I see none of you wished me a happy half birthday... So I'm disinheriting you all in mediately, and we are all like...

SALLY: Oh my god I am going to at 12:01 on June 23rd hit that send- I disinheriting don't even have your dad's phone number, I will just steal your phone...

EMILY: Oh my god that would be even funnier if you just sent it from your phone number, no context. It would be like a horror movie - it would - be he would be delighted.

SALLY: Happy half birthday!

EMILY: Happy half birthday, Chris. My dad is the biggest drama queen of all time.

SALLY: I mean that is true. You see that and you think there is no way that that man is dramatic but then...

EMILY: Yesterday he was smoking some meat...

SALLY: Casually

EMILY: As he does,

SALLY: A joint?

EMILY: No, what the fuck, he was using his meat smoker to smoke meat, chicken particularly, and so it started raining a little bit and so he disappeared and I was just chopping cucumbers, minding my own business, and then he comes back wearing, this is not a joke, he's got his big raincoat on, a whole apron, you know not like a waist apron, a whole apron, but like, it's my mom's apron so it's got like these, you know, you know in the curls font, it says something that some lady gave to my mom, and his atrociously ugly yellow baseball cap, like mustard yellow baseball cap, and his reading glasses and it was just...

SALLY: Do you have a photo?

EMILY: I don't, he was moving too fast, he was like a cryptid, yeah he was a blur

SALLY: Suburban cryptid.

EMILY: Getting the meat thermometers in. Okay I feel like we've, you know, checkmarked all our typical jokes, we talked about my dad, meat thermometers, troubling euphemisms for the word dick. Actually is it even a euphemism if it is just the most explicit form of the word? Yeah what is that. Anyway this is Everybody Hates Rand your friendly neighborhood Wheel of Time podcast. I'm Emily Juchau.

SALLY: And I'm Sally Goodger.

EMILY: And here we are to talk about possibly the sexiest thing Mat Cauthon has ever done.

SALLY: Ugh I know.

EMILY: That's a very sexy scene I don't know how to...

SALLY: Yeah it was really working for me . I was reading it and I was like, damn.

EMILY: It's because he is so tired also.

SALLY: Yeah he's just like ready to eat the rich.

EMILY: He's just tired and hungry and angry at people people he's like I am going I'm going to murder this dude and it's just so cool. I love Mat.

SALLY: Everything Mat does is really sexy though.

EMILY: I know, but that is like a particularly - that might be one of our top 5 sexy Mat moments.

SALLY: Oooh, that's a fun list for us to create.

EMILY: Like 6 of the... 4 of the 5 happen in this book.

SALLY: Like 6 of the 5 happen in these last couple chapters.

EMILY: There's blowing up the stone of Tear.

SALLY: Which is obviously number one, I'm sorry,

EMILY: Peak sexy. Beating Gawyn and Galad might be number 2 peak sexy.

SALLY: Yeah, that's a really good one.

EMILY: Now I'm thinking about all the other scenes in all the other books though. Nothing from book one or two is particularly sexy. Matt has no sex appeal in those books.

SALLY: He's a wastey boy.

EMILY; Yeah he's full Gollum.

SALLY: I do think that when he like, makes his whole army kneel to Egwene, that's a pretty sexy moment

EMILY: That's a very sexy moment.

SALLY: When he's on his knees...

EMILY: Even sexier possibly, than blowing up the Stone of Tear, for me, yeah, Sally just made the motion because I talk about this all the time because it really does it for me...

SALLY: Yes, IT'S very hot.

EMILY: When he snatches the golem's knife out of the air when it's thrown at him, that is like, YES. what the fuck!

SALLY: It's getting me a little hot thinking about it. Especially because in our playlist, 'What Kind of Man' by Florence and the Machine is playing while he just, like, whips knife out of the air. Also in book 5 I think when he's with the maidens and he just closes his eyes and like, throws a knife at something. And he's just like totally blasted.

EMILY: Oh yeah at the beginning of book 5 when he's just fucking wasted, and is just dancing, capering around the rim of a fountain. He is so wild.

SALLY: The knife catching is hot.

EMILY; It's also pretty sexy when he's running out of Rhuidean with Rand, like immediately after being hanged and is like real sweaty as he is, and is just like limping along being hot at his peak Odin moment. there's also some very sexy moments in the tower of Ghenjei, wait till you get there, those are like, oh, okay.

SALLY: Why is Mat so hot?

EMILY: I don't know. How did Robert Jordan tap into my specific.. Or maybe Robert Jordan in this series has molded my sexual desires a little bit.

SALLY: I mean it's like the chicken and the egg, you know?

EMILY: I was 13 when I read these books.

SALLY: Okay but Mat comes out just this, like, very weird looking boy with, I imagine very beautiful hands.

EMILY: We've already told you about how weird looking boys are obviously better than hot boys.

SALLY: Hot boys. Weird looking boys are the hottest boys actually. It's just science.

EMILY: Exactly. It's just, it's why everyone's into David Tennant. David Tennant is not a traditionally good looking man, but he is just weird looking enough.

SALLY: That you're like, alright.

EMILY: That you're like alright. He's also very, I've been watching Broadchurch recently and he's very hot in that. He's just like this tall thin detective.

SALLY: Listen, we also all know that height equals horniness.

EMILY: He's not even that tall, I looked it up he's like 5'11", he just looks extremely tall.

SALLY: He's not as tall as Gaul.

