



Episode 38 – “An Entire Ham”

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Emily: OK! Here we are.

Sally: I’ve lost my hair in the dinosaur blanket.

Emily: A minute ago, she lost her hand in the dinosaur blanket.

Sally: (laugh) Then I became -- then did I not become the dinosaur?

Emily: Our home -- what? (laugh)

Sally: (laugh)

Emily: (British accent) Clever girl. (normal voice) Our home is a strange amalgamation of dinosaur paraphernalia ...

Sally: And class.

Emily: Oh. Ooh. Bold.

Sally: (laugh)

Emily: I felt like there was another type of paraphernalia around here, but really it is a lot of dinosaurs -- no, sharks. Yeah.

Sally: Mmm.

Emily: Lot of shark stuff around too. Got a velociraptor pillow ... dinosaur blanket ...

Sally: He’s holding a pineapple.

Emily: Yeah. The T-rex salt and pepper shakers. Very strange home we have here. A good one.

Sally: Thanks.

Emily: Very strange. Ummm. What are you reading?

Sally: Um, I have been reading a lot of poetry over the last couple days because I'm behind on my Goodreads goal for 2018.

Emily: Ah, right, those are --

Sally: And so I'm --

Emily: Quick reads.

Sally: Yeah, they're quick reads. Um. But I have been reading through a bunch of books of poetry that were assigned by my -- one of my favorite professors in college, definitely my favorite poetry professor, and -- um, so I read "Render" -- I don't know if it's -- the actual title is "Render: An Apocalypse," or if it's just "Render," but either way, it's by Rebecca Gayle Howell --

Emily: And that's "Render," colon, "An Apocalypse."

Sally: Yeah. I just dunno how it's --

Emily: It's a very strange book.

Sally: Yeah, it's a very strange book, but I love it so much. Um, and I read "The Book of Goodbyes" by Jillian Weise, which I also love so much, and now I'm about to reread "The Bone Map" by Sara Eliza Johnson, who was a poetry PhD student at the University of Utah and really good friends with my professor, so she came -- we read this book in my, uh, intro to creative writing class, and she came and spoke to us about it, and she's a -- really badass, so.

Emily: That's so cool.

Sally: Yeah, and I just am, like, realizing how foundational this professor was to my way of thinking, so.

Emily: She was really cool. We had a poetry class --

Sally: She's the raddest.

Emily: With her, together, and although it was marred by some of the worst students I've ever encountered --

Sally: Yeah.

Emily: In the history of university --

Sally: Mankind, perhaps.

Emily: Yeah.

Sally: (laugh)

Emily: Perhaps mankind. We did also study Mad Max: Fury Road --

Sally: Yeah.

Emily: As an academic text, which, y'know, solidified my love --

Sally: That was rad.

Emily: That was so cool.

Sally: Yeah. It was super rad.

Emily: God, I love Mad Max.

Sally: That's what I've been reading.

Emily: I just finished "Chalice" by Robin McKinley, which is a classic Robin McKinley book in that it's very strange and has a lot of animals. In this instance, bees. There's always, like, a young woman with an animal familiar, and in her case, a swarm of bees.

Sally: That's my literal dream.

Emily: Literally. She's just, like -- when she's going through her magic power stuff, near the end of the book, she's just being followed around by bees --

Sally: That's --

Emily: Who are, like, a cloud of bees. And sometimes they rest on her and keep her warm in the cold times.

Sally: I love this.

Emily: It's a really lovely book. Um, reading Robin McKinley, for me, is just like wrapping myself in a warm blanket. It's just so nice and lovely and I feel so happy. And I wish she had endless books.

Sally: Yeah.

Emily: So that I could just keep reading them forever. 'Cause I'm always really angry when they end. Like, I feel betrayed.

Sally: Like --

Emily: Like, "How could you do this to me?"

Sally: They should just be infinite.

Emily: How -- (imitating the vine) I can't believe you've done this.

Sally: Ugh, Robin! (simultaneously with Emily) I can't believe you've done this.

Emily: Ummm ...

Sally: Um, so basically, we both are reading a lot of books that comfort us. Emily, about bad magic and bees, me about monsters and the apocalypse, so.

Emily: Interesting.

Sally: Very on-brand.

Emily: Interesting.

Sally: I love "Render" so much.

Emily: OK.

Sally: (deep breath) The theme song played there.

Emily: Did it?

Sally: I don't know.

Emily: Maybe we're --

Sally: You -- you're the one who did it.

Emily: Maybe I tricked you.

Sally: (laugh) Maybe there was no theme song.

Emily: Oh, no, that would be terrible.

Sally: Maybe it was, in fact, just --

Emily: How would you know what you were listening to --

Sally: A car honking.

Emily: If you -- ew. (laugh)

Sally: Or a peacock screaming.

Emily: How would you know what you were listening to if "Tubthumping" by Chumbawamba didn't blast your eardrums --

Sally: Yeah.

Emily: Every -- after about five minutes of meandering conversation.

Sally: It's our walk-up music. It's the EHR walk-up music. We have to have it.

Emily: Um, a delightful thing is that baseball players get to choose their own walk-up music, and so you always get -- whenever you go to a baseball game, you get this hilarious contrast of, like, actual good rap music that's like, like, pumps you up, and then country songs. Like, some white

boy will come up, and I'll be like, "Oh, no," and then the walk-up music starts playing and it's like, (singing a made-up tune) "I'mmmm gonna fuck my tractor."

Sally: (laugh)

Emily: And you're like, wow, this is cool and inspirational. I can't wait for this man to hit this ball with his stick.

Sally: Hoooooooooooo.

Emily: I love this game. America's past-time. "I'mmmm ..." That song's gonna be stuck in my head, the one I just made up about fucking tractors.

Sally: (laugh, sings) "I'mmmm gonna fuck my tractor."

(clip from "Tubthumping" by Chumbawamba plays)

Emily: Um, OK. Now the theme music has played at some point back there. This is Everybody Hates Rand, your friendly neighborhood Wheel of Time podcast. Don't you love how we do the introduction a solid seven minutes into the podcast?

Sally: Mm-hmm.

Emily: Just to create confusion.

Sally: I think it's why people just love us so much.

Emily: Yeah.

Sally: They love being inside our brains for so long.

Emily: All of the great reviews ... OK, I'm Emily Juchau.

Sally: I'm Sally Goodger.

Emily: Um, and we're -- I never know what to do after we say our names.

Sally: And we are currently sitting at our kitchen table, about to talk to you about Robert Jordan's 14-book epic series, the Wheel of Time. Spoiler alert: we talk about a lot of spoilers.

Emily: You just whipped that out. It was incredible.

Sally: I'm really good at bullshitting.

Emily: (laugh)

Sally: Um, today we are talking about chapters 20 and 21 in the Great Hunt, which is book two.

Emily: They're the most Lord of the Rings thematic chapters, as it were. One of them is literally called the Nine Rings. But they're also a lot to do with, um --

Sally: (gasp)

Emily: A magic item.

Sally: What is the name of the town that they're in?

Emily: Oh, I don't know. Is it a Lord of the Rings name?

Sally: Because now that you've said that, I -- now that you said it -- maybe it's just 'cause it started with a "T."

