



Episode 32 - **“Cool It Down,
Couladin”**

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Sally: Cher is so funny in Mamma Mia 2. There's, like, no point to her.

Emily: The more I hear about it, the more I feel like I need to see Mamma Mia 2.

Sally: Mamma Mia 2 is ... really fun. (singing) You can dance ... you can jive...

Emily: Isn't Colin -- doesn't Colin Firth turn out to be gay at the end of Mamma Mia 2?

Sally: (singing) Having the time of ... (normal speaking voice) At the end of Mamma Mia 1.

Emily: Oh, really?

Sally: He's either gay or bisexual. I can't remember. I think --

Emily: Does he get a boyfriend in Mamma Mia 2?

Sally: No, I don't think so.

Emily: God.

Sally: At least, not anything that's on-screen. I think he might -- at the end of Mamma -- I think he might -- I haven't seen Mamma Mia 1 since it came out in theaters, which was, like, 2008 or -

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Emily: Ah.

Sally: Something. So I can't remember. But, um.

Emily: Well, it's on Netflix.

Sally: I know. I would love to watch it. I remember not liking it, but that was before I had -- learned that --

Emily: Had a feminist awakening?

Sally: Well --

Emily: No, you were feminist from day one.

Sally: Well, I dunno. That was before I learned that it was, like, OK to, like, like things that were just, like, poppin'. Fun and feminine. That weren't, like -- that I didn't have to, like, justify.

Emily: Gritty and --

Sally: Well, 'cause I always saw movies with my brothers, and, like, Ian was sweet enough to take me to Mamma Mia, and my mom came too, um, and Ian was like, "That was really terrible," and I was like, "Yeah, I think I agree," because it's not a good movie.

Emily: Yeah, just, like, critically speaking.

Sally: No, it -- it's -- (laugh) They're bad movies. Like, even when you're watching them, you're like, you know this is bad. But.

Emily: Yeah, but it's, like --

Sally: But it's also fun.

Emily: It's -- it's kind of, like, men are allowed to have bad movies.

Sally: Yeah. Exactly.

Emily: And they keep making them. Like, we don't need a sequel to Taken. We don't need three sequels to Taken.

Sally: We didn't need Taken.

Emily: Yet they exist.

Sally: Yeah.

Emily: So. Really, Mamma Mia 2 is a triumph of --

Sally: Yeah.

Emily: Feminine bad movies.

Sally: Yeah. Yeah. Exactly. And that -- they're just so fun. And, like, the movies are bad, but the dance numbers are really well-done.

Emily: Yeah.

Sally: And Christine Baranski is a gift, so. Yeah.

Emily: OK, anyway, we need to talk about books or something.

Sally: Yeah, we don't need to keep talking about Mamma Mia. Anyway, I just really liked it, and it was, like, the end-of-summer boost I needed to help combat my end-of-summer depression. So.

Emily: Yeah.

Sally: Thank you to ABBA and to Meryl Streep and to Cher for the gifts you've given the world. I love you all, and I think you're doing the Lord's work.

Emily: (laugh)

Sally: And Colin Firth.

Emily: What are you reading right now?

Sally: Um, I just finished The Hate U Give.

Emily: Oh, you did?

Sally: Yeah. I finished it yesterday. It was phenomenal. Um.

Emily: Yeah, that book deserves all its, uh, acclaim.

Sally: Yeah.

Emily: Everyone's given.

Sally: It's been given. I'm excited to see the movie adaptation. I hope they do good by it. I'm sure they will.

Emily: Yeah, it looked -- from the trailer I've seen --

Sally: Yeah, it looks really good.

Emily: It looks really good.

Sally: But it was really good. And I was astounded. Um, and the next thing on my list is the Book of Phoenix by Nnedi Okorafor, so.

Emily: Oooh.

Sally: Yeah. I was supposed to read that yesterday, but. C'est la vie. Anyway, they -- the Hate U Give was so good.

Emily: Those are two great books.

Sally: Also, this just goes to show how white I am, but for so long, I would be like, why is it the Hate U Give? Like, just the U? And then, of course, in the first page, the first couple of pages, for all white people, such as myself, she explains --

Emily: Yeah.

Sally: That it's from a Tupac song, and I'm like, oh, OK, I'm so white.

Emily: No, I totally was like, what is this supposed to mean? Is it, like, a -- a young adult texting slang thing?

Sally: Yeah.

Emily: Is there texting? Is this an epistolary thing --

Sally: Yeah.

Emily: For teens? But then I was like, oh, it's Tupac? I'm so stupid.

Sally: Yeah, I was like, I'm so white.

Emily: I'm a dumb white bitch. (laugh)

Sally: I'm a dumb white asshole. (laugh) Ah. But.

Emily: I haven't been reading anything different.

Sally: Yeah, we're recording only a few days after we recorded the last episode because somebody is going out of town.

Emily: I -- they can't see you.

Sally: I did it anyway.

Emily: (laugh) She covered her mouth --

Sally: I covered my mouth and pointed at her with my thumb.

Emily: I'm going to, uh, visit some extended family in Seattle, so. If you're from Seattle, uh, blow a kiss to the stars, I guess, and I'll get it.

Sally: Awww. That's really tender.

Emily: But I will definitely get a lot of reading done there because I have nothing else to do, so. Hopefully I'll finish the Count of Monte Cristo, and after that, I'm probably gonna read Cloud Atlas.

Sally: Do whatever you want, but if you have something in between those two books that is a little less Literary, capital L --

Emily: Oh, yeah?

Sally: Might be a good palate cleanser.

Emily: Maybe I'll read the Bone Witch next.

Sally: Yeah. Well.

Emily: Is that a little less literary?

Sally: (laugh) It is much less literary. Um, not that Cloud Atlas -- like, there's a -- Cloud Atlas, I don't think, is particularly dense, but, like, the first point of view is?

Emily: Yeah.

Sally: And it's -- it was a little bit -- draining.

Emily: Well, I think both are books, not just that are thick, but that require a lot of --

Sally: Yeah.

Emily: Intellectual attention.

Sally: Yeah. Exactly.

Emily: Like, Count of Monte Cristo because it's a book written in the 1800s and the language sort of forces you to pay attention.

Sally: Yeah.

Emily: Cloud Atlas because it's intellectual™.

Sally: It's doing a lot.

Emily: Sure.

Sally: (laugh) I think it does it fairly well. I love Cloud Atlas. Um.

Emily: Well, I read a lot of Count of Monte Cristo yesterday in church.

Sally: (snort)

Emily: Soo ... free on your Kindle. (laugh)

Sally: Yay!

Emily: If you want it. I read things on my phone when I'm bored. And I'll probably read some more tomorrow. I'm loving it. It's a delightful book.

Sally: Yeah, the Count of Monte Cristo is fun.

Emily: Yeah.

Sally: Alexandre Dumas living his crazy --

Emily: Yeah. Drama.

Sally: Fantasy drama life. What a weirdo. What a loon.

Emily: Pirates!

Sally: Anyway. Pirates! Intrigue! I think they go to Carnival, if I remember correctly.

Emily: Oooh.

Sally: Yeah.

Emily: Yeah.

Sally: Prison breaks. Fake identities. Aliases.

Emily: Oooh.

Sally: Cons.

Emily: Ooh.

Sally: Theft.

Emily: Ooh.

Sally: It's everything you love. (laugh)

Emily: And everything we don't get in the Wheel of Time -- just kidding. Actually, we do get a lot of that in Wheel of Time.

Sally: Yeah. Exactly. What was I describing? The Count of Monte Cristo or Wheel of Time?