EMILY: He looks extremely tall in broadchurch. It's like my dad, my dad is extremely skinny so he looks taller than he is. It's the same with David Tennant. Also just...

SALLY: Weird looking...

Emily: We can't keep talking about this.

SALLY: Let's just talk about men that we find attractive. Mat. David Tennant.

EMILY: Are we just talking about fictional characters? Because I specifically find the detective in Broadchurch sexy.

SALLY: Let's see...

EMILY: Oh, Diego in the Umbrella Academy, I'm big horny for him.

SALLY: He's really hot. Yeah that is a conventionally attractive man that I am like yeah I get it.

EMILY: He's also got little scars on his face and it's like, I'm into that.

SALLY: Scars are a whole other level of sexy we just can't get into. Ugh, where was this energy in Episode 69? Like why are we so horny today?

EMILY: Yeah this is like a delayed, you know...

SALLY: Gratification, wink wink. Um, I want to say Ronan Lynch but he's like 17 in those books and that makes me a little uncomfy.

EMILY: I can't really be sexually attracted to any canonical teens.

SALLY: All the boys in *Finnikin of the Rock* can get it for me.

EMILY: Yeah I was pretty down with Finnikin in that first.

SALLY: Not in that first book . I like book two Finnikin and when he opened up a little bit . He's not so like 'male angst'.

EMILY: Sally and have a fundamental difference in our opinions of book 1 Finnikin, that he annoys Sally a little bit.

SALLY: He annoys me quite a bit.

EMILY: Okay he annoys Sally a lot and I'm just kind of like, yeah.

SALLY: I just, I get it, his arc is important in that book, but it fundamentally...

EMILY: No like academically I agree with you but as like, a weird person who is attracted to him I am like...

SALLY: No he objectively is just like a hot tall ginger boy with a sword who is like, I love books and my dad. I'm like, I love you!

EMILY: Ughhh. Who else am I horny for?

SALLY: That's a good question. Too many books are about teens.

EMILY: Too many of our books are about teens anyway.

SALLY: I know, very upsetting.

EMILY: We should probably talk about the chapters or something.

SALLY: Ugh okay, here is what happens. Egwene and Nynaeve are fighting, there's a bunch of mud, and Mat does a murder.

EMILY: That about covers it, that leaves us the next 35 minutes to just chat. What's going on with your life?

SALLY: I'm very sleepy.

EMILY: You're still wearing your name tag which...

SALLY: Oh.[laughter]

EMILY: That does sort of point at a....

SALLY: Uh-oh spaghetti, I guess I will just leave it on in case you forget.

EMILY: If I forget what your name is. Who is she? Where am I?

SALLY: I have a co-worker whose name is "Geffen" which is not a normal name.

EMILY: We've talked about "Geffen" Pretty often on this podcast. We all love Geffen.

SALLY: Oh that's right! My obsession. I love this boy. He tells me this regularly he says "I guess so stressed out when people know my name. And I always forget I'm wearing my name tag."

EMILY: That happens to me too. Legitimately. Also people keep, um, one time I was in the back clocking out while my co-workers was clocking in, and this old lady who completely fell in love with me this last week because she was there for like 5 days, she ended up giving me like a \$20 tip because she's just, I don't know really into my customer service or something. But while I was in the back she was like, "is Emily here?" How does she know my name? And then I was like oh yeah I have a fucking name tag.

SALLY: I have a name tag and people continually don't look at it. Like I said hi to a board member who is there pretty frequently and who I have introduced myself to no fewer than five times. He was like "who are you?" and I was like cool. Fuck you.

EMILY: He can perish.

SALLY: Yeah he's a banker so like what did we expect.

EMILY: Oh yeah oh yeah, all he sees are dollar signs instead of people. Just like...

SALLY: How much can I sell this woman for?

EMILY: It's a little like Mat actually.

SALLY: How much can I sell this woman for?

EMILY: Mat like I picture mat going through like houses and it's kind of like some of those hgtv shows were you know they're showing you some of the home space and showing you like the price of the item pops up.

SALLY: Mat would be so fun in Trading Spaces.

EMILY: Mat would be hilarious in Trading- okay who would he be trading spaces with? Perrin and Faile?

SALLY: Yes.

EMILY: I guess.

SALLY: Okay but then it has to be the fantasy where Mat has a male partner. Mat and Galad and Perrin and Faile trade spaces.

EMILY: [screams] can you imagine? That actually works because Galad and Perrin actually have like a semi relationship, like they are friends by the end of the series.

SALLY: Yeah. And they are like, this is my angry partner.

EMILY: Gallad would be like the sanctimonious, preppy, "I am going to die if they do anything weird to my house." And I would be like, I hope they wallpaper it with clowns just to piss off Gallad. That would be fucking hilarious.

SALLY: [screams] But I feel like Perrin would do such a good job because he is a good builder boy and Mat would just like, put things together with glue.

EMILY: Oh my god can you imagine they have some like dumb, you know, hunter theme because it's Perrin, and Mat is just like gluing antlers to the wall.

[laughter]

SALLY: So whenever you walk past them they just fall off.

EMILY: And the designers are like, "what are you doing," and he is like "Perrin will love this."

SALLY: Perrin will love this. And then cut to 20 minutes later, Perrin loves this.

EMILY: Perrin's like [gasp] dead animals!

SALLY: Okay, okay.

EMILY: I know we really have to talk about the chapter.

SALLY: We are getting into it. The scene opens midday to evening, we are on a boat, Egwene is vomiting.