Emily: It did start with a "T."

Sally: (makes the screeching noise from "Psycho")

Emily: I could go get my book.

Sally: It's OK, I have the Wiki pulled up right here.

Emily: Damn, son.

Sally: God bless the people who make this Wiki.

Emily: I know. Can you imagine writing for that Wiki?

Sally: I -- they're fucking unsung heroes.

Emily: (laugh)

Sally: If you write for the Wheel of Time Wiki, message me, and I'll send you a sonnet. Tremonsien. No, that doesn't sound very Tolkien-ian. I do like the name Tremonsien.

Emily: It's a good name.

Sally: Sounds like a knight. Like one of Arthur's knights around the table.

Emily: Robert Jordan is good at -- I -- I really wanna see the Word document that Robert Jordan had that was just filled with fantasy names™ --

Sally: Yeah.

Emily: He just came up with -- maybe he just played Scrabble with himself --

Sally: Mm.

Emily: Until he came up with something random. He was like, "That looks fantasy enough. Looks enough like a name that is a name but has some vowels switched."

Sally: Do you think he and Harriet played fantasy Scrabble?

Emily: Yeah.

Sally: Where they would each lay letters down?

Emily: Yeah.

Sally: Until they came up with stuff like “Cairhien”?

Emily: I bet it was really romantic.

Sally: Yeah, they probably, like, drank wine and played fantasy Scrabble. And Harriet’s like, “You’re too wordy,” and Robert Jordan, drunk, was like, “I don’t give a shit.” (laugh)

Emily: (slurred) “You’re not gonna stop publishing my books, though!”

Sally: (laugh)

Emily: “You can’t stop me!”

Sally: “You can’t stop me, Harriet.”

Emily: “Harriet, I’m drunk on my own power --”

Sally: “I’m drunk on my own power.”

Emily: “And also this wine.” Yeah.

Sally: “This -- this city’s gonna be called ... Tear. Ha ha ha!” (laugh)

Emily: (laugh)

Sally: And Harriet was like, “OK.” I -- now I have to imagine that Robert Jordan was drunk for most of this. (inaudible)

Emily: (slurring) “And this one’s gonna be spelled like Cairhien.”

Sally: (laugh)

Emily: “But you’re gonna pronounce it innna different way. Cairhien.”

Sally: (laugh) Exactly.

Emily: “And this girl’s name is Egwene.”

Sally: (laugh)

Emily: “Everyone calls her Egghead.” Did I do a good impression of a drunk person?

Sally: ... Sure.

Emily: OK. That’s a no.

Sally: (laugh)

Emily: I’ve never been drunk, so I can’t really --

Sally: I mean, I’ve never been drunk either. I have been tipsy.

Emily: You have been tipsy on coconut rum.

Sally: (whisper) I love coconut rum.

Emily: She loves coconut rum.

Sally: I fucking love coconut rum. I would die upon the cross for Malibu. I -- guys, I'm not fucking around --

Emily: Jesus. Literally.

Sally: I love Malibu so much.

Emily: OK, we need to talk about what happened in these chapters.

Sally: 'Kay. They found a big fucking statue.

Emily: Yeah, I'm having a little bit of trouble remembering the lead-up to finding the big statue. I think it's that they're wandering around, and Selene's like, "I wanna touch it" -- again --

Sally: And Rand's like, "My dick?"

Emily: Yeah, and she's like, "Yes, obviously, but also the Horn of Valere."

Sally: One hand on the dick, one hand on the Horn of Valere.

Emily: Ewww! I hate that!

Sally: (laugh)

Emily: (gagging)

Sally: A palmful of each.

Emily: Ewww.

Sally: (laugh)

Emily: Why would you do this to me? Why would you hurt me?

Sally: (laugh)

Emily: No, I think I -- they have an argument which goes something like, um, Selene says, "Hey, I wanna touch the Horn of Valere again. I just wanna, like, rub my fingerprints all the fuck over it, 'cause I just -- just fucking love to touch that metal music-maker."

Sally: Mm-hmm.

Emily: And Rand's like, "I got a flute right here for you. That's not a euphemism for my dick. Literally, I have a flute."

Sally: (laugh, inaudible)

Emily: "Right here. It's a musical instrument. This could also satisfy your needs." And she's like, "No, I wanna lick the glory off the Horn of Valere because I'm a demon." (laugh)



Sally: (laugh) Ew.

Emily: And he's like, "I'm sorry, I can't let you do that, 'cause I just put a poison-ass dagger in there, and I don't know what the fuck it's gonna do. Is it gonna start a new plague? Is it gonna start the zombie apocalypse? Both? Who knows?"

Sally: Yes.

Emily: "I just figure it's safest with my badger king friend, Mat Cauthon. You haven't met him yet, but he's the living embodiment of chaos. He's the only one who can handle this type of power --"

Sally: Mm-hmm.

Emily: "Without immediately dying."

Sally: Mmm-hmm. And even then ...

Emily: And she's like, "Listen. Fuck your friend. I won't, once I meet him."

Sally: (laugh)

Emily: "I'll see him naked and immediately dismiss him." Which is kind of sad, actually.

Sally: Which is kind of sad ... I mean, he's very, like, tired --

Emily: Yeah, he's not peak health.

Sally: And emaciated at that point. He's a little, like, skeletal.

Emily: He's just, like, a skinny --

Sally: And he's -- (laugh)

Emily: A real skinny boy.

Sally: His jaw is cracked open, and there's a whole ham inside of it.

Emily: He just, he's just -- (inaudible)

Sally: (laugh) Yeah.

Emily: He's eating an entire ham --

Sally: (laugh) Yeah, so --

Emily: And she walks in on that.

Sally: She's like, "You know what? Pass."

Emily: She's like, "Hard pass on that one."

Sally: And he's like, "How dare you."

Emily: And he just, like, flipped her off while he was eating, and she's like, "Double hard pass."

Sally: Yeah.

Emily: "He's too much like me."

Sally: But anyway. (laugh) Mat Cauthon with a whole ham.

Emily: (laugh) Um. She literally is like, "Listen, I don't care about your friend. I just wanna touch the Horn of Valere --" She's like, "Ugh, that dagger. I told you to throw it away." And Rand's like, "OK, no?" It's just this really bizarre thing where, um, usually it's good dialogue writing to not necessarily include the protagonist's, um, reactions to the dialogue because --

Sally: Yeah.

Emily: It's sort of assumed that you're reacting along with the protagonist to the dialogue.

Sally: Yeah.

Emily: But this is one of the rare instances where there's a major disconnect between what -- how we're reacting and apparently how Rand is reacting.

Sally: Yeah.

Emily: Because he's not saying, "What the fuck? Are you saying I should let my friend die? 'Cause if you are ..."

Sally: "Nah."

Emily: "No? That's bad news? You're kind of a dick." Instead, he's like, "I just really want you to touch my dick."

Sally: Mm-hmm.

Emily: Like. "And that's really distracting me and clouding my mental processes."

Sally: Mm-hmm.

Emily: So, yeah, I just kinda wanna know what's going on in his stupid head.

Sally: Yeah.