Emily: Rand Al'Thor?

Sally: Or --

Emily: Well -- Edmond Dantes?

Sally: Edmond Dantes ... imagine Mat going to Carnaval.

Emily: That'd be so fun. He'd love it. He kind of does have a lot of Carnaval scenes in Ebou Dar, which has a very New Orleans vibe.

Sally: Oh, that's fun.

(clip from "Tubthumping" by Chumbawamba plays)

Emily: Anyway. Umm. This is Everybody Hates Rand, your friendly Wheel of Time podcast. I skipped "neighborhood."

Sally: You missed "neighborhood." That's OK.

Emily: Friendly Wheel of Time podcast?

Sally: We are your friendly Wheel of Time podcast.

Emily: It probably isn't accurate to say neighborhood, 'cause for some of the people listening, they're on, y'know, other continents, so.

Sally: But we -- we're creating a digital neighborhood in which everybody is welcome.

Emily: God, that was deep.

Sally: I know.

Emily: (laugh)

Sally: (laugh)

Emily: OK, but can you imagine: Spider-man -- Tony Stark's like, "You need to stay in the neighborhood." Peter Parker's like, "I'm creating a digital neighborhood."

Sally: "I'm creating a *digital* neighborhood."

Emily: "Tony Stark, everyone's online nowadays. The whole world is my neighborhood."

Sally: Exactly.

Emily: "I'm on Instagram."

Sally: (singing) Won't you be my neighbor?

Emily: Tony Stark's like, "Can't argue with that."

Sally: Yeah, and Peter's like --

Emily: "Flawless logic."

Sally: Millennial.

Emily: "From a 15-year-old."

Sally: (laugh)

Emily: (laugh) Anyway, I'm Emily Juchau.

Sally: I'm Sally Goodger.

Emily: And today we read a single chapter.

Sally: Yeah, really broke the bank.

Emily: Yeah. Wow.

Sally: Um, also, here's your spoiler alert. Just droppin' it in while Emily finds our place in the book. We play pretty fast and loose with the events of all books up until book fourteen, so. Just so you know.

Emily: OK, this chapter is called The Dragon Reborn. It is a monumental chapter in place of the series because it's when Rand finds out --

Sally: Yeah, that he --

Emily: Or is told for the first time not just that he's a man who can channel but that he is the Dragon Reborn. Um, and it's interesting, especially because it also has a big place in this book because this book is all about Rand coming to terms with the fact that -- like, going through his denial --

Sally: Yeah.

Emily: Stage of that process.

Sally: Mm-hmm. Mm-hmm, mm-hmm.

Emily: And book three is going to be all about, uh, the trauma following that realization. And then, sort of, after that, Rand's accepted it and is moving forward.

Sally: Has moved through some stages of realizing you are Jesus.

Emily: Yeah, which is a really big realization to have.

Sally: Yeah, it would be tough.

Emily: Yeah.

Sally: To find out that you are Lews Therin, reincarnated.

Emily: I mean, it's always interesting -- like, obviously the Chosen One trope is so overdone in fantasy that we have things that are making fun of it now.

Sally: Yeah.

Emily: Um, but it's always interesting, at least a little bit, to watch how authors choose to handle the trope because there's always a scene where the hero finds out they're the chosen one --

Sally: Mm-hmm.

Emily: And it's always interesting to see how the plot, or how the author, in making the plot, has hidden that from them.

Sally: Mm-hmm.

Emily: Because, um, I do think of Jesus, who pretty -- from what we read in the scriptures -- who pretty much knew from really early on that he was gonna be -- that he was different.

Sally: Yeah.

Emily: That he was going to be, uh, this political and religious figure. And, um, I dunno, people like the Dalai Lama --

Sally: Yeah.

Emily: Find out from a really early age. In Avatar: The Last Airbender, he finds out when he's 12.

Sally: Yeah.

Emily: Stuff like that.

Sally: Crazy.

Emily: But a lot of people don't find out until they're adults. A lot of people, like they're real people.

Sally: Well.

Emily: Anyway, usually what they do is have the people be orphaned and so separated from their heritage. With Rand, obviously he is separated from his heritage, but, like, there's -- there's a few steps added into this process, that, like, for Rand, denial is not just about -- it's a little deeper than most people, who are just like, "Oh, I don't want to face the bad guy," or "I'm worried about dying --"

Sally: Mm-hmm.

Emily: Rand is worried about those things, but he's also worried about going crazy and destroying the world.

Sally: Yeah.

Emily: Like, that's a pretty big thing to deal with.

Sally: That is a crazy thing to deal with. And it also -- like you said, there's some steps added to that, including that Rand is not technically orphaned. Like, he gets --

Emily: Mmm.

Sally: More parents. Um.

Emily: Rand doesn't come from an abusive household.

Sally: He doesn't come from --

Emily: Like Harry Potter.

Sally: Yeah. Um, and, so --

Emily: And his parents don't die, like they do for -- y'know, his surrogate parents don't die right away like they do for Luke in Star Wars.

Sally: Yeah. And, like, even calling them his surrogate parents, while, like, technically true, like, isn't. Like, they are his -- Tam and Kari -- Kari? Even though she died a while -- which is like, why even have her, Tam could have easily been a single dad --

Emily: Yeah.

Sally: But that is a completely different rant.

Emily: Whatever.

Sally: Um. Like, that is all that he knows. And, like, Tam has been a good father, and so, like, there's the interesting aspect of, like, the hero -- oftentime the Chosen One narrative, you have the, like, hidden king trope that goes along with that, like Aragorn or whatever --

Emily: Mm-hmm.

Sally: Where they're the lost prince or they're the last Jedi or whatever.

Emily: There's always a lost princess.

Sally: Yeah.

Emily: Who's supposed to be found.

Sally: There's always, like, some aspect of their heritage that's connected to that, and Rand not only has to work through being chosen -- and chosen in, like, a destructive way, in that it's going to be, like, taxing on him and the world, but also he has to reconcile the fact that he has so many heritages to deal with and just, like, recognizing that he's got, like -- coming from the Aiel and coming from Andor, if he has that relationship with Tigraine's bloodline, it's like, first and foremost he has to, like, separate himself from Tam, which is hard.

Emily: And upsetting, yeah.

Sally: And I don't think I ever -- I never really gave him credit for that. It's always just -- the first time you read through it, a lot of what Rand does is just so frustrating because you are so entrenched in these tropes that you don't necessarily, like, recognize -- at least, this was my experience -- you don't always recognize what Robert Jordan is doing to twist and trouble that, because the tropes are always, when you're an avid reader of fantasy, at the front of your mind. Like, you can't open this book, and it's like, "Oh, 10,000 years ago," and you're like, oh, great, what Chosen One prophecy are we going to be dealing with?

Emily: Yeah, if you're inundated in fantasy, you've reached a point where it -- you just want the Chosen One to accept it right off the bat --

Sally: Yeah.

Emily: Or you want to be picking up with a Chosen One who's already --

Sally: Aware.

Emily: Aware of what's going on. Like, yeah, it's just -- you read enough of these scenes, and they get boring.

Sally: Yeah, and you're like, OK, we get it. And, like -- especially, like, they're so frequent that Joseph Campbell, when outlining the monomyth, is like, "There'll always be a refusal of the call, where the hero is like, 'No.'"

Emily: Yeah.

Sally: And then we have to go through all this work with them -- the emotional labor of them accepting it, and I -- it's fine, for everyone to have to do that, because being a hero is a traumatic thing. But it's really exhausting when you've read so many narratives where you have to do the emotional labor alongside the hero --

Emily: Mm-hmm.