EMILY: I don't think she's actually vomiting but she's trying not to. She doesn't immediately tell us how much she's been vomiting, which is what I love to read at the beginning of a chapter. Just a little bit of an update about how recently someone has vomited. Just start every chapter as far as I'm concerned.

SALLY: [laughter] Hello, Mat Cauthon here, it's been 6 days since I vomited.

EMILY: Everyone in the dumb series vomits except maybe, like, Perrin. Perrin never throws up for some reason.

SALLY: Too straight to throw up.

[laughter]

EMILY: Um, fuck me. Yeah, Egwene's all like, me and Nynaeve have both been very seasick, we are both miserable, Nynaeve is down below deck ralphing, and Elayne is with her because Elayne is weirdly maternal, at least in these, Elayne is hard to dislike in these two chapters because she is somehow the least annoying of the three women currently which is shocking. To say the least.

SALLY: Shocked and appalled honestly.

EMILY: Yeah, but anyway they disembark as they're pulling into Tear, Egwene gives the whole- this is our first time coming to Tear with a point of view character, we have to describe it in detail and it's just a flat city. Some of it is inside the walls and some of it is outside the walls and outside the walls is just muddy. And gross. And everyone is walking around in, like, platform shoes because- it's actually pretty interesting, like tying the clogs. I know we talked about how maybe Tear is like Spain or Italy or something like that but it does give a very like Southeast Asian vibes in this very like Singapore-ish. Especially in terms of what people are wearing like

these baggy pants that are tapered at the ankles, and some people are wearing like vests or coats over bare-chested, and the conical hats, woven hats. It's a very cool aesthetic.

SALLY: It is a very cool aesthetic, and can I add one addendum to the aesthetic, that I want the platforms to be as high as Spice Girl platforms.

EMILY: That would be cool. How high are Spice Girl platforms?

SALLY: Baby girl you are about to have your life changed.

EMILY: Oh, okay. I don't know anything about the spice girls obviously.

SALLY: I'm sorry we have to Google so many things during this podcast.

EMILY: That's fine, Google things with Sally, our podcast within a podcast.

SALLY: Rude. Fucking rude as shit. I hope you perish.

EMILY: Oh, okay.

SALLY: I don't know if you can really see it in this one. Here this is the ad for their shoes.

EMILY: Whoa that is pretty, um.

SALLY: They're not as high as I remember them being but they are still pretty gnarly. My older sister had a pair of them. They were funny.

EMILY: Woof.

SALLY: Okay we're back, that apparently wasn't a very funny bit, I apologize.

EMILY: No, my mind is blown just thinking about this. How do you walk in those, you know?

SALLY: You don't. Like all shoes designed for women, it's meant to limit mobility.

EMILY: That's true. You just have like a big fucking weight on the bottom of your feet.

SALLY: Have you seen the Alexander McQueen, the shoes that Lady Gaga always wears? The like crab claws, yeah.

EMILY: Oh yeah yeah yeah, I think we saw those in the Alexander McQueen exhibit.

SALLY: Yeah in Savage Beauty, that's right. Those things are crazy. I feel like your foot just has to be like...

EMILY: Yeah and I was like [sound] hate that. No offense Alexander, I like the aesthetic but...

SALLY: Like you are going to put a human woman in those?

EMILY: Like Alexander, no. That's bad Alexander. Sprays him with water. No. Um, anyway, they get off the boat. Oh, the other main landmark of Tear is the Stone of Tear, which is describes to us as, you know, this stone building that is so big it's almost a mountain that is, we are told, made with the Power, so this would have been a long time ago, because Aes Sedai now are not... I don't know if they are illegal basically in Tear, but they talk about the girls are no longer masquerading as Aes Sedai, they've got their ring tucked away, they are just trying to blend in because like, they say if they would say that they were Aes Sedai then they would be watched the entire time, so it's not like being arrested, you are just under surveillance. Which is also bad. Especially because they are trying to be, you know, sneaky.

SALLY: Incognito.

EMILY: But they are like here we are, Egwene's just like, "let's just find an inn," and is like, "I don't know what we should do." And Elayne's like, "we should hire a thief-taker like Hurin." Someone who, in Tear, you know like in Shienar, Hurin was basically a cop like more or less, he gets told to go after people. And in Tear it's the same function but you can also be kind of a private investigator so people can hire you out to, I don't know, solve crimes or whatever. So that's the plan is they're going to get a thief-taker and stay somewhere. And Nynaeve is like, "let's not stay at an inn, let's say somewhere else." And Egwene is like, "well where, bitch?" And Nynaeve is like, "I'll know it when I see it, bitch." And Elayne is like, "why don't you both just calm down."

SALLY: Yeah.

EMILY: What if you both were just not like this right now.

SALLY: I know Nynaeve and Egwene have one of the weirdest angry sister relationships-

EMILY: Yeah I don't fucking know what it is.

SALLY: It's very weird

EMILY: I think it is partly a failing of Robert Jordan trying to write women because I have never really had much of a, like, Egwene and Nynaeve come from having a close relationship, not just like a sisterly relationship but a working relationship, Egwene was basically Nynaeve's apprentice.

SALLY: Yeah.

EMILY: So it's like you don't just , I don't-

SALLY: Just snap at your coworkers on the daily.

EMILY: Yeah it's just like we're all professionals here.

SALLY: And it's like I get it you've been traveling for a long time, but like I don't know.

EMILY: It's just one of those weird things.