Emily: Like, how is that not suspicious or weird to him at all?

Sally: Right? It's like, Lanfear's done some shady shit in the past two chapters --

Emily: The way --

Sally: And Rand is just like --

Emily: Every conversation she has, I'm like, "How stupid could you be?"

Sally: Yeah.

Emily: I remember reading this book for the first time at, like, 11, I didn't even know what a goddamn femme fatale was, I didn't know who Lanfear was, I didn't know anything. I read this, and I was like, "That bitch is evil."

Sally: Mm-hmm. We all know it.

Emily: I'm gonna -- yeah, I'm calling you right here. She evil.

Sally: Yeah.

Emily: And guess who was right about 10 pages later when she Dear John's him and leaves his ass.

Sally: Girl, bye.

Emily: Yeah. Girl, bye. Anyway, so they get into a little, uh, couple's tiff, and it's real awkward for Loial and Hurin. And while they're walking along, and Rand's like, "Ooh, something shiny on the horizon," and he literally goes and looks at it because that's who he is as a person --

Sally: Mm-hmm.

Emily: You'd expect this kind of behavior from Mat, who is a magpie, literally --

Sally: Yeah.

Emily: But no -- it's Rand.

Sally: Speaking of ham -- (laugh)

Emily: (laugh)

Sally: One time, my friend Veronica -- this is a secondhand story -- my friend Veronica was walking along the street with her parents, and a magpie flew overhead and dropped a full roast at their feet. (laugh)

Emily: (gasp)

Sally: It had stolen a roast from somebody's backyard barbecue and dropped it at -- (laugh)

Emily: It was like, "Here's this offering." (laugh)

Sally: Yeah. Veronica and her parents were chosen.

Emily: It just took them for magpie gods.

Sally: (laugh) Yeah. It was like, "Oh. Beg pardon, your liege. My liege." Anyway.

Emily: I don't wanna disrespect Mat's luck-powers of making money through gambling, but how much more iconic would it be if he just had, like, this -- or no, maybe this should happen with Perrin -- Perrin should just have woodland creatures --

Sally: (laugh)

Emily: Dropping food and money at his feet all the time.

Sally: Yeah.

Emily: 'Cause he's just like, "Yeah. I've got my nature boy aesthetic thing going on."

Sally: Yeah, "My Snow White thing." And a magpie just drops a full cooked roast at his feet.

Emily: He's like, "Damn, I'm real hungry right now," and suddenly, like -- he just, like -- a roast drops into his hands --

Sally: Yeah.

Emily: And everyone's like, "*Ta'veren*."

Sally: Yeah. Everyone's like, "No biggie." (laugh)

Emily: Yeah, "No big. We're used to this. *Ta'veren*."

Sally: "It's *ta'veren* -- it's weird shit, right?"

Emily: "He just gets food whenever."

Sally: Yeah.

Emily: God, I wish that were this book.

Sally: Yeah. (laugh) This is the book of how Perrin learns to get food from the forest.

Emily: I just want Perrin to become Snow White in that way. Y'know?

Sally: Yeah.

Emily: Have little critters help him clean --

Sally: Yeah.

Emily: And do domestic chores.

Sally: Yeah, because he's being trained for, um, wifery and motherhood.

Emily: Yeah, housewifery.

Sally: Yeah.

Emily: Yeah.

Sally: Exactly.

Emily: And child-bearing.

Sally: Mm-hmm.

Emily: Mm-hmm.

Sally: While Faile is off, um, fucking a glass coffin. That's the end of that fairy tale, in case you guys haven't read the original.

Emily: Oh, gross!

Sally: (laugh) OK --

Emily: Let -- me -- die!

Sally: But speaking of shiny things --

Emily: Yeah, so Rand is like, "Ooh, it's a big shiny ball and a hand holding the ball," and there's just like a lot of phallic imagery going on here. Um --

Sally: Fistful of each!

Emily: Stop.

Sally: Handful of each, sorry --

Emily: Gross.

Sally: Fist would be confusing.

Emily: (retching sounds)

Sally: (laugh)

Emily: And he's like, "Oh, it's like an excavation site," like, there's a big pit, and people are working on uncovering this big-ass statue, which he can tell is, like, a dude holding this sphere aloft. Pretty much as soon as he lays eyes on the magic sphere, he sort of has this weird -- he goes into this weird headspace, where it's just, like, the void is immediately -- like, he's immediately in the void.

Sally: Mm-hmm.

Emily: And he's like -- Selene's like, "Um, excuse me, I would like to apologize for my earlier statements in which I said 'fuck your friend.' I just want you to come away from that edge there because that thing you could literally blow up the world with, and I happen to be standing closest to you."

Sally: (laugh)

Emily: "Unfortunately. So, um, yeah, I just wanna, like -- can we just rewind a little bit?"

Sally: Yeah.

Emily: "Hey -- hey, focus on me. Look, I have a full tit out. You could just look at that."

Sally: (laugh)

Emily: And Rand's like, doing that, like, thing in cartoons where the eyes go swirly --

Sally: Uh-huh.

Emily: Y'know?

Sally: Uh-huh.

Emily: He's just entranced by this magical thing. Now, what we know, from benefit of hindsight, is that this the -- the biggest *sa'angreal* in the entire damn world and, in fact, these *sa'angreal* were originally designed to solve the problem of the Dark One breaking out of his prison. They were like, "We'll use these big-ass power sticks and -- y'know --"

Sally: Big glow sticks.

Emily: "We'll use the big glow sticks --"

Sally: Yeah.

Emily: "And we'll trap the Dark One." But, uh, then they were like, "Ah, dang, we can't use them 'cause they're so dang big, and everyone who uses them goes crazy and could blow up the world. OK, well, we'll make these little keys, like a little miniature version, and that can be how, like, multiple people can access it to harness that power." They were like, "Cool, cool, cool, problem solved," and then Ishamael walked in and was like, "Snatched," and took those keys and threw them in the fucking ocean.

Sally: That's my boy.

Emily: I don't actually know if that's how it went --

Sally: That's what happened.

Emily: But that's how I'm imagining it.

Sally: Yeah.

Emily: We know that -- well, we know, I don't know if you know -- I know, 'cause I read the Wikipedia summary on the Choedan Kal, which is what these big-ass statues are called, though, that's what they were originally designed for. What they'll be used for in this series is to cleanse saidin.

Sally: And then they melt, right? And then all those people kill themselves.

Emily: No, just the lady one melts.

Sally: Oh, that's stupid.

Emily: It is stupid, because then the male one still exists for Rand to be like, "Oh, and hey, by the way I could still blow up the world."

Sally: Yeah.

Emily: And everyone's like, "Oh, that's -- that's a problem."

Sally: Everyone's like, "Please don't."

Emily: Everyone's like, "Ohh. Mm."

Sally: "What if you didn't?"

Emily: (imitating John Mulaney) "There's a horse loose in the hospital!"

Sally: "There's a horse loose in the hospital! Of course you did, you stupid fucking horse."

Emily: "I will stomp you with my fucking hooves, I'm so fucking crazy." That's Rand. By the --

Sally: Yeah.

Emily: Uh, book twelve, which is what I'm on, and yeah, that's where the threat is omnipresent of Rand blowing up the world.