Sally: To, like, accept his or her -- usually his -- destiny, and it's -- just kind of gets exhausting, which is why I think the Dragon Reborn is interesting and my favorite for so many reasons, but also, like, it's so interesting that we are removed from Rand's --

Emily: The --

Sally: Emotional trauma.

Emily: The work that the Dragon Reborn does with Rand --

Sally: Is --

Emily: Is fascinating.

Sally: Phenomenal. It's interesting in terms of trauma theory, it's interesting in terms of, like, fantasy bending, it's interesting in terms of his character, it's just, like, so -- and it's just, like, all of it's done off-screen; you get, like, a few little -- (makes clicking noise) with Rand, and it's just like, how did you do that, Robert? It was masterful.

Emily: Yeah. This whole book -- The Great Hunt -- almost just feels like a prologue to The Dragon Reborn.

Sally: Yeah.

Emily: Especially because this chapter is called The Dragon Reborn --

Sally: Yeah.

Emily: And, like, this is the beginning of it, but, like, Rand's whole journey throughout this book -- he's gonna go through some seriously traumatic stuff --

Sally: Yeah.

Emily: Including -- I think we don't talk about this enough, and I wish we did -- that whole Portal Stone thing?

Sally: Yeah.

Emily: That is so wack.

Sally: Yeah.

Emily: I'm so excited to get to that chapter and talk about it, because it's like, that is trauma to the extreme.

Sally: Yeah.

Emily: Like, almost the most -- it's, like, one of the most traumatic things you can do to a character, is have them experience lifetimes --

Sally: Yeah.

Emily: And deaths --

Sally: Yeah.

Emily: Without actually giving them any physical injury.

Sally: Yeah.

Emily: That's so rough.

Sally: That scene is so interesting. And, like --

Emily: I'm so mad we don't get more of what it does.

Sally: I know. I know.

Emily: Like, Mat seems to have forgotten it.

Sally: Yeah.

Emily: And Perrin it doesn't seem to have impacted all that much --

Sally: Yeah. The one issue I do have with fantasy series getting this sprawling -- and Robert Jordan, like -- a lot of literature in general deals with trauma because life in itself is traumatic -- um, and, you know, everybody thinks, like, oh, we have to have conflict, we have to have our characters suffer, et cetera, et cetera, but there's almost, like, so many traumas that the characters in Wheel of Time experience that we don't get to see enough of the aftermath. And that's how war is, of course --

Emily: Mm-hmm.

Sally: So that is, to an extent, on purpose and an -- unavoidable, if you want to write a war on this scale. But it's almost like Rand and Mat and Perrin and Egwene and Nynaeve and Elayne or whatever have gone through so much that I'm just like, how --

Emily: Are you functioning?

Sally: Are you functioning, first of all, and, like, all of our traumas, of course, accumulate, and we don't have individual traumas -- our traumas, like our identities, can intersect and affect ourselves in really different ways -- but I just am so curious about how some of these individual events are affecting our heroes. Like, seeing all of your past lifetimes. That's crazy.

Emily: Well, it makes me wish that there was -- I mean, for many reasons, we all wish Robert Jordan were still alive -- but I always wonder what he would do in terms of epilogue.

Sally: Yeah.

Emily: Like, he's -- he'd mentioned before he died, like, writing for characters in, like, their -- their stories afterward, and I'm like, I'm not super interested in that, but I'd almost want just, like, a whole book about the recovery process --

Sally: Yeah.

Emily: For some of these characters.

Sally: Like, what are they doing?

Emily: Yeah, how do you deal with that? I've been thinking so much about, like -- because Rand's whole call to being the chosen one, like you said, is such a destructive thing. It's not, like -- like, Jesus said, like, "I come not to bring -- I come not to bring peace but the sword." Which is true, because the world suffered a lot of major divisions after his death because of the rise of Christianity.

Sally: Mm-hmm.

Emily: And a lot of horrible things have happened because of Christianity and in the name of Christianity.

Sally: Yeah.

Emily: And when he says that -- because, uh -- you get the sense that he is prophesying in a way.

Sally: Mm-hmm.

Emily: Because throughout Jesus' lifetime, most of what he did, um, in terms of actual action, was very, like, helpful and, um, pleasant for him.

Sally: Yeah.

Emily: Pretty much. Up until his death and all the trauma that that involved, he just was kind of going around, chilling with people. Like, helping people and interacting with people who were in

bad situations. So it's sort of, like, he had this horrible thing on the horizon and whatever, but he didn't have to go through his whole period as Chosen One -- and I'm saying this mythologically and historically --

Sally: Yeah.

Emily: As -- thinking, "What am I doing to people?"

Sally: Mm-hmm.

Emily: Or, at least, not unless he really thought about the future.

Sally: Yeah.

Emily: Whereas Rand is kind of put in this situation where it's like his very presence and everything he does causes major destruction.

Sally: Yeah. Even -- one of the -- there's so many things I find interesting about Rand being this, like, incredibly strong *ta'veren*, but one of the things that I love the most 'cause it's just so interesting is that whenever he walks into a city, like, crazy shit --

Emily: Things start happening.

Sally: Just starts to happen. Like, it -- sometimes it's funny and whatever and, like, people get married --

Emily: Yeah.

Sally: And it doesn't make any sense, but other times it's like, people just, like, drop dead in the middle of the streets and, like --

Emily: Well -- excuse me -- it always emphasizes that, like, equally, as bad things happen, good things happen with -- where Rand goes, there's a sort of equilibrium there.

Sally: Yeah. Which is interesting and unfortunate because Rand doesn't have that internal equilibrium.

Emily: Mm-hmm.

Sally: And I think, like, there's some ways that you can argue that, like, his love interests are good things in his life, and if he was able to have friends, his friends would be good things in his life that, y'know, are -- it's what's individual about us that is the good, in a world that is, like, macro and politically so bad and so negative, so, like, I guess there is that argument to be made. But, like, his internal state is -- just feels like, constantly, like -- like, the pendulum swings, but it feels like it stays more in, like, negative headspace, which is sad. (laugh)

Emily: Well, this book is almost, like, a -- an extended eulogy for Rand --

Sally: Yeah.

Emily: As he was. By the end of this book, Rand as we know him is going to be dead. He comes into book three as a totally different character.

Sally: Yeah. Absolutely.

Emily: And it's -- I mean, book three is sort of an intermediary space, but especially in book four, he's just --

Sally: He's completely different.

Emily: Unrecognizable.

Sally: Yeah. If you, like, read Rand in the Great Hunt and then read Rand in -- what's the fourth one?

Emily: Shadow Rising.

Sally: Why do I always forget that?

Emily: 'Cause it's stupid.

Sally: Oh, because the title is trash.

Emily: (laugh)

Sally: Um, but you're like, they're completely -- they don't even read close to the same person.

Emily: Yeah

Sally: Like, there are echoes of the sheepherder, as it were, but you're like, this is not the same person at all. Um, and that is what, um, trauma does. It separates you from --

Emily: Before and after.

Sally: Before and after. It separates your life into before and after, with the trauma in the middle as a thing you don't truly live. Um, I can't remember the theorist that talked about it -- studied it in my Holocaust class -- but it's like it's the before, and then there's this liminal space of the trauma that you don't truly experience, and then it's the lived space after, where the trauma begins to -- I mean, of course you -- like, speaking in terms of, like, time and how things work, you live the traumatic experience, but it's after when you enter a completely different headspace. When trauma is being done to your body and your psyche, and it's after when you have to deal with the repercussions and figure out what that means.