SALLY: This happens in books a lot where it's just a trope that like the members of the party won't get along because they've been traveling together for too long, and I feel like it's a fallback to create conflict or to make traveling sequences seem interesting, but you know what's not interesting, watching people fight for pages on end.

EMILY: Yeah that's actually the worst.

SALLY: It's the opposite of interesting.

EMILY: Like, you know what I like between party members is when they are all just like, peaceful and happy like in Lord of the Rings.

SALLY: Yeah, like you remember that scene where Sean Bean tackles the hobbit, or like the hobbits tackles Sean Bean, and they're just like "baaah" and Boromir is like, "my children!"

EMILY: Boromir is like, "my sons!"

SALLY: He's just so fucking delighted.

EMILY: Aragorn's just like, "yep, those are..."

SALLY: That's my boyfriend.

EMILY: "That's my boyfriend, and our sons." Lord of the rings is good and pure.

SALLY: It truly is. Sean Bean is good and pure.

EMILY: Nynaeve eventually leads them to this, what is actually a house, and she's like oh it's the home of the local wisdom. Or whatever they call her here. And I can't even remember what they do call her.

SALLY: Wise woman?

EMILY: Yeah, and she introduces herself as mother Guenna, but then immediately gives pretty, after having a conversation with the girls, gives her real name, so I guess mother Guenna is like a working title? It's very weird. Because that's the name she gives Mat too. Huh. But she lets them in, cause Nynaeve's like, "we need something for a sick stomach," yeah, and then she and Nynaeve start chatting about herbs and healing methods and various you know, "what do you do for a woman in labor," blah blah blah blah blah. And Egwene and Elayne are watching this like a tennis match.

SALLY: Like pong.

EMILY: Yeah, and Egwene's getting more and more bored, and Elayne is probably like, "this is delightful".

SALLY: Like i'm learning so much...

EMILY: I'm learning so much about herbs.

SALLY: For when I have my 9,000 children

EMILY: "And plants," herbs aren't actually super useful for healing. I just want to make that clear.

SALLY: I know, the entire time I was reading, like, we get to the part in the chapter where she was like, "this is how you reset a broken bone by boiling some herbs in water and wrapping it in a warm cloth." And I'm like, Robert, you could have just invented medicine. Like, why aren't there doctors, why are you like, "you know what? I'm going to make you really suspend your disbelief with bone-knitting blue flowers."

EMILY: It's just this very weird commitment to, like the fantasy aesthetic of like, I have to have herbalism be part of this somehow since I want to embroil you in a world in which there is no modern medicine, I'm going to have to give you something primitive, but also will allow me, as author, to write in whatever I want. So I want someone to have a fever but then get well from the fever, so I'm going to be like, oh and then someone gave them this herb. And we can't question you because it's a made-up remedy.

SALLY: And we can't just be like, tylenol!

EMILY: Yeah in reality, what I know of medical history which, having listened to a lot of a medical history podcast, is some, not a lot of herbs have like historically been used in ways that's productive. People have thought, "oh, this herb seems to do something," but generally speaking, it doesn't. Or you know, in one case out of 10 the person got better and so they were like, "oh must have been the..."

SALLY: The herbs.

EMILY: Must have been the herbs or whatever. The only herbs that are actually like good or anything, or like, aloe. Honey actually is very good, it's not an herb but honey has very good medicinal properties.

SALLY: Honey kicks ass.

EMILY: I know.

SALLY: Bees are the best.

EMILY: Bees are just so good.

SALLY: Have you said thank you to the bees lately?

EMILY: Go out there and say thank you to all of the, those little ladies.

SALLY They're so beautiful. All the little guys, usually.

EMILY: I thought all worker bees were ladies.

SALLY: Is that true? I don't know.

EMILY: That's what I read in a book recently.

SALLY: I believe you! I don't know anything about bees, I just love them! I wanna hug all bees! I wanna take a little cloud of bees...

EMILY: I don't know if they want to hug you.

SALLY: I just want a big cloud of bees that's like a yoga ball and I just want to hug it.

EMILY: Bees would react poorly to being hugged...

SALLY: Have you ever hugged a bee? Maybe that's all they want.

EMILY: That'd be pretty alarming.

SALLY: Maybe they're like... HUG ME!

EMILY: Do you think that's what godzilla was thinking as he... [laughter]

SALLY: I just want a hug!

EMILY: Let me get all of you!

SALLY: I don't know how it works but I want one. Do I do this? [laughter] godzilla wants a hug, bees don't understand oh, they think they hug you and their bodies just.. [laughter]

EMILY: Stop... [laughter] Quick everyone, there's a new Youtube tutorial on hugging. It says we don't do it with our butt. What?

SALLY: With our arms?

EMILY: Oh my god, my dad could teach them how to give hugs. My dad has made me learn how to give hugs.

SALLY: What? [laughter]

EMILY: Have I not told you this?

SALLY: No.

EMILY: Through my entire life because I have pretty clear physical boundaries, have been like I'm not too interested in giving hugs. But when I was younger, like, I don't know, 10 or 11, my Dad was like, I know you don't like giving hugs, but you are inevitably going to want to at some point to give people hugs. Or you know you'll be forced into a situation where you have to hug your Aunt or whatever on Thanksgiving. so you might as well know how to give good hugs. Not like my limp, I would dead fish.

SALLY: Yeah you do sort of dead fish.

EMILY Well sorry!

SALLY: No, it's not a bad thing. You don't have to give hugs you don't want to give.

EMILY: Ahh, anyway, my Dad made me learn how to give good hugs. And it was very obnoxious. Happy Father's Day.