Sally: Now all of us are John Mulaney.

Emily: Uh-huh, we all are. It's actually, like, a nice scene because -- and it, um, is bringing Rand a little further along the road to mastering saidin, because for the first time he lets go of the void and the Power's still there --

Sally: Mm-hmm.

Emily: Like, he's still able to reach out for it. And it -- basically, he has it for a little while, and he wrenches himself away from it -- we don't -- it's this weird scene -- by saying the Aiel saying that he's heard exactly once, and I guess it's supposed to be like, "Ooh, look, his Aiel heritage," but y'know --

Sally: Yeah.

Emily: The "till shade is gone, till water is gone," dur dur dur dur dur. Only he's just mumbling it, and then he, like, screams the last word and, like, lets go, and everyone's like, "What the fuck was that?"

Sally: What is the last word?

Emily: Uh, "day"?

Sally: (laugh) So he's just out there, like, "DAAAY!" (laugh)

Emily: (laugh)

Sally: Loial's like, "OK."

Emily: "(mumbling) -- DAY!!"

Sally: (laugh)

Emily: And Loial's like, "Fuck me." (laugh)

Sally: God. I wish all these chapters were from Loial's point of view.

Emily: Loial's like, "Hey, are you fucking OK? What the fuck?"

Sally: "What just happened?"

Emily: Selene's, like, tucking her tit away, back into her shirt --

Sally: (laugh)

Emily: She's like, "Guess I don't need this anymore. He saved himself with his heritage."  
(laugh)

Sally: (laugh)

Emily: Um.

Sally: Yeah, his cultural memory just whipped that out.

Emily: Yeah.

Sally: (laugh) Plumbing the depths of his cultural memory.

Emily: (laugh) I'm gonna die. So anyway, that's that scene. Uh, but of course it's not really put into context for us yet because we don't know what the big statue is.

Sally: Big statue.

Emily: Um, but they're like, "OK, well, let's go 'cause the guards are getting a little freaked out 'cause this dude just screamed 'day' at them."

Sally: (laugh)

Emily: (laugh) Um, so, they're like, "OK, onward, to the next village." Um, so they go to this village called -- I immediately forgot what it --

Sally: Tremonsien.

Emily: Tremonsien. Little Cairhienin village. They're like, "Wow, everyone's short and wears dark colors, which is the signature Cairhien look."

Sally: It --

Emily: Short and emo.

Sally: (snort)

Emily: Take notes, Sarah.

Sally: (laugh)

Emily: Lots of eyeliner. Um, so they get to this inn, and as though Robert Jordan is like, "I want you to get the point," the inn is called the Nine Rings, because we've just had a chapter about, uh, magical artifacts that corrupt their bearers. And now Robert Jordan is like, "Oh, and just by the way, it was a Lord of the Rings reference the whole time." And we're like, "Whoa. Damn."



Sally: It's also --

Emily: "Didn't see that one coming."

Sally: A big statue in Lord of the Ring also -- Lord of the Ring? One, singular. Also has a big statue.

Emily: Yeah, I was gonna ask you. I -- all I know about how this relates to Lord of the Rings is that the nine rings reference is to the Ringwraiths, specifically, who use the power and go crazy -  
-

Sally: Mm-hmm.

Emily: In a type of way --

Sally: Mm-hmm.

Emily: So that's sort of -- you know, you've got saidin vibes there.

Sally: Yeah.

Emily: And then the Choedan Kal is sort of this -- um, I looked up on TV Tropes dot com -- is it com or dot org?

Sally: I think it's dot org. I think they got that dot org locked down.

Emily: Nice.

Sally: Yeah.

Emily: I Googled -- I TVTropes dot orged -- (laugh)

Sally: It's a verb now, like Googled.

Emily: Yeah, I'm verbing it -- um, I looked it up to see, like, what the phrase was for magical artifact, and it was like "Artifact of Doom" or something like that.

Sally: Oh my God.

Emily: And I was like, iconic.

Sally: So good.

Emily: Yeah, it was really cool.

Sally: (whisper) Artifact of Doom ...

Emily: Yeah. Um, so that's kind of what's going on here.

Sally: Yeah.

Emily: The idea that power corrupts absolutely. I dunno -- I dunno. Tell me. Give me some Lord of the Rings scholarship on what's going on here.

Sally: Oh, I don't know if I have any. I'm trying to remember the big statues and what they -- because they were -- they're like Elven kings -- or, no, I think they're ancestors of Aragon.

Emily: Oh, yeah.

Sally: Aragorn's.

Emily: When they're floating down the river --

Sally: Yeah. And they, like --

Emily: And they see those big-ass kings?

Sally: Yeah, but then they're like, "Stop."

Emily: Aragorn's like, "That's my daddy."

Sally: "In the name of love."

Emily: And everyone's like --

Sally: "What the fuck?"

Emily: "What the fuck, Aragorn?" He's like, "Yeah, I'm like 900 years old."

Sally: "Yeah, I'm a big old boy."

Emily: Big old boy.

Sally: A dirty rowdy boy.

Emily: Did -- Aragorn really is a dirty rowdy boy.

Sally: He is a dirty rowdy boy, and that is a dirty rowdy boy that I could get behind or in front of.

Emily: (laugh) OG dirty rowdy boy.

Sally: (laugh) I love him.

Emily: Kay, anyway.

Sally: Sexual awakening for a whole generation.

Emily: (whisper) Honestly.

Sally: When he kicked open the doors at Helm's Deep? Mm. Baby.

Emily: Right?

Sally: Mm. Get you a man like that.

Emily: I just wanna wait for a little while there, 'cause I was thinking about that scene. It's such a good fucking scene.

Sally: It's a really good scene. And when Legolas is like, "Then they're gonna die," and Aragorn's like, "Then I will die with them!" And we're all like --

Emily: Yeah, and they're all like --

Sally: "That's my king."

Emily: I was all like, "Get me on that dick right now."

Sally: Yeah, exactly.

Emily: Yeah.

Sally: "My brother, my captain, my king."

Emily: (sob) Stop.

Sally: (laugh) My lover, my captain, my king.

Emily: It's still fresh.

Sally: (laugh) Too soon.

Emily: (laugh) Too soon. I know it was, like, 15 years ago, but too soon.

Sally: Oh, Boromir. That's -- trying to think if there's anything to say about Lord of the Rings and the rings and saidin.

Emily: I mean, the addictive power thing, which is sort of what happens in Lord of the Rings, the usage of the rings is addictive --

Sally: Mm-hmm.

Emily: Um, and, y'know, it's sort of -- there's sort of some commentary there, I guess, about addictive substances.

Sally: Mm-hmm.

Emily: But saidin and saidar are also addictive, and that's sort of, um, not something -- at this point in the book, that hasn't become a real problem for Rand yet? Like, he just is telling us over and over, "I'm not gonna use the Power."

Sally: Mm-hmm.

Emily: Um, and it's unclear how much, like, literal addiction is at play in his choice later -- like, how much -- by the end of this book, he's gonna be like, "OK, I've accepted the fact that I am Dragon Reborn," and how much of that is that he's come to terms with his fate in a really traumatic way and how much of it is just, like, he's realizing he literally can't stop using the Power.