Emily: Yeah. Rand, by the end of this book, has not just gone through mental and emotional trauma. He also suffers a major physical trauma at the end of this book.

Sally: Oh, yeah, 'cause he gets his, uh, Fisher King wound.

Emily: Yeah, yeah. Exactly. And he will suffer through that for basically the entire series, I believe?

Sally: I'm so interested --

Emily: Well, and eventually, in the book you're about to read, he'll get another wound on top of that. It's very weird.

Sally: How is he still alive?

Emily: It's -- well. He almost dies, obviously. But it's a wound from the dagger of Shadar Logoth.

Sally: Oh, boy.

Emily: Like, Padan Fain swipes him, so there's, like, Shadar Logoth and also Ba'alzamon there. It's just, like, this weird intersection of evils on his skin.

Sally: Yeah. On his person.

Emily: Yeah. The other thing -- like, we don't need to go step by step through this chapter, although I guess we'll go through the other points of view -- but it sort of -- I'm interested in the idea of these three women who talk to him about this.

Sally: Mm-hmm.

Emily: For one thing, 'cause the three women thing is such an archetype, and Rand is kind of constantly faced with it. He has these three women who are kind of all functioning as mentor figures for him or as, you know, manipulator --

Sally: Yeah.

Emily: Goddess figures for him; he has three love interests --

Sally: Mm-hmm.

Emily: He also has three mother figures, if you count Nynaeve, Kari, and --

Sally: Oh, yeah.

Emily: His biological mother.

Sally: His biological mother, yeah

Emily: Rand just meets this tripling of women --

Sally: Yeah.

Emily: Kind of everywhere he goes, because he's, um, this archetypal hero.

Sally: A walking archetype.

Emily: Yeah. Exactly. Um, probably the best -- best example of the three women is, like, uh -- Greek mythology, there's the Fates, there's the Graeae, the Gray Sisters --

Sally: Mm-hmm.

Emily: Um, there's three Furies. Uh, I think there's an Irish goddess who's tripled.

Sally: Yeah.

Emily: Sarah can maybe correct me on that one.

Sally: Yeah.

Emily: Um, in Arthurian legend, which is, uh, Rand's basic -- basically entire reason for living -- um --

Sally: (laugh)

Emily: He gets carried, uh, into Avalon, which is, y'know, his sort of afterlife resting place, by three women, who aren't necessarily named, or they're named differently in various legends. But what I'm saying is the three women thing is important, and this is kind of one of Rand's first interactions with three women.

Sally: Mm-hmm. It's Moiraine, Siuan, and Verin? Is she the third one?

Emily: Mm-hmm.

Sally: Yeah. I love Verin. Oh my God.

Emily: Yeah, and they all do incredibly interesting things throughout this story. Obviously

Moiraine goes off-screen -- uh --

Sally: (laugh)

Emily: Pretty -- in -- pretty soon, but she has a huge impact --

Sally: Yeah.

Emily: Um, and then when she does come back at the -- in the very last book -- sorry, spoiler, but --

Sally: Oh, it doesn't come till the very last book?

Emily: Mat rescues her at the end of the -- book thirteen.

Sally: Ugh.

Emily: Isn't that annoying?

Sally: I can't believe I have to read this -- I thought she came back sooner. I'm so pissed.

Emily: No, it's super upsetting.

Sally: I'm so mad. Moiraine deserves better than this.

Emily: Mat doesn't even find out that she's, um, uh, trapped until, I think, book eleven.

Sally: Yikes.

Emily: 'Cause she just, like, sends a letter to Thom and is like, "Mmm, you need to rescue me. You and Mat and someone else. If you do -- if you wanna do that."

Sally: "If you -- if you're interested."

Emily: "If you're interested, you and Mat and someone else who I have never met --" and it turns out to be this other guy, who you will meet next book -- no, cuss, you won't meet him till book nine, I think.

Sally: Who is it?

Emily: His name's Noal, and he turns out to be, um ... what's his name? Jain Farstrider.

Sally: Oh, that's right.

Emily: Yeah.

Sally: That's right.

Emily: Just this lovely old man --

Sally: Yeah.

Emily: Who kind of tells stories, and Mat's like --

Sally: That's fucked.

Emily: Yeah, Mat's like, "This weirdo." But --

Sally: He's so funny.

Emily: "Just follows me around, I guess." Yeah, and then Sivan, of course, is doing stuff mostly in the White Tower with Egwene. Verin has a super interesting role in this series, and I don't know whether I should tell you, sort of, the major thing that Verin does at the end. It isn't technically -- it's in book, uh, 12, the book I'm reading, but I don't wanna spoil it for you if you don't want me to because it's a fun surprise.

Sally: (sigh) I don't want you to, but I feel like our -- if you wanna talk about it for the listeners' sake, I will take this -- I will fall upon this sword for them. Because I love you.

Emily: OK. I'm going to tell you.

Sally: OK.

Emily: Verin is Black Ajah.

Sally: Whaaaat?

Emily: Verin infiltrated the Black Ajah and has been accruing knowledge and, like, take -- getting names.

Sally: Oh my God.

Emily: And she gives it to Egwene and then dies. Because she can only break her oaths, like, at the moment of her death. So she fucking takes poison and is like, "Here's my fucking book of names."

Sally: Oh my God.

Emily: "Go out and kill them all." And Egwene does.

Sally: That's so cool!

Emily: Verin's so lit, you guys.

Sally: Oh my God. Oh my God.

Emily: She's such a badass. (laugh)

Sally: Of course. Verin. Verin is so -- augh.

Emily: Like, doesn't that make you, like, love her so much?

Sally: Yes. And I already loved her almost the most I could love a character.

Emily: She's so cool.

Sally: Can't believe she's out there, living her double agent life.

Emily: I know, but it just makes this whole thing with the three women interesting, because Verin is technically this character in the shadows.

Sally: (whisper) So cool.

Emily: Um, who sort of -- I dunno. I dunno. She's sort of the darkness in this threesome.

Sally: Yeah. 'Cause there is always, like, a dark lady.

Emily: Yeah, and she's certainly the most ambiguous to us because we haven't interacted with her as much.

Sally: Yeah, we're like -- (laugh)

Emily: Yeah. And we won't interact -- we barely get Verin's point of views.

Sally: Yeah.

Emily: In fact, I don't think we ever do? Maybe?

Sally: I can't remember. There are so many points of view from so many random people in this -
-

Emily: Well, we might get a couple, but then Robert Jordan has to be, like, super careful to conceal that information from her point of view, which would be hard.

Sally: Yeah. Ah, Verin, you're so cool.

Emily: I also love Verin because she has major interactions with all three of the boys.

Sally: Yeah.

Emily: It's fun because she hangs out with Perrin in, uh, the Two Rivers in book four.

Sally: Yeah.

Emily: She has a few interactions with Rand, sort of in the mid books, and late in the series, she comes to Mat and is like -- that's the whole thing with her, um -- I can't actually remember how it goes down, but she basically gives Mat a letter and is like, "I need you to open this at some point." Um, but she kind of gives him a choice of when to open it, expecting that he'll do one thing, and he ends up doing the other. And her -- in her letter is information about what's going to happen that she knows 'cause she's Black Ajah.

Sally: Oh, cool.

Emily: So it ends up kind of getting fucked 'cause then no one sees it coming 'cause Mat didn't open the letter when she thought he would.

Sally: Uh-oh. Is that a good thing?