SALLY: Remember, you can't choose your Father.

EMILY: Gross.

SALLY: But you can choose your Daddy.

EMILY: Gross. Okay, at one point in this chat Elayne is like, "what would you do for two women who cannot stop arguing?" And this lady is like, "basically I would dunk them in water because they're being shits." And Egwene and Nynaeve are like, "fine, point taken, or not because we're still gonna snipe at each other."

SALLY: I know.

EMILY: This woman is like, um, Nynaeve asks to hire one of her rooms, and he's like, "oh yeah you can totally stay here if you tell me what you're doing here." So Nynaeve cleverly obscures the truth by using vague language to be like, "we are after some people who stole something from us." You know, from our mother or whatever, meaning the Amyrlin Seat. And it's just as silly, so I don't know.

SALLY: Well yeah, especially because it's like, "where are your men? When do they come in?"

EMILY: Yeah, this is men's work. And Nynaeve's like, "anyone who could have gone has been killed." She interprets that to mean that everyone every man they know is dead. Which I don't know. Not too much of a tragedy?

SALLY: No. Probably be an easier world.

EMILY: I mean, think about the men in their life. Gawyn, Lan.

SALLY: Rand.

EMILY: Rand. Can you believe that Nynaeve named her horse after Lan? And Egwene is like, “oh my god, she’s so dumb and horny.” And for once, Egwene, I do agree with you on this. Like, “oh, this creature I’m going to ride? I’ll name it after my husband-to-be.”

SALLY: Wink wink.

EMILY: And it’s like Nynaeve.

SALLY: That’s not very subtle.

EMILY: Could you be any more horny?

SALLY: No.

EMILY: Um, but Mother Guenna goes off to fetch a thief-taker, thief-catcher? I can’t remember. So they are there for a minute and Egwene makes a mean comment about how Nynaeve’s just like Moraine and then Elayne fucking slaps her...

SALLY: I know, which I’m like... ARGHHH. The scenes where Elayne just hits people are the only scenes that I like. Like remember at the end of book 2 when she just like, decks one of the Seanchan in the face?

EMILY: Oh yeah that's good. Yeah.

SALLY: Oh no maybe it’s, I don’t know if it’s Elayne.

EMILY: Elayne gets all excited. [crosstalk]

SALLY: Yeah she’s like, [yells] Okay, so scenes where Elayne is involved in like physical altercations are good scenes. Everything else, bad.

EMILY: Yeah Elayne just, like, slaps her and is like, “you know she's sensitive about that. How dare you?”

SALLY: You've gone too far. I throw my gloves at her.

EMILY: And Egwene is just like, "fine, you're right."

SALLY: And then doesn't apologize because she's being a demon.

EMILY: Right. Then Mother Guenna comes back with none other than our boy Juilin.

SALLY: Going to be around for the next forever. For some reason.

EMILY: God knows for some reason. She's introduced in this scene, and I remember reading it and being like all right, this is a character I can get behind. He's got that private investigator vibe, you know...

SALLY: Plucky...

EMILY: Noir-ish you know, aesthetic to him.

SALLY: Smoking a cigarette.

EMILY: But then he's just around 4 far longer than he needs to be, doing nothing. He never solves a mystery.

SALLY: Listen, I would understand if he was Thom's boyfriend. That's the only thing that makes sense.

EMILY: That's true. That would make sense. They are together basically for the rest of time.

SALLY: Juilin's like, I guess I'll go with Thom.

EMILY: Thom? Is going where? I'll go with him. And everyone's like, okay. interesting. Yep. Hmm.

SALLY: Is he, you know, are they roommates? [giggle]

EMILY: Anyway, Juilin's like, "hello, I am here, I will hunt down women for you, you know, for the low low price of like a few coppers." And Nynaeve's like, "no, here's 13 silver. And you get 13 more silver if you find them and then we'll retrieve our stolen goods." Juilin's like, "you don't have to do that, I can do it." And Nynaeve's like, "I want you to please, for once in your

life, listen to me when I tell you these people are dangerous, like, legit dangerous.” And Juilin’s like, “okay, sounds fake but okay.” He’s like, “I’ll behave as though they are dangerous.” And then it’s like the next chapter, Juilin getting arrested by the black guard or whatever. [laughter] Thanks.

SALLY: Again the Wheel of Time show could be so funny they just committed to it being fucking ridiculous, yeah. If you know, Juilin’s like, “I get it, they’re dangerous,” and then the next scene he’s being like, pushed to the ground by Liandrin. She just, like, snaps her fingers and he goes down.

EMILY: Goes flying through a door or something.

SALLY: Like it could be so funny! But instead I feel like it’s going to be emo as all get-out.

EMILY: Yeah, cowards. So she's like, “fine I get it.” Then the ladies retire for the night. Well, you know, a little later. They retire for the night and Egwene uses the ring to go into Tel’aran’rhiod. She pretty much immediately goes into the heart of the Stone of Tear and it's creepy cause Callandor’s there and then all 13 Black Ajah ladies are also there just staring at it. And then they turn around and look at her and smile. And Egwene’s like [startled sound] and wakes up. And Nynaeve’s like “what was that?” And Egwene’s like “I just had the worst experience of all time.”

SALLY: Yeah.

EMILY: It was a terrible nightmare.

SALLY: That was yuck.

EMILY: That was horrible. “They know we’re here” she says. And Nynaeve says, “aw dunk. Too bad. We had one half a day without them knowing we were here. Maybe.”

SALLY: Yeah.

EMILY: It's just bad. It's a bad situation overall. These three ladies cannot take out 13 ladies. Just like obvious math. I know Nynave’s a nuclear bomb but she doesn't really...

SALLY: She's not really a controlled one.

EMILY: Yeah she hasn't really come into her own yet. She won't do that until she's facing down Moghedien and is like, “oh it turns out I'm a fucking badass.”

SALLY: Yeah.

EMILY: Like your rings.

SALLY: Thank you.

EMILY: Then we cut over to Mat who is over on a ship with Thom playing stones, and Thom is like, you could be good at this if you weren't so AD-fucking-HD, and Mat's like, I don't know what you're talking about.

SALLY: As he's, like, bent over backwards looking at something.

EMILY: Yeah man that's doing the "gace" in a chair as weird as possible [laughter] he's bored, he's like, "when are we gonna get there. Ahhh I'm so tired." The captain comes in and is like, good news, we are docking. And Mat's like, "finally! Get me out of this place!" and they leave the ship, Mat has paid very well to hire, basically, the entire ship, which is ridiculous. And they emerge into Tear in like, the dead of night and it's storming, so just torrential rain coming down on them which is a fun mood setter. And they, Mat's like, "I'm going to find an inn, and I'm going to go out after the girls," and Thom's like "no, or you could stay inside where it is dry, and get some good sleep so you can think with your human brain." And Mat's like, "that sounds fake, and also that dude has probably a day's head start on us so I don't know, you know I'm very worried." Mat is very stressed.

SALLY: Yeah, he's a stressy boy.

EMILY: I know, in this chapter it's pretty endearing. But he is like oh, the girls aren't going to be here and you know the area outside the city because it's so muddy and stinky and they would never be caught dead here. Thom's like, huh, don't be so sure, and little does he know oh, yes of course they are there down the block basically.

SALLY: Like literally I think that they pass it at some point.

EMILY: Yeah. But they go into the cobbled, like paved part of the city past the walls, get to an inn, eat, drop off their stuff and then immediately go back out. Oh my god Mat just initially just carrying his fireworks over his shoulder.

SALLY: Like a little lunatic baby.

EMILY: Thom's like "could you sell those please," and Mat's like, "I would never. These are my children. Like what are you talking about, these are my exploding sons and daughters."

SALLY: I like how he decides, like "fireworks are no good in the rain. I know because I dropped one in a bucket."

EMILY: Yeah and apparently he's just been doing experiments with fireworks on the ship.

SALLY: So like everyone on the ship is like, "we hate this crazy boy."

EMILY: There is a boy in the depth of our ship who has explosives and no regard for human life. Including his own. It's a bad situation all around. But Mat's like, "but I've learned things."

SALLY: I've learned things. One, there are tiny rocks inside of fireworks.

EMILY: Fireworks, if they get wet, no good. they're like Colonel Roy Mustang in FullMetal Alchemist.

SALLY: You know you're useless when it rains.

EMILY: Well you're useless when it rains.

SALLY: Ah, dunk.

EMILY: Ah dunk. And, uh, oh I like his little aside about "I always thought they were just lying to me when they said we couldn't set off fireworks during the rain oh, I thought they just meant because it wasn't a clear night but it wouldn't look as good but now they really don't work." Shocking.

SALLY: He's like "Tam Al'Thor was lying to me."

EMILY: "No, it turns out Tam Al'Thor was telling the truth to me."

SALLY: What?

EMILY: I don't know what to do.

SALLY: Trust a medical?

EMILY: Mat mentions Tam Al'Thor more than he mentions his own dad which is very funny.

SALLY: His own dad!! Even though his own dad is like almost the best dad of all time.

EMILY: Yeah. His dad is a very good dad.

SALLY: Abell is a very good dad.

EMILY: He's also just a delight to be around.

SALLY: He's a horse dad. Just sells horses. What a clever boy. Clever horse dad. Happy Father's day.

EMILY: So Mat goes into a few in systemically they are asking around for both the girls and Comar, our villain dude. and then at one point that is kind of just sliding along sinking and Thom is like, "hey we've walked by like 3 and what are you doing? I think you're dead on your feet." And Mat has this little aside where he's like, "I really am tired, I just saw a dude who I thought was Rand but Rand's 5000 miles from here..."

SALLY: Yeah...

EMILY: And this is going to happen like six times with every character. "Rand can't be here."

SALLY: Is that?

EMILY: Is that Rand? What the fuck.

SALLY: Have you seen my Rand?

EMILY: Have you seen my Rand? [laughter] Mat especially is like, "why is... Rand's not here."

SALLY: Rand is not here.

EMILY: Ya crazy.

SALLY: Mat, gurl, you crazy.

EMILY: You hallucinating, like you did with that dagger.

SALLY: Mat's like, ooh that dagger though. Making me crazy.

EMILY: Mat's like let's just go to one last inn. So they just walk into one, and of course Comar is just sitting there dicing with people and loudly, as soon as they leave the table, being like "who wants another game?" and everyone is gazing at him like we want to fucking murder you.

SALLY: Yeah, but we can't.

EMILY: But we can't, and Mat's like, "okay that seems pretty hostile, for just you don't like a dude in an inn." she and tom go and chat with the innkeeper you know like what's the deal? And the innkeepers like oh well he is clearly, by the cut of his clothes, clearly he is a wealthy dude, which means he's a merchant, and he's over here dicing with people who are definitely less wealthy than he is so it's like he's breaking class barriers downward in a bad way.

SALLY: Yeah.

EMILY: Which, yeah, I mean... It puts you into Tear in a very good way, it builds the world of Tear's very class system especially as Mat and Thom are like, "oh well how is he winning?" and the guy is like, "oh, he's crazy lucky, he always rolls oh, you know, three sixes and two fives or whatever the equivalent is in fantasyland. And Thom's like "oh he's probably using weighted dice, he's cheating," and Mat's like "you should call the police," basically, and the guy's like "oh I can't call the police because, again, he's in an upper class so we just like cannot do that." and Mat's like, " what if I proved that he was cheating?" and the guy's like, " I don't really think that would work." and Thom's like, "Mat, could you please think for more than 10 seconds," and Mat's like, " too late, I'm already over there."

SALLY: Mat's like "absolutely, the fuck not."

EMILY: Me, have a thought? A whole thought?

SALLY: This is after Thom does his stupid trick with the dice.

EMILY: Yeah Thom shows us how you can use weighted dice and do like a trick of sleight of hand so that you know the innkeeper is like she can't be using weighted dice because they've been using two sets of dice.

SALLY: They're using the same dice.

EMILY: Oh yeah they're using the same dice. Thom like, shows them that you can have like, weighted dice in your pocket and swap them out, just really quickly if you're quick enough. Mat's like, "okay fine."

SALLY: There's also an interesting, one interesting thing that I noticed in this read through that I don't think I quite caught in my first one is that there is like, really strict rules in Tear about who can carry a sword, which is fascinating.

EMILY: Yeah, like there's a class thing.

SALLY: Yeah, because Juilin, Elayne comments that Juilin doesn't have a sword, and he's like, "the fuck, of course I don't have a sword."

EMILY: Yeah he's like, "I'm not a lord and I'm not in the army so I don't have a sword, I just make do." Juilin's going around with a sword-breaker, which I have never even been quite sure what that means. Just a sec. Emily Googles things.

SALLY: Emily Googles things. I love that and hopefully it will go better than the last Sally Googles things.

EMILY: Swordbreaker. Oh, that is not what I thought it was. Uh, Wikipedia calls it a parrying dagger. Oh, it's not like a full sword, it is like an actual blade that's just notched.

SALLY: Oh, that's crazy.

EMILY: So basically if you end up in a fight with a dude with a sword, that would be very good or like, you would just catch it in one of the notches and twist the sword out of their grip. Like, it's actually a very clever weapon for disarming people. I just for some reason have always been imagining something wooden, I don't know why.

SALLY: Me too!

EMILY: But then Juilin's also got a quarterstaff so like that's kind of his offensive thing, cause he uses his quarterstaff when he breaks into the Stone of Tear with Mat. But fun, never knew what a swordbreaker was but now I do. A parrying dagger. That's clever, I want someone to have that. Like in dungeons & dragons or something, I don't know. I just think that's a cool weapon.

SALLY: I'll get you a swordbreaker.

EMILY: i would love to have one for all of the sword fights I get in.

SALLY: She does have a sword in her closet.

EMILY: Its... We can't talk about this. So there is a clear, like the class difference is somewhat denoted by who is not allowed to have a sword.

SALLY: Which I think is interesting because it's a very obvious metaphor like, when you have power you have the ability to do violence.

EMILY: Have a sword.

SALLY: It's just interesting. And I bet swords were expensive too, so there's like an economic thing to that as well.

EMILY: Yeah. But also Tear is just one of the most police states that we visit, like there's the whole thing about how Aes Sedai not being quite welcome there, there's just so much more of the vibe of things are strict and class differences are well-defined and you'll, you know there's always a threat of violence if you step out of line. Etc etc. It makes Tear very, I don't know, sketchy, weird.

SALLY: Yeah. It's like a frightening place to be.

EMILY: Yeah. Guess they've all got their vibes. Cairhien, Cairhien's got the opticon,

SALLY: Panopticon,

EMILY: Panopticon, excuse me, the panopticon vibes, the surveillance state, and this place is the police brutality state.

SALLY: The state of police brutality.

EMILY: Which kind of makes sense because they have a fucking massive fortress where they house all the police, and the nobility like right there. There's no possibility of revolution from the lower folks because this is an untakeable fortress. Or so you think.

SALLY: Anyway, Mat Cauthon shows up with a bag of fireworks.

EMILY: Mat sit down across from Comar and Comar immediately is like, "oh, you're just a farmer, cause judging on clothes the fact that Mat is using a quarterstaff oh, and it's just interesting cause Mat is always wearing not great clothes [crosstalk] Or he does start wearing good clothes and then he just sleeps in them until they're filthy

SALLY: [laughter] until they're disgusting.

EMILY: Gross.

SALLY: Because he's an idiot.

EMILY: Such a little weasel. I don't know. But Comar rolls, clearly using the weighted dice, and Mat just snatches them up before Comar can take them back, thinking kind of thinking "if I throw the same toss, then we'll have to keep going to, you know, to decide a winner, and if it just keeps being the same thing then that'll prove its weighted dice." So Mat rolls the dice and he says everything shifts. He actually talks about how it feels like there are threads moving from the dice to other parts of the room. And then the dice land on like five sixes or the equivalent. And Mat just says "you lose." And it's so sexy.

SALLY: Yeah. You lose.

EMILY: And Comar's like "what the fuckening?" And Mat's like "where are the girls, Comar?" and Comar's like "how do you fucking know my name?" and Mat's like, "fuck you, tell me where they are." Or Comar like, starts to answer, he's like, "I don't, I haven't even found them yet. Wait, who the fuck are you?"

SALLY: Yeah. [laughter]

EMILY: And Mat's like, "you don't need to know who the fuck I am." Comar also let slip that there are other people after them. He, like, gets up to draw his sword and Mat shoves the table at him and then Comar shove the table right back.

SALLY: Because he's bigger than Mat.

EMILY: Huge. But Mat manages to get his quarterstaff and then Comar kind of knocks him over. It's a very fun sequence and he's been trying to stab Mat and Mat just like gets his feet up under him and flips him over his head.

SALLY: Yeah.

EMILY: Onto table where he breaks back on the edge of the table what's again is like, ick, horrifying. But it is also just like, luck. Mat has luck.

SALLY: Luck on his side. Luck be a lady.

EMILY: Luck be a lady.

SALLY: This would be, again, going back to the show, one of the funniest fight scene to watch. Like it would just be fun.

EMILY: But it's just so sudden and so violent. It's very cool.

SALLY: Extremely violent.

EMILY: Yeah it's, like, disturbing but, I don't know.

SALLY: And then Comar is bent at some nasty angle over the table and is like ahhh.

EMILY: Mat comes down and talks to him, and Mat's like, "there's other ladies, you'll never find them before the girls get caught," and Mat's like, "well fuck you." And the innkeeper's like, "you guys have to get out because the police are going to come and I'll tell them it was someone else, I'll tell them it was a tall man with red hair and gray eyes, I've seen that dude in my dreams." And then Mat rather than being like, "why is everyone fucking horny for Rand?"

SALLY: Even this innkeeper wants to bang Rand.

EMILY: He's just in everyone's goddamn sex dreams or whatever. But then he and Thom flee, and Mat says, it's actually very tender moment, they're walking away and Mat's like, "I realize that it's all like my luck charm it's random, like we immediately found Comar in this inn as soon as I stopped trying basically so that's the system I'll use to..."

SALLY: Find the ladies.

EMILY: I'll explain my own luck to find the girls. And Thom is like, "okay but we have to go home," and like, pulls Mat's hood on over his face, like, "you're getting wet." And Mat's like, "thank you, my dad."

SALLY: Thanks dad.

EMILY: Thanks dad.

SALLY: I know at the end of this I'm just like, Matt just go to sleep.

EMILY: I know I'm just like, in Thom's head for a moment with my like my like, lanky boy.

SALLY: Who just did a violent murder.

EMILY: Who just did a violent murder, and now is just like clearly in shock, but also soaking wet and like muttering about luck, random chance and Thom's just like...

SALLY: Okay, this is my... I have to care for this.
This is my tall boy.

EMILY: I have to keep him from getting hypothermia. Although Thom is now the one who gets pneumonia or whatever.

SALLY: I know....

EMILY: Mat kind of narrates like, they do this for the next three days and nights, just go into inns at random and kind of ask around and Thom is getting slowly sticker and Mat is not sleeping, and not really eating, except when he remembers. His dreams are starting to get creepy, like everyone else's in Tear's, and that's how we end.

SALLY: [singsong] dun dun, dun dun.

EMILY: It's just such a good sequence lead-up to, and now we're in Tear. What the...

SALLY: I know. I do love this sequence where all of our people are coming to Tear...

EMILY: And just sort of scooting around each other...

SALLY: That can't be Rand.

EMILY: That can't be Rand. Is that Mat? Uh, do we have any housekeeping?

SALLY: Um, no, just, um, because you guys are crazy, apparently over on our patreon we are going to be reading and discussing *Till We Have Faces* by C. S. Lewis. Which I'm very excited to read, I'm just shocked that that's what you guys voted for. [laughing]

EMILY: Yeah I'm really interested in the rationale behind that.

SALLY: I'm genuinely excited to read it, it's just like cracking me up on a daily basis that you guys voted for that over, like, the *Foxhole Court*. I don't know, it's just very funny to me.

EMILY: That should come out this Thursday, when this comes out.

SALLY: So thank you to everyone who voted, and everyone who supports us on patreon. It helps the podcast a lot. Thank you.

EMILY: Thank you to Glynn MacKenzie for our theme song, it's a delight, we are so happy. This is my reminder to put it in.

SALLY: I don't really have a sign off, I figured the one about you talking about your Dad teaching you how to hug is like a mid-podcast sign off.

EMILY: Oh okay so then, how do we end the podcast? [crosstalk]

SALLY: I mean, we can, I don't know, that's a lot of pressure okay I can think of something hold on, lots of traumatic things happened to me.

EMILY: Okay. We can talk about when we went to brunch on Sunday, they told us it would be like a 45-minute to an hour wait, which is pretty typical for Salt Lake City brunch places, but there was like this little weird thrift store antique store right next door, so we just went in there to wander, anyways Sally found some good rings and there was a very good couch but I also found a mug in the shape of a clown, and that right there was the most haunted thing I've ever seen.

SALLY: It was very haunted.

EMILY: And it continues to haunt my dreams like Rand Al'Thor haunts the residents of Tear.

SALLY: Apparently.

EMILY: Yeah.

SALLY: The tall ginger ghost.

EMILY: Clowns are the worst.

SALLY: Rand is a clown.

EMILY: Oh that was fun. Ronald McDonald, red hair.

SALLY: Goodbye.

EMILY: Bye.