



Episode 66 - “Pervert of a Took”

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Sally: Everybody Hates Rand is a Wheel of Time podcast that will contain spoilers for all 14 books. So if you're anti-spoiler, pause this, read all 14 books, and come back. We'll be here. Waiting.

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

(theme song by Glynn Mackenzie plays)

Sally: -- Think he could be an astronaut?

Emily: No, I think he could commit an act of evil (laugh) so great --

Sally: He gets launched into space?

Emily: Yeah. He --

Sally: That would be pretty crazy. (laugh)

Emily: Like a satellite. (laugh)

Sally: (laugh)

Emily: We're both super tired.

Sally: This week has been --

Emily: (sing-song) Welllllcoome to the party.

Sally: Um. A trial.

Emily: It's just that I have had, like, four hours of sleep. Hello. Can you put your head right there? Thank you. I just -- I don't know. Tybalt's angry, 'cause my nephew was over today, and so I was giving him attention instead of Tybalt, and it was like, "Ah, Mom, you don't love me as much," and I was like, well. That's a human over there.

Sally: You're a cat.

Emily: And you're a kitty. So.

Sally: (laugh) One of you falls over on a regular basis --

Emily: Whose shit-box I have to clean, so.

Sally: Yeah.

Emily: Um. Here we are. To talk about the sexiest man alive, Gaul. (laugh)

Sally: Also, in, uh, full disclosure, I did not read the chapters nor the summaries, so. Going blind.

Emily: She sort of aggressively told me that she wasn't going to. (laugh) It was really iconic.

Sally: Yeah, Emily was like, "They're Perrin chapters," and I was like, "Nah."

Emily: Never mind, then.

Sally: OK, what are you --

Emily: That's 'cause they're mostly bad. Hey, can you chill for, like, a second?

Sally: My God.

Emily: I know you want to get on the table, but here's the thing: I don't want you to get on the table.

Sally: It's a battle of wills.

Emily: And I am bigger. I'm big, you're small. I'm smart, you're dumb. I'm right, you're wrong. And there's nothing you can do about it.

Sally: OK.

Emily: That's from Matilda. The movie with Danny Devito.

Sally: Yes