Sally: Mm-hmm.

Emily: Because it's an addictive substance. And also, like, his survival depends on it. It's not like heroin, y'know?

Sally: Yeah. Yeah, no, it is interesting in these -- if you take Rand and Frodo as two sort of parallel heroes, although I would not typically want to pair those two, I think their arcs are so different --

Emily: Yeah, they're very different arcs.

Sally: But, um, if we are equating the Ring with saidin, um, which I think -- yeah, I think you're -- have a lot of valid points in that parallel, um, and I've never thought about that, so very interesting. But also there are key moments in both of those stories where they're being forced to use --

Emily: Yeah.

Sally: Um, like, these power -- like, it's, uh, Frodo on the top of -- oh, I can't remember what that hill is called, but when they get attacked by the Ringwraiths and he gets stabbed and --

Emily: Yeah, he has no choice but to use it --

Sally: Yeah, he has -- he, like, puts on his ring --

Emily: It's the only recourse.

Sally: Yeah. Uh, it's only his ring -- the Ring. That's his only recourse. And Rand, multiple times throughout the series is -- like, Rand has more frequent, quote unquote, encounters, and so it's just this really interesting dialogue about being forced to do -- to use something. And of course the -- the obvious metaphor that Robert Jordan and J.R.R. Tolkien are going for in that point is, like, being forced to use power, like, sometimes you have those moments where, like, power or violence or whatever we wanna call saidin and the Ring -- but it is really interesting, then, if you -- thinking about it more on the lines of, like, an addictive substance and not just, like, power writ large, which metaphorically is an addictive substance, but it's not actually --

Emily: Mm-hmm.

Sally: A drug or an addictive habit, um, it's really interesting to think of Rand and Frodo being pushed into these situations where the narrative is leaving them no choice but to use this addictive substance to help them.

Emily: I think it -- the more I read these books, um, the more it becomes obvious that, like Lord of the Rings, Wheel of Time was written by a veteran --

Sally: Mm-hmm.

Emily: Of, um, a really intense war. And -- yeah, you're right, I think a lot of what the Ring and saidin represent has to do with violence and warfare and, um, these really terrible things that, um, men of these men's generations had to go through.

Sally: It is, if we're just thinking about the -- the differences between -- the Ring is something that is manufactured and put into the world that is, um, unnatural and therefore needs to be destroyed, and saidin is literally, like, part of the fabric of creation, and so --

Emily: Yeah, that is interesting.

Sally: It is interesting in that way to think about Tolkien's stance on, like, um, power and violence and dominance, um, being something unnatural, whereas Robert Jordan has written into the fabric of his creation power and dominance into what a lot of what saidin is written to be, or at least a power, like, from on high, and it's more the idea of, like, how it's wielded as opposed to the fact that it is -- shouldn't exist at all. So.

Emily: Yeah, because World War I -- just from a historical perspective, in World War I, we were dealing with the rise of weapons of --

Sally: Mm-hmm.

Emily: Uh, mass destruction -- maybe not--

Sally: Yeah.

Emily: Necessarily WMDs, but --

Sally: Yeah.

Emily: Really massively destructive weapons. This is the first war in which, like, gas was introduced --

Sally: Yeah.

Emily: Gaseous warfare and stuff. And they were having to confront that in a really real way for the first time, and it was -- they were confronting it as a -- something that was being manufactured --

Sally: Mm-hmm.

Emily: By other people, whereas by the time we got to Vietnam, I think -- yeah, it had just sort of become this thing that these terrible weapons existed in the world --

Sally: Yeah.

Emily: And how you use them is, I guess, up to you.

Sally: Yeah. If you -- a large part of Lord of the Rings read as, like, an anti- um -- I --

Emily: Industrial?

Sally: Yeah, thank you, I couldn't think of the -- I wanted to say mechanization, but that was not the right word --

Emily: No, no, yeah, I feel you, yeah.

Sally: Um, especially the sequences in Isengard --

Emily: Yeah.

Sally: Read very much as, like, a factory, and Tolkien -- I, of course you have the, like, mythic battle of the Ents v. Isengard, which is nature versus industrialization --

Emily: Right.

Sally: Though Tolkien would hate that I was talking about it in allegorical terms, because he was very anti-allegory, but lo and behold. Um.

Emily: You can't have some trees go kick down a factory and not be like --

Sally: Yeah. (laugh)

Emily: "Gee, it's nature vs. industry." Come on.

Sally: Come on. Come on, John. (laugh) Um. But, um, yeah, and so, like, like you said, like, that -- a large part of that came from his, um, experience in World War I, watching the world become mechanized --

Emily: Mm-hmm.

Sally: In a large way, but it's kind of sad to think that, especially in Vietnam, when these horrible, horrible chemical weapons were being used, that Robert Jordan was presenting a world in which, like, violence was inherent. Or, like -- not violence, but the ability to do violence is inherent?

Emily: Yeah.

Sally: Um, which is -- yeah, just horrible and sad, but interesting, because, like -- I think it's a more interesting stance to take than Tolkien in a lot of ways, because, like, the fact of the matter is that weapons have become really integrated into our society, and, like, the easy way is to say, like, "Oh, don't use them," like, disarm them --

Emily: Mm-hmm.

Sally: But it's like, that's also not human nature, so, like -- I don't know. Robert Jordan, he also has the benefit of more books, and the benefit of not being --

Emily: Yeah, to explore.

Sally: Yeah. To explore, in-depth, a lot of these really, like, macro-societal issues of power and violence. But, and then -- 'cause it's interesting that on the other side of that, you have the One Power's ability to heal and to be useful --

Emily: Mm-hmm.

Sally: And to do all these other types of things.

Emily: Yeah, it's kind of like this replacement for technology.

Sally: Yeah.

Emily: And you almost have this sort of gender split between, oh, for the women, technology is, like -- it's great, it's advancing us, there's still some fear around it, but, like, it's the good side of things --

Sally: Yeah.

Emily: Whereas when men are yielding the -- wielding the One Power, it's kind of like nuclear weapons, like --

Sally: Yeah.

Emily: Because the men do, themselves, sort of function as nuclear weapons once they've gone crazy. Like --

Sally: Yeah.

Emily: It's just fucked up.

Sally: Yeah, which, again, we come back to this very stark --

Emily: Gender dynamic? Yeah.

Sally: Gender dynamic in which there are evil women in the world too, but. Whatever.

Emily: Oh. Well, we have one. With us.

Sally: Oh, we have one right here. Um. But yeah, it's just really interesting.

Emily: Yeah.

Sally: End of the story. I -- someone needs to give me a buzz collar and just zap me every time I say the word "interesting."

Emily: But it is interesting.

Sally: And it's just, like, an interesting thing to think about.

Emily: Um. What else happens in this sequence? Um, this is -- we're now in Cairhien, like, they've crossed the border, so --

Sally: We've come to France!

Emily: Yes.

Sally: Viva la revolution!

Emily: Yeah.

Sally: (singing) There is a castle on a cloud ...