Emily: I mean, I think it results -- I get -- I can't remember, guys, I think it results in Caemlyn getting attacked while Mat's still off fighting -- like, rescuing Moiraine. I don't really remember.

Sally: I mean, I don't --

Emily: So it's bad for the world, but it's kind of good for Mat's character, 'cause he makes the mature choice.

Sally: Yeah.

Emily: She just expected him to make the immature choice.

Sally: Yeah. Well, that was fair.

Emily: Yeah.

Sally: That was based on --

Emily: Yeah, that was -- (laugh)

Sally: Past evidence.

Emily: Based on experience.

Sally: But, um. Also, I mean, it's just Caemlyn. Like, whatever. (laugh)

Emily: (wheeze) Who gives a fuck about Camelot?

Sally: Honestly -- seriously. Every time we go there, I'm like, OK, I get it, like, duh duh duh duh duh, fantasy England, duh duh duh duh duh --

Emily: Oh, buddy, you're gonna be miserable when Elayne goes back to --

Sally: Of course I'm gonna be miserable. I hate Elayne's points of view.

Emily: I'm so sorry. (laugh) I'm --

Sally: Elayne is like, "Duh duh duh duh duh, I'm a bitch, duh duh duh duh duh, I'm important," and I'm like, "No, you're not, where's Nynaeve?"

Emily: Big mood. "Political machinations. Look at me, I'm so good at them, and also I'm pregnant."

Sally: I'm like, you're -- ugh.

Emily: And I'm like, blegh.

Sally: I wanna be interested in pregnant characters, because pregnancy is such an interesting thing, and I feel like we don't get enough of that. But every time it's done, it's done so weird.

Emily: Yeah.

Sally: And obviously this is a man, so.

Emily: Yeah. Yeah.

Sally: Assuming he was cisgender, he's never been pregnant, so.

Emily: There's -- I mean, there's a couple interesting things, mostly in the way that pregnancy intersects with, like, the magic system and channeling --

Sally: Yeah.

Emily: Like, Elayne isn't really able to channel, or it comes on and off super -- basically because of her hormone mood swings?

Sally: (laugh) That's ... (inaudible)

Emily: And just, like, various interesting things like that. But. Yeah, mostly it's boring.

Sally: But I --

Emily: Everything Elayne does is boring.

Sally: Yeah, I was about to say, I -- even if it is interesting, I probably won't be interested because I hate Elayne.

Emily: (groan)

Sally: She's just like, "Da da da da da da." But also, going on throughout this is the drama of Rand behaving the way that Lan told him to behave.

Emily: Oh my gosh.

Sally: (laugh) And Sivan is like, "WHAT are you doing?"

Emily: Sivan's like, "What is happening?" And Moiraine's like -- she's like, "Did you let Lan have him, or what?" and Moiraine's like, "Lan's been teaching all of them; he just likes this one the most because he has a sword," and I'm like, I have never seen evidence of Lan hanging out with Mat or Perrin --

Sally: Yeah.

Emily: Since, like, the beginning of book one.

Sally: Yeah. When they had their little archery lesson or whatever they did.

Emily: Yeah. So, uh, that's a side-step there, Moiraine. We all know Lan's been mentoring Rand in particular.

Sally: Yeah. Just says a lot about Lan. Let's just throw that out there.

Emily: Yeah.

Sally: That he had three boys and he picked the worst one.

Emily: I know. I mean, in a way, it's almost to his credit, 'cause he was like, "Maybe I can improve this boy." But he didn't. He didn't.

Sally: He made him worse.

Emily: He did. Gross.

Sally: You gave him a sense of masculine duty, in quotes, and honor, in quotes.

Emily: What's that meme, that's like -- (laugh) um. Um. Dang, I don't remember. But Lan's like, "I fixed this boy," and they're like, "No, you didn't. He has fragile masculinity."

Sally: Oh, yeah. "You ruined a perfectly good farmer." (laugh)

Emily: (laugh) "Now he has sexism."

Sally: (gagging noise)

Emily: Well, he probably did before.

Sally: Yeah, let's be honest.

Emily: Anyway. There's also some stuff going on here about Rand believing he's a false dragon, which is a convenient, like, form of denial --

Sally: Yeah.

Emily: To use in this. But it's also, like, interesting because it means that they're -- like, it's interesting that this world has a -- an entire system in place already of false chosen ones.

Sally: Yeah.

Emily: Like, that's pretty cool.

Sally: No, it's super interesting. It's one of the -- my favorite things about the Wheel of Time universe is that, like, men who can channel keep rising up, and everyone's like, "Ah, it must be a --" And they get high on the power, they believe --

Emily: Mm-hmm.

Sally: Or they don't care if they -- they are or not, like, they're gonna take that power and they're like, "Oh, I am the Dragon."

Emily: Yeah, I wish we had more interesting interactions with Logain and Mazrim Taim. Because Mazrim Taim's kind of just, like, a caricature of a villain, y'know --

Sally: (laugh) Yeah. Probably a twirly mustache.

Emily: And there's a few theories -- one is that the actual Mazrim Taim was replaced by some actual Darkfriend who can channel, which is kind of interesting 'cause, like, Bashere doesn't recognize him the first time --

Sally: Yeah.

Emily: He sees him? So everyone's like, "Oh, maybe that just means it's a totally different guy."

Sally: Mm-hmm.

Emily: Which, y'know, I don't really care. Either way, it's just a --

Sally: Yeah, he's gross.

Emily: Doofus evil guy.

Sally: Doofus. (laugh)

Emily: (laugh) Doofenschmirtz Evil, incorporated.

Sally: I haven't heard the word doofus in so long.

Emily: (laugh) I don't know where it came from.

Sally: It's so funny.

Emily: It's 'cause I'm with my family. My mom says "criminitly."

Sally: That was so funny. She tried to put bacon in the microwave and it got caught, and she was like, "Criminitly."

Emily: She always says it that vehemently too.

Sally: So angry.

Emily: “Criminitly!”

Sally: And I was like, “Oh, God.”

Emily: Yeah. (laugh)

Sally: “What happened?”

Emily: It’s like my mom’s version of the F-word.

Sally: (laugh) It is so funny.

Emily: Um.

Sally: I love Emily’s mom.

Emily: Ahh. She’s so weird. The -- Logain also kind of is just boring.

Sally: Yeah. I, like, wanted to be on Logain’s side ...

Emily: We all did. And it’s made more annoying by the fact that Min keeps being like, “Oh, he’s gonna do something important,” but the important thing he does, like, doesn’t happen until, like, last few pages of book 14. And it’s just, like, umm ... I didn’t need this build-up. It -- at this point, is an anticlimax.

Sally: For 14 books. Yeah.

Emily: He’s boring. Yeah, so that’s what I have to say about false dragons.

Sally: Imagine if there was a false dragon who was, like, also a young idiot.

Emily: Yeah.

Sally: Who just happened to rise up at the same time as Rand.

Emily: And was like --

Sally: That would just be so interesting.

Emily: A lot of interesting things could be done with the paralleled false dragons.

Sally: Yeah.

Emily: Like, Mazrim Taim, I think, works fine as he is.

Sally: Yeah.

Emily: He’s -- y’know, he’s boring, but.

Sally: He's boring, but he's, like, a -- a solid character in the way --

Emily: Yeah.

Sally: That he was designed and the role that he plays. So --

Emily: But Logain could be so much more interesting. Or, yeah, they could just have more false dragons --

Sally: Yeah.

Emily: Who are doing interesting things. It would be interesting if a false dragon came up after Rand.

Sally: Yeah.

Emily: I think for various reasons they're like, "Oooh. Prophecy says that can't happen." But it would be interesting if someone was like -- and Rand had to be like, "I'll mentor this child."

Sally: Yeah.

Emily: "Turn him into an Asha'man."

Sally: Yeah. They kind of have that dumb arc with that other guy with the Aiel who gets the two --

Emily: Oh, yeah.

Sally: What the hell is his name?

Emily: The two dragons. What is his name? Couladin.

Sally: Couladin, that's right. Cool it down, Couladin. Um.

Emily: (laugh) Cool it down, Couladin.

Sally: (laugh) I mean, every time I read about him, I'm like, maybe you could chill? For, like, three minutes?

Emily: My favorite thing about his arc is that Mat kills him off-screen.

Sally: Yeah. (laugh)

Emily: It's, like -- (laugh) so iconic.

Sally: Mat's just like, "OK."

Emily: Mat's like, "This dude's in my way."

Sally: Mat is like, "Listen. I have adopted a bunch of French soldiers, and I must protect them."
(laugh)

Emily: (laugh) "My idiot French soldiers. It's raining."

Sally: "It's raining."

Emily: "I'm cold."

Sally: "I'm cold. I don't wanna be here."

Emily: Yeah, "I didn't even wanna be here. I'm only here 'cause I have a sense of morality, I guess."

Sally: Yeah. "And I saw Talmanes, and I was like, 'Well, I can't let him die.'"

Emily: Yeah. "He's perfect."

Sally: "He's tiny and perfect."

Emily: "He's beautiful." (laugh)

Sally: (laugh) "I love him." Um.

Emily: Oh, God.

Sally: So, anyway. Couladin is ridiculous. But yeah, it would've been pretty funny if someone was able to get power and they were like, "I'm gonna challenge Rand Al'Thor to be the Dragon Reborn." (laugh) That would've been so funny.

Emily: Ummm. Yeah, and I guess there's some stuff going on with, uh, Masema as prophet.

Sally: Yeah.

Emily: And just working with that, but.

Sally: It also would've been kind of interesting, I think, if all three of the boys could channel.

Emily: Yeah.

Sally: Like, what an interesting story that would be.

Emily: Yeah, it would be.

Sally: I mean, I -- it's fine -- not saying --

Emily: Or even just two of them.

Sally: Yeah. Or if, like, Perrin could channel, lowkey?

Emily: Bro.

Sally: I think Mat -- his plot would probably be ruined by having to deal with magic.

Emily: Yeah, I don't think Mat would handle it very well.

Sally: No. And I just think Mat's sort of, like, fear of magic is really interesting.

Emily: Yeah, and it would be interesting with Perrin because he could, like, approach it from a new level instead of having to learn it from the Forsaken.

Sally: Yeah.

Emily: He could, like, learn it from the wolves.

Sally: Yeah. (whisper) My God.

Emily: Like, that would be really interesting.

Sally: Anyway. Anyway.

Emily: And have this, like, new form of channeling.

Sally: Yeah.

Emily: Wolf channeling.

Sally: And everyone comes up and they're like, "What the goddamn fuck?"

Emily: "What is he doing?"

Sally: He's like --

Emily: He's like, "I'm a witch. A wolf witch."

Sally: "I'm a wiccan, bitch."

Emily: (wheeze)

Sally: (laugh) Just saying, it would have been really good.

Emily: Yeah, it would've been interesting. Because then the whole thing of "only a man who can channel can be the Dragon Reborn --"

Sally: Yeah.

Emily: It would, like, have a way for Rand to shift responsibility, almost, to be like, "OK, but why is it me?"

Sally: Yeah.

Emily: "Why can't this other -- my other friend be the Dragon Reborn? What's -- who's to say he isn't?"

Sally: Yeah.

Emily: They're like, "Meh, that's just not his thing."

Sally: They're like, "But he's just out in the woods."

Emily: "He's just channeling."

Sally: It would've just been --

Emily: (inaudible)

Sally: I also just think it would've been funny if Perrin could channel. Anyway, it's fine -- obviously it functions fine as it is.

Emily: Yeah, whatever.

Sally: Um, but I just like positing different timelines for Wheel of Time.

Emily: 'Cause they're always so much better.

Sally: I know. We're just really good at fixing Wheel of Time.

Emily: Anyway. Other points of view that happen -- there's a really short one with the Aes Sedai ladies who are just like, "What did we do? Dang."

Sally: They're like, "Ooh, we just released the kraken."

Emily: Yeah. "Release the kraken!"

Sally: Yeah, it's --

Emily: "Nooo!"

Sally: (laugh) It's honestly a little upsetting that Siuan doesn't compare him to a sea monster in this scene --

Emily: Right?

Sally: Because it's -- the opportunity was just sitting before Robert Jordan.

Emily: Why aren't there sea monsters in the world of Wheel of Time? Why aren't there -- there's not enough monsters, period.

Sally: True.

Emily: Like, I know there's Shadowspawn or whatever --

Sally: No.

Emily: But they're cliches. Y'know. Blegh, dark wolves.

Sally: Yeah. Where's --

Emily: Goblins.

Sally: My freaking kraken?

Emily: Where's my giant eldritch monsters from the deep?

Sally: Yeah. Where are my beasties?

Emily: Cave monsters. I love them.

Sally: Yeah, where are my ...

Emily: What if Rand actually had to fight a dragon? Come on.

Sally: And the dragon was like, "I'm the Dragon Reborn."

Emily: "I'M the Dragon Reborn. Who are you?"

Sally: "Whomst are you?"

Emily: That could be the Dragon Reborn -- the other false dragon. (laugh)

Sally: (laugh) It's an actual dragon.

Emily: Like, "Look at me, I'm the Dragon Reborn!"

Sally: That would be so --

Emily: "Literally, as a dragon --" Rand's like, "OK, but. Consider."

Sally: "Consider: you're not?" And the Dragon is like --

Emily: "You can't --" I love this dragon.

Sally: I want -- I want, like, a drunk uncle dragon to be like, "I'm the Dragon Reborn." (laugh)
Just for the laughs.

Emily: OK. Then Nynaeve has, like, an awkward confrontation with Lan.

Sally: Oh, God.

Emily: Where he FORCES her to take his promise ring.

Sally: Which is a healthy way to begin your relationship.

Emily: Yeah. She's like, "I thought you said you weren't interested," and he's like, "I'm not, but take this promise ring," and she's like, "You're giving me mixed signals here, my guy. There's a lot going on in that stupid head of yours."

Sally: Yeah. Thick-headed motherfucker.

Emily: Yeah. I mean, it's a -- it's a generous gesture of his, that he's trying to give her a -- like, this is actually a really helpful thing he's given her, he's saying, like --

Sally: Yeah.

Emily: "You'll get help if you use this --"

Sally: Yeah.

Emily: Like, for people. Um, and that's, uh, really interesting. I wish we saw Nynaeve use it more?

Sally: Yeah.

Emily: Could be really interesting.

Sally: Mostly she just, like, moons over it.

Emily: Yeah, mostly she just, like -- it dangles between her breasts all the time --

Sally: Which is very --

Emily: Robert Jordan constantly has to tell us about it.

Sally: Symbolic or something.

Emily: Yeah.

Sally: Of Nynaeve's burgeoning sexuality.

Emily: Gross. (laugh) I hate this.

Sally: (laugh) I'm just saying.

Emily: Yeah. What I find more interesting is the confrontation she has with Moiraine immediately after.

Sally: Yeah.

Emily: When, um, Nynaeve's like, "I'm -- I hate you, but I'm going to Tar Valon," and Moiraine's like, "Yeah, how else are you gonna learn to defeat me?" And Nynaeve's like, "You knew?"

Sally: "You knew about that?"

Emily: "You knew about that? I'm not doing that." Moiraine's like, (whisper) "I'm not stupid."

Sally: Moiraine's like, "I'll see you at Tarmon Gai'don, bitch." (laugh)

Emily: Yeah, Moiraine's like -- (laugh)

Sally: I honestly think it's super legendary that Moiraine is like, "Yeah, how else are we gonna fight?"

Emily: (laugh) She's just like, "Whatever."

Sally: (laugh) I love it.

Emily: Moiraine's ego, as we've said --

Sally: I know.

Emily: So many times -- her self-confidence. She's like, "Nynaeve's a nuclear bomb in terms of power, but I'm confident that I can take her."

Sally: Yeah. "I could win."

Emily: (laugh)

Sally: She's like, "I'm manipulative enough."

Emily: And it's like, in a way, I believe her.

Sally: Oh, I totally believe her.

Emily: Yeah.

Sally: 'Cause Nynaeve would just get so, like, frazzled.

Emily: Yeah.

Sally: So tangled up and just be like --

Emily: Moiraine would say one mean thing, and Nynaeve would be like, "Well, I'm out."

Sally: Nynaeve's like, "Oh, I'm too angry. I have to explode."

Emily: (laugh)

Sally: (laugh) I -- love Moiraine so much.

Emily: God, the showdown we never got.

Sally: I know.

Emily: Anyway. But it's also just, like, an interesting relationship for two women to have.

Sally: Yeah. The, like --

Emily: We don't see that -- like, they have a really complicated relationship.

Sally: Mm-hmm.

Emily: I wish we -- no, actually, we do get enough of it. Because --

Sally: Yeah.

Emily: Nynaeve and Moiraine are together at the Last Battle --

Sally: Oh, that's cool.

Emily: With Rand. Yeah.

Sally: Yeah. I like it 'cause it's, like, professional competition and personal competition, like, tied up in the fact that they're relying on each other for a lot of things. It's just so interesting.

Emily: Yeah, and, like, the fact that neither of -- neither of them believes the other one is actually evil --

Sally: Yeah. They just --

Emily: Like --

Sally: Don't like each other. (laugh)

Emily: They just don't like each other. And Moiraine's kinda like, "OK, whatever, I don't care," but also like, "I have to respect the fact that this is who Lan loves --"

Sally: Yeah.

Emily: "And Lan's my best friend. And -- duh duh duh duh duh."

Sally: Which is a choice in and of itself.

Emily: Yeah. Ugh.

Sally: (laugh) It's -- ugh.

Emily: Anyway.

Sally: But, yeah, it's like, duh duh duh duh duh, it's like when you, yeah, really don't like one of your friends' significant others, and you're like, well.

Emily: (laugh)

Sally: Here we go again.

Emily: Then we get an Egwene point of view where, um, she has a mile marker with her relationship with Nynaeve, where Nynaeve tells her not to call her, uh, the Wisdom --

Sally: Yeah.

Emily: She's like, "We're gonna be kind of equals in Tar Valon," which, of course, Nynaeve immediately sort of goes back on --

Sally: Yeah.

Emily: Just in behavior --

Sally: Yeah.

Emily: Treats Egwene like a child again. But it's important that she admits it here because it gives Egwene the capacity to begin acting like she's a woman.

Sally: Yeah.

Emily: Um, then some -- a maid comes in and is like, "That idiot is here to see you, Egwene -- a ginger stupid-head," and Egwene's like, "Ugh, fine." Um. Goes to see him. He's like, "Well, hey, um, I'm leaving soon. Um. But -- bye. Next time you see me you'll probably want to gentle me."

Sally: (laugh)

Emily: And she's like, "No, I won't. But I'm gonna find a way to help you."

Sally: Yeah.

Emily: "Bye."

Sally: "Bye --" Yeah, they have a really weird --

Emily: Yeah.

Sally: Goodbye because Rand is incapable of handling his emotions. And I know he just got really difficult news. But. Rand has the emotional -- what does Ron say? What does Hermione say to Ron?

Emily: Yeah, "the emotional capacity of a teaspoon," or something.

Sally: Yeah. I think that more accurately applies to Rand than Ron Weasley, who is, as we all know, is a perfect boy.

Emily: Yeah, Ron Weasley actually does have a lot of emotional capacity.

Sally: (laugh)

Emily: "The emotional range of a teaspoon."

Sally: Oh.

Emily: That's better. (laugh)

Sally: Um, I don't particularly -- this is a total sidebar -- I don't particularly like the Goblet of Fire as a Harry Potter book; it's just kind of -- it's fine, it just doesn't stand out to me the way others do. But I love -- (laugh) the petty drama fight that Rand -- Rand?

Emily: (laugh)

Sally: Oh my God. That Ron and Harry have, because it's, like, so funny. And I also feel like teenage boys aren't allowed -- it's usually teenage girls that have stuff like that? (laugh)

Emily: Right?

Sally: So it's really funny.

Emily: One of the things I love about Harry Potter is how they're constantly bickering in some way or another.

Sally: Yeah.

Emily: It actually feels a -- like, their -- they have really solid friendships --

Sally: Yeah.

Emily: But that doesn't mean they've gone -- they haven't gone through their ups and downs.

Sally: Yeah. They're --

Emily: Like, if Ron -- if Ron and Harry aren't fighting, then Ron and Hermione are fighting --

Sally: Yeah.

Emily: Every once in a while Hermione and Harry are mad at each other.

Sally: Yeah. It's so funny. I -- the Goblet of Fire is -- I love books four and six -- and five, I guess -- four, five, and six -- are just so funny for the, like, teen drama --

Emily: Yeah.

Sally: That she just, like, sprinkles in there. I love it. She's like --

Emily: She's like, "Here, just have some --"

Sally: "Some angsty 15-year-olds."

Emily: "Some noncommittal make-outs --"

Sally: Oh, boy.

Emily: (inaudible)

Sally: I'm learning a lot about Mormon slang these days.

Emily: Yeah, Sally and I went through a, um -- (laugh) In Utah, there's all these, like, soda parlors, kind of? They're like drive-thrus, you can go get a soda and, like, add flavors to it, or you can get treats like Italian sodas or cookies or whatever. And it's very Mormon because Mormons don't drink coffee or alcohol, really, so it's just kind of, like, I dunno, a fun --

Sally: Yeah.

Emily: It sort of fills that gap for them.

Sally: Of, like, a -- instead of a coffee shop, you'd go to, like, a soda parlor.

Emily: Yeah. Um, anyway, so, uh, we went through one and, like, all the -- they'd listed a bunch of possible combinations of sodas and flavors and given them cutesy names, a lot of which are from Utah culture. And one of them was NCMO, and Sally was like, "What's that?" and I was like, "It's a non-committal make-out. Haven't you heard of it?" and she was like, "No."

Sally: I hadn't.

Emily: So that's how I found out that that's a Mormon thing.

Sally: Yeah, I was like, I don't --

Emily: And I'm sorry for telling you about it.

Sally: But just sprinkle some NCMO into your life or just into your language.

Emily: Sure. Yeah.

Sally: Um. (laugh) It was just really funny. I took my mom to Sodalicious on her birthday --

Emily: Oh, did you?

Sally: Yeah, 'cause we were over in that neighborhood to get dinner, and I was like, "Can we go to Sodalicious?" And everyone in my family was like, "What's wrong with you?" And I was like, "I'm Mormon by marriage, so." (laugh)

Emily: (laugh)

Sally: "Let me have this?" Um. Anyway, it was really fun, so.

Emily: Awww.

Sally: Yeah.

Emily: Good.

Sally: The girls were so cute. 'Cause my mom didn't know what she was doing. (laugh)

Emily: Yeah.

Sally: I think I have bad energy. I think make -- I think I make people do stupid things in drive-thrus. I think it's my curse.

Emily: No! I went through a drive -- I went through a Swig drive-thru with Anne today, because we were on our way to pick up my aunt, and Anne was like, "I'll go with you if we can stop and get soda on the way." And they had, like -- it wasn't like the drive-thru I've taken you through. It was like that other one, where there's a booth where you talk to the -- you make the order and you pay --

Sally: Oh, yeah.

Emily: And then you go to pick up your order. Only I forgot that we had to pay at that booth. So she was like, "OK, your total's duh duh duh duh duh," and I was like, "Great," and, like, started to drive off --

Sally: (laugh)

Emily: And Anne was like, "Stop it, you idiot, you have to pay." (laugh)

Sally: (snort)

Emily: So that's how I almost dined and dashed. But. (laugh)

Sally: So funny. OK, kind of petering off here --

Emily: Yeah. Sorry, I don't know what else to say --

Sally: Yeah.

Emily: I'm sure there's something to dissect about Egwene and Rand's conversation, but it's kind of, like, same-old, same-old with them.

Sally: Yeah. It's just kind of, like, I want them -- they're just doing the, like, lingering break-up kind of thing --

Emily: Yeah. Yeah. Rand's like, (whisper) "I love you." As he, like --

Sally: Gross.

Emily: And Egwene's like, "OK. Copy that."

Sally: Egwene's like, "I'm going off to become the pope. Please --"

Emily: Yeah, Egwene's gonna be totally over Rand by the end of this.

Sally: By the end of their conversation, she's like --

Emily: Basically.

Sally: "Rand who?"

Emily: "Rand whomst?"

Sally: "Whomst?"

Emily: "I'm into Galad now."

Sally: Aren't we all, girl?

Emily: Yeah. Big mood.

Sally: What if Galad was the other false Dragon because they're half-brothers? That would be so interesting. Anyway. And I just want Galad to have more screen time, period.

Emily: Right?

Sally: I love him.

Emily: Give -- me -- more -- Galad.

Sally: What a pretty boy. Um, yeah, that was -- I'm sure there's something, but.

Emily: Well, yeah. Let's not worry about it.

Sally: (inaudible) ... more of the same-old, same-old.

Emily: Uh. Next week, I believe, we're reading three chapters.

Sally: Yeah. 'Cause they're kind of little quick ones, right?

Emily: Yeah, so, um, it's kind of gonna be where they leave the, uh, fortress and get going on the hunt. Gonna be some more gross stuff.

Sally: Ugh.

Emily: Yeah, sorry.

Sally: Ugh. Blegh. So much horror.

Emily: And I think that's kind of why I put all three of those chapters, 'cause a lot of it is just gross.

Sally: Horror.

Emily: Yeah. But that's gonna be that.

Sally: Yeah.

Emily: For now, um ...

Sally: Oh! I'm glad you guys made it all the way to the end of the episode. (laugh)

Emily: What?

Sally: So that I can remember to do this. Um, Everybody Hates Rand is doing a book giveaway. Congratulations. You are gonna -- one of you lucky cuties is gonna become the proud owner of my copy of Dragonhaven by Robin McKinley.

Emily: Which is what we read for We Don't Watch Outlander, if you haven't already listened to it on our Patreon. If you pay us three dollars a month, you can. As well as all our backlog of --

Sally: Yeah. Of --

Emily: Of us -- watching Outlander.

Sally: Watching Outlander. (laugh)

Emily: (laugh) And deciding we hate it.

Sally: Deciding to no longer watch Outlander. Um, sidebar on that, our next book on We Don't Watch Outlander is going to be Ender's Game. We're gonna, of course, do a Tom Holland

interlude, and then we're gonna read and discuss Ender's Game. So if you wanna get in on that with us, read Ender's Game.

Emily: Yep.

Sally: But, um, the Dragonhaven giveaway is going to be on Instagram. It's gonna be an Instagram giveaway. So to do this -- and I've threatened our Patreons against this -- they heard about this last week -- but don't do follow-unfollow because it's rude. So if you wanna participate in this Instagram -- this contest, follow and commit to it because my content is adorable. (laugh) By the way, Ferg, if you're listening, I'm obsessed with you. I think --

Emily: Ferg, we just got your Instagram comment about the Yoplait Whips, and I swear to God, today I was at the grocery store, picking up, like, nine 12-packs of soda for my mom for our Labor Day barbecue -- blegh, we're so white -- and I, like, went to the yogurt aisle just for kicks, and I found some -- they're not exactly the same, but they were Yoplait whipped.

Sally: Oh, cool.

Emily: So I was gonna buy some, but then I was using my mom's card and I didn't want her to know that I'd bought yogurt on her card. (laugh)

Sally: That's the mood.

Emily: But I'm going back. I will report.

Sally: Kay. Next --

Emily: I'm sorry to interrupt you.

Sally: That's OK. I'm going -- it's being, like, very difficult for me to say this. I don't know. God, I -- me? Not talking in a straight line? Unheard of? Um, it's gonna be an Instagram giveaway, and utilizing, um, a hashtag -- it wasn't a hashtag, she did it as a comment, but, um, it's from user Bean Jo, who's fabulous, tagged us in a post of her reading Wheel of Time on, um, public transit with the comment "The Dragon Loves Public Transportation." And so -- the Dragon Reborn! Dragonhaven! There's a connection in there. I will let you bridge that. Um. So to -- in this Instagram giveaway, you will get my copy of Dragonhaven, which is new and unmarked, and also a couple of dollars towards your public transportation fund, because what I want you to do is take a picture of you reading any Wheel of Time book on public transportation, follow us, tag it in it, and either use the hashtag The Dragon Loves Public Transportation or just comment it. I know that's a long hashtag, and if that bothers you, I totally understand that. And I will pick one of you, and you will get -- we'll do, obviously, a fair way to do this, I'll do a number system and, uh, y'know, probability and lottery type of stuff --

Emily: (laugh)

Sally: It won't be based on who I love the most, because I'm a fair parent. Um, and you'll get a couple -- the book, like I said, and a couple of dollars toward your transportation fund. It won't be much, but, um, obviously the best thing we can do for the environment is eat big business, but taking public transportation doesn't hurt. So that's what's going on here, um, in terms of that. If you have any questions, 'cause that was a little roundabout, feel free to DM me on Instagram or Twitter and I will clarify what's happening. (laugh) And I love you guys. But we'll do that over the next week or so, so don't feel rushed. But do take the bus. It's always an adventure.

Emily: Oh, boy.

Sally: (laugh)

Emily: Yeah. It's been a while since I took the bus. Ooh, and now I have my sign-off.

Sally: Yeah. Emily --

Emily: (laugh) Go for it.

Sally: Um. Uh, there's two that I wanna do, but, um, just so you guys know, Emily and I are recording, and Emily walked over to her closet and pulled out a filing cabinet. (laugh) And it was really funny, and that's what her laptop is sitting on right now.

Emily: (laugh) Sorry I'm organized.

Sally: It was just really funny.

Emily: OK.

Sally: Um, OK, have a good week. Thank you for listening. I love you.

Emily: Bye.