Emily: (snort)

Sally: These are the French things that I know. (laugh)

Emily: All I want from this sequence is for, like, a dirty little orphan girl to be sweeping in the corner --

Sally: Yeah.

Emily: And for Rand to be like, "What the fuck's going on?" Everyone's like --

Sally: And she turns, "There is a castle on a cloud!" (laugh)

Emily: Everyone's like, "Oh, that's just normal, we're in France."

Sally: "This is France. These things happen."

Emily: And he, like, looks out the window, and someone's lifting a cart above his head. (laugh)

Sally: Yeah. (laugh)

Emily: (singing) "24601 ..."

Sally: (singing) "Your time is up and your parole has begun!"

Emily: Yeah, what I really want from this sequence is for Rand to walk into the set of Les Misérables --

Sally: Oh my God.

Emily: And for it just to proceed around him.

Sally: Yeah. (laugh) That would be so good. What other French jokes ... what else happens in France? Just Les Mis, I think.

Emily: The Phantom of the Opera?

Sally: Oh, the Phantom of the Opera.

Emily: Yeah.

Sally: Lafayette. There's the Marquis de Lafayette.

Emily: Ooh. That's sort of an American thing now.

Sally: Ha, "When you were off gettin' high with the French."

Emily: Yeah.

Sally: That was -- that was Thomas Jefferson, but.

Emily: But still.

Sally: Do you think Thomas Jefferson really was getting high with the French? Or do you think that was Benjamin Franklin?



Emily: I think both.

Sally: Both? Thomas Jefferson just never struck me as the type. He always seemed like he's got a, like, a stick up his ass.

Emily: Yeah, I bet he did it but, like, felt guilty about it.

Sally: And he had to go repent?

Emily: Yeah.

Sally: Yeah.

Emily: Like, castigate himself or whatever.

Sally: Be disgusting.

Emily: And Ben Franklin was like, "That was lit." Literally.

Sally: Ben Franklin was like, "Whooooo!" (laugh)

Emily: He, like, wrote in capital letters to Alexander Hamilton, "BLAZE IT."

Sally: Yeah. He was, like, high on absinthe. (laugh)

Emily: "New invention: Blaze it. 4/20."

Sally: He was like, "I invented it." And Alexander Hamilton's like, "OK."

Emily: If you told me that our third American president Ben Franklin -- yes, I know, he's not -- (laugh)

Sally: (laugh) OK, I was about to be like, wait a second ...

Emily: (laugh) If you told me American president Ben Franklin invented 4/20, I would one hundred percent believe you.

Sally: Yeah. It's like, Thomas Jefferson, Louisiana Purchase. Ben Franklin, 4/20.

Emily: Dude invented Daylight Savings time. I would one hundred percent believe he was high off his ass when he did that and was like, "Just for the --"

Sally: "I need an hour to smoke." (laugh)

Emily: Yeah, "I just need --"

Sally: "I got a meeting but damn, I need another hour to smoke!" (laugh) "I got a whole bowl here."

Emily: "Oh, you guys haven't heard? About Daylight Savings?"

Sally: "Oh, haven't you heard?" He's like, taking a hit off his bong. Made out of -- what would they make bongs out of in 1776? The British? (laugh)

Emily: (laugh) Why would you say that?

Sally: I dunno. I regret it, but it was --

Emily: (laugh) The British.

Sally: (laugh) He's got his King George-shaped bong.

Emily: Oh my God ...

Sally: (laugh)

Emily: It's what King George would've wanted.

Sally: It is what King George would've wanted.

Emily: (laugh)

Sally: He's like, "Damn, Ben Franklin's over there getting high."

Emily: Um. OK, anyway, so now we're in France.

Sally: (laugh)

Emily: And of course the first thing we're introduced to is political intrigue.

Sally: Yeah, of course, it's France.

Emily: Yeah, they just have -- Rand just has this series of inane conversations with various soldiers who are like, "Um, we're very suspicious and we just sort of seem like creepy, suspicious individuals," and Rand's like, "I don't get it, they don't strike me as evil." And Loial's like, "Oh, they're not evil, they're just French."

Sally: (laugh)

Emily: And Rand's like, "Copy. Copy that." Anyway, yeah, the Game of Houses we'll talk about, I think, probably more at length in later chapters when it becomes more relevant, but it is the most French thing. Like, there's no other reason for the Game of Houses to exist except for Robert Jordan to be like, "Look, they're aggressively French."

Sally: Mm-hmm.

Emily: Specifically, Louis XIV levels of French. They're just walking around, reading into every little thing you say. It's terrible.

Sally: Wearing high heels --

Emily: You're in hell.

Sally: Losing wars.

Emily: Yeah. (laugh)

Sally: (laugh)

Emily: Has Cairhien ever won a war? I rest my case.

Sally: France.

Emily: Ha!

Sally: Ants in your pants, France.

Emily: I guess they did OK when Mat Cauthon came along and, like, stole some Cairhienin --

Sally: Mat's not French.

Emily: Yeah. He just was like, "I'll have some French officers, I guess."

Sally: Yeah, they got themselves, what, an English farm boy?

Emily: Mm-hmm.

Sally: Who was like, "These three French people I'll keep."

Emily: "Those three French boys, those two Spaniards, and they're gonna love each other. I'll make them."

Sally: Yeah. "And we're all in love."

Emily: Yeah. Hell yeah.

Sally: "We all date."

Emily: Hell yeah!

Sally: "These are my five boyfriends."

Emily: Polyamory! God, I want that.

Sally: This is my polyamorous war cabinet.

Emily: Ha!

Sally: Featuring number one bitch, Talmanes.

Emily: I'm obsessed. OK. What else is there to say? Um, Selene takes off in the dead of night because of course she does.

Sally: Yeah, which is very mysterious.

Emily: Yeah, she leaves this note that's like, "There are too many people here. I'm going on to Cairhien." And Rand's like, "Bitch, there are more people in Cairhien. I don't know what you're talking about."

Sally: "I don't understand."

Emily: "It's a city." Um, and then now they have just, like, a random escort of soldiers because the French soldier that Rand was talking to the night before is like, "I don't know what this English bitch is doing, but I think he's --"

Sally: "I'm gonna find out."

Emily: "Doing something, so I'm just gonna send a bunch of dudes with him who will read into every little thing he says." And Rand's like, "Copy that."

Sally: "Sure."

Emily: Just kidding, Rand's a politically ignorant idiot.

Sally: Rand has no idea what's going on -- yeah. Moiraine has not taught him the ways of the --

Emily: She tries so hard in book five.

Sally: (whisper) I know.

Emily: It makes me really wish Moiraine was in this sequence with him.

Sally: Yeah.

Emily: Because it would be hilarious to watch her handling this.

Sally: Yeah.

Emily: Just, like, incredible.

Sally: Yeah. Moiraine, our tiny French mom.

Emily: Just, like, adeptly tying people up in their own strings. Rather than watching Rand tie people up in their own strings on accident --

Sally: Yeah.

Emily: Which is what happens. He's like, "Oh, they're so obsessed with politics. And I'm just over here, being a straightforward boy."

Sally: (gag)

Emily: "Look at how superior I am."

Sally: (gag)

Emily: (sigh)

Sally: You aren't superior just 'cause you are an effective communicator. Because you're actually not an effective communicator.

Emily: Yeah, you're actually not.

Sally: You're just stupid. Big, tall stupid boy.

Emily: Just big, tall garbage boy.

Sally: He's a garbage can with legs.

Emily: Number one garbage boy. He's probably 400 percent leg.

Sally: Mm-hmm.

Emily: If he's like six-foot-five, that's like four and a half feet of legs.

Sally: That's a crazy height.

Emily: (laugh) I know.

Sally: Six-foot-five?

Emily: I don't know where I came up with it.

Sally: That is just, like, a crazy amount of height.

Emily: How tall is Rand? Googling it.

Sally: How tall are you?

Emily: Because surely someone's done the math and the, like, y'know, conversions from Wheel of Time math. How -- tall --

Sally: What is he, like five hands tall, like a horse?

Emily: Is -- Rand --

Sally: Or is it like 13 hands tall?

Emily: Al'Thor?

Sally: How do you measure horses?

Emily: It says he's about six-and-a-half feet tall.

Sally: Bullshit. He's taller than that. Everyone talks at length about how tall he is.

Emily: Six and a half feet -- do you know how tall six and a half --

Sally: Oh, you said six and a half?

Emily: What'd you think I said?

Sally: I dunno, I thought you just said six feet.

Emily: No.

Sally: Yeah.

Emily: He's six-six.

Sally: That's very tall.

Emily: That's --

Sally: Six and a half feet is very tall.

Emily: Horrifyingly tall.

Sally: I was like, six --

Emily: Especially when you consider the fact that when he's around the Aiel, he's like, "Oh, yeah, some of them are taller than me." And I'm like, "Is Rhuarc walking around seven feet tall?!"

Sally: (laugh) Probably.

Emily: Like, in the NBA over here.

Sally: Yeah.

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

Sally: Yeah, I thought you said six feet, and I'm like, "That's a normal boy height," but six and a half? Feet tall?

Emily: Here are the canonical heights, according to --

Sally: OK.

Emily: This.

Sally: If Mat's not four feet tall --

Emily: No, it says he's five-eleven.

Sally: OK, that makes sense.

Emily: Which is taller than I expected --

Sally: Mat's a little lanky.

Emily: I always expected him to be shorter, but yeah.

Sally: I kind of imagine him your height.

Emily: I'm only five-six.

Sally: Yeah.

Emily: OK. That's a small boy. Kay, I am into that, though. I love a small boy.

Sally: Yeah. So Mat -- Rand is six -- five -- six billion feet tall?

Emily: Especially because if Rand -- Mat were only five-foot-six --

Sally: Yeah.

Emily: That would mean he was a full foot shorter than Rand.

Sally: Yeah. (laugh) He, like, comes up to Rand's --

Emily: Which would be iconic.

Sally: Clavicle.

Emily: Says Perrin's about six-one.

Sally: That makes sense.

Emily: Egwene's between five-two and five-five, which is a pretty bold, y'know, bracket. Elayne's five-six, Nynaeve's around five-five, Moiraine's five feet or maybe five-three. And Aviendha's like five-ten.

Sally: I wish Aviendha was seven feet tall.

Emily: Can you imagine?

Sally: I wish Aviendha was taller than Rand.

Emily: What I wish happened when Rand met Aviendha was that he was just immediately like, "Please step on me." (laugh)

Sally: Yeah, that's how I felt.

Emily: Yeah, that's how everyone felt --

Sally: Yeah.

Emily: When we met Aviendha.

Sally: I was like, please --

Emily: Like, damn.

Sally: Throw me to the ground and kick me in the head.

Emily: Yeah.

Sally: That's fine. Six and a half feet tall. That's crazy.

Emily: I mean --

Sally: How does he do anything? I don't understand -- maybe it's just because I'm a small, compact 'lil go-kart, but, like -- (laugh) When you have that much body, how do you control it? He's, like, supposed to be, like, a competent sword fighter, and he's just, like, jumping. Team Sweet Flips over here, and he's got that much body?

Emily: I'm only five-six, but I have a very disproportionate body of, like, you know, about 80 percent leg --

Sally: Yeah.

Emily: And it's like, I struggle just to move and --

Sally: (laugh)

Emily: To get around, and it's like, they're everywhere. How do I escape them?

Sally: I always imagine you as much taller because you have so much leg. Like, everytime you say you're five-six, I'm like, "No, Emily's like five-eleven."

Emily: I can't touch my toes 'cause they're so far away.

Sally: (laugh) OK, you are also not a very flexible person.

Emily: They're, like, in another --

Sally: Can you really not touch your toes?

Emily: I dunno, let's find out.

(rustling noises in the background)

Emily: (distant) Just a minute, we're doing an exercise. I have to, like --

Sally: You don't have to stretch. You just, like --

Emily: Yeah, I can't do it without stretching! And also, I have to, like -- agggh ---

Sally: Oh, dang, sis, you really can't touch your toes.

Emily: I can't. I also can't cross my legs. I think we've discussed that.

Sally: Yeah. See, you've just gotta, like --

Emily: You're telling me that, but I -- that doesn't mean I can do it. My body's not built for that.

Sally: She's got a lot of leg.

Emily: Uggggggghh.

Sally: Like Rand, apparently. Or what if Rand was all torso? (laugh)

Emily: Ew.

Sally: (laugh) Or all head.

Emily: (laugh) Just a giant floating head.

Sally: Yeah, he didn't have any body. He was, like --



Emily: That's how I feel about him in around book eight.

Sally: Giant floating head?

Emily: Yeah, just terrible. OK, we've gone on long enough, but that was -- that was two chapters.

Sally: I feel like, yeah, nothing really happens. Rand googly-eyes at a giant crystal ball, and Lanfear floats away.

Emily: Yeah.

Sally: Doesn't she leave a note that's, like, covered in moons or some shit?

Emily: Oh, now I can't remember. Oh, it has, like, a crest.

Sally: Oh.

Emily: It has, like -- her little, uh, wax seal is moons and stars and bullshit like that.

Sally: Because her name is Selene.

Emily: Yeah, have we not even talked about how Selene is like --

Sally: Yeah, it's --

Emily: Moon goddess territory?

Sally: Ugh.

Emily: Um.

Sally: Don't do Artemis like this.

Emily: Yeah. How dare you? Artemis was a goddamn lesbian.

Sally: Yeah.

Emily: Or, you know --

Sally: Asexual.

Emily: Asexual, yeah. Yeah, she reads more asexual.

Sally: Mm-hmm. Good for you, Artemis.

Emily: Who's a lesbian? Which Greek goddess was a lesbian? I mean, they were all bi --

Sally: Hestia, maybe?

Emily: Yeah.

Sally: Yeah.

Emily: Ooh, I'm into it.

Sally: Yeah, Hestia's definitely a lesbian.

Emily: A lesbian icon.

Sally: Probably Demeter too. I know she had a daughter, but. She'd be bisexual then, I guess.

Emily: Yeah, like, everyone's bisexual except Artemis, who's asexual, and --

Sally: And Hestia, who's a lesbian.

Emily: Hestia, who's a lesbian, yeah. And, um -- oh, no, Athena. She could be a lesbian.

Sally: Athena could totes be a lesbian.

Emily: Umm. And I just don't ever read Apollo as bi --

Sally: Yeah.

Emily: I know he's got a million stories chasing girls --

Sally: But he just has such, like, gay energy.

Emily: He just has such twink energy --

Sally: Yeah.

Emily: That I'm like, "I can't handle this."

Sally: I think Rick Riordan did that for me predominantly.

Emily: Yeah, Rick Riordan nailed that.

Sally: He was like, "Oh, Apollo? A twink, got it."

Emily: He was like, "Got it."

Sally: "Got it!" Speaking of writers who probably write drunk. (laugh)

Emily: Rick Riordan was like, "I'm gonna take this Greek god who's a total twink and put him in an average boy's body --"

Sally: Yeah.

Emily: "And just watch the dramatic outrage unfold."

Sally: Mm-hmm.

Emily: I love it.

Sally: Mm-hmm.

Emily: OK. We'll be back next week to talk about, uh, some Aes Sedai shit.

Sally: Ooh.

Emily: When we have a cute little Moiraine point of view --

Sally: Oooh.

Emily: Where she's with some old lady sisters.

Sally: Nice.

Emily: And then we get to go to Nynaeve's Testing to be an Accepted.

Sally: Ooh, damn, that shit's crazy.

Emily: Yeah, which is actually real intense --

Sally: Yeah.

Emily: So we'll get into that.

Sally: That shit gives me some nightmares.

Emily: Yeah. Anxiety. That's where it comes from. Um, so we're leaving Rand behind for a week.

Sally: Thank God.

Emily: Thank God, yeah. (laugh)

Sally: Fucking perish in France, I don't care. (laugh) Tell that to your relatives this holiday season.

Emily: "Perish in France."

Sally: Yeah. (laugh)

Emily: And then when you're like, "What did you say to me?" you're just like, "Paris is in France."

Sally: (laugh) See, it works perfectly.

Emily: "I learned geography this semester, Aunt Martha." (laugh)

Sally: (laugh) She's like, "You're --"

Emily: "No, I don't have a boyfriend yet."

Sally: "You're 35." (laugh) "Yeah, I just learned where Paris is."

Emily: "Yeah, OK? Jesus."

Sally: "Get off your high horse, Martha."

Emily: "I just started watching Jeopardy, like, yesterday."

Sally: "What type of white tower do you live in?"

Emily: (snort)

Sally: Academic tower, I meant. Ivory tower is what I was going for. Oh, the White Tower and the ivory tower!

Emily: Hey.

Sally: I just got that.

Emily: (laugh)

Sally: Hello, it is I, a stupid.

Emily: No you not. OK --

Sally: (whisper) I am. I is.

Emily: Any housekeeping?

Sally: Um, do you have a copy of Ender's Game? Right?

Emily: I do have a copy of Ender's Game. Do you want to give it away?

Sally: Uh, I was gonna give away mine --

Emily: OK.

Sally: Because I don't want to own it anymore.

Emily: But -- OK, but --

Sally: I know -- I know that --

Emily: We're consolidating our libraries, and no offense, but yours matches the rest of the books in my series, so --

Sally: OK, so we can give away yours.

Emily: We give away yours, yeah. Also, I hate to turn this off for you, but my copy of Ender's Game has possibly the scariest cover of all time. So.

Sally: So.

Emily: If you wanna look at that.

Sally: I have a difficult time believing -- what I believe is that the people who have read Wheel of Time and the people who own a copy of Ender's Game is a circle --

Emily: Mm-hmm.

Sally: But if you don't own a copy of Ender's Game or you would like another, featuring Emily's --Emily's very scary cover --

Emily: It's horrifying. It's haunting.

Sally: (laugh) Um, I'll post a picture of it on our Instagram, and you can decide whether or not you want it --

Emily: Put it on Instagram and then do the swipe thing, and have a zoom in on --

Sally: (laugh) OK.

Emily: Here, I'm gonna just show you, it's terrible.

Sally: Um, while Emily goes, we're just gonna do another one of our giveaways, um, because we're gonna get rid of our books anyway, so we might as well give them to you, who we love, so it's the same rules as last time, um ... I guess we'll do it on Instagram again. You can also enter if you're on Tumblr --

Emily: Oh, it's got a nice zoom-in on the back.

Sally: Oh my God. What in the world? You guys, this is genuinely frightening.

Emily: It's awful.

Sally: What little boy modeled for this, do you think? That they were like, "Stand in front of this window."

Emily: Not a real one! Not a real --

Sally: You don't think that's a real boy?

Emily: He's computer-generated.

Sally: You think Ender is computer-generated?

Emily: From the uncanny valley. They reached into the uncanny valley and pulled him out.

Sally: It looks like an Animorphs cover.

Emily: Exactly.

Sally: It -- I am very excited to give this to one of you.

Emily: OK.

Sally: But the same rules apply: take a picture of yourself on public transportation with any of the Wheel of Time books, using the hashtag or the comment, if you don't like long hashtags, The Dragon Loves Public Transit, and be sure to tag us in it, um, so that we can see it. And again, you can do it on Instagram or Tumblr or Twitter this time, like, we'll open it up. I know not everybody uses Instagram. Um, and we'll pick a winner. We'll leave it open for a week or two, um, and we'll send you this creepy copy of Ender's Game and a couple of dollars towards your

transportation fund. Um, because we should take more public transit, um, and also eat big business.

Emily: Mm-hmm.

Sally: So. That's how we'll save the environment. Eat big business, colon -- semicolon, take public transit.

Emily: OK. That's gonna do it for us. Do you wanna sign us off?

Sally: Oh my God, you guys. Today, we had a potluck at work, and I was in there, after the potluck, like a couple hours later, getting myself a little roll with some more butter for, like, a little afternoon snack-a-roony --

Emily: Hell yeah.

Sally: One of my coworkers came in -- who I really like, he works in the facilities team, he's really nice -- but he seemed really bummed out, and I was like, "Hey, Matthew, like, are you OK?" And he's like, "Ah, it's just been really hard today, y'know?" And me, being -- trying to be positive, I'm like, "Yeah, it's been kind of a weird day," and he's like, looked at me and he's like, "Well, divorce is really hard," and I was like, "Agggggghhh! I'm sorry you're getting divorced!" While I had, like, a half-eaten roll in my hand.

Emily: What in the --

Sally: Yeah.

Emily: Fuck?

Sally: It was so much. And I was like, "Uh, I'm sorry, do you need anything?" It was a lot. But I hope he's OK.

Emily: You should've said, "As a child of divorce --" (laugh)

Sally: (laugh) I know, I really -- I genuinely thought about it, I was like -- but I was like, "Not the audience for that, Sally."

Emily: (laugh) Oh, God.

Sally: "Not the audience. What if he has children?"

Emily: Oh, no.

Sally: Which I don't know, so.

Emily: Yeah, OK.

Sally: That was more of another episode of Sally puts her foot completely down her mouth. So.

Emily: Horrifying.

Sally: OK, bye ....

Emily: Uh, goodbye.

Sally: Love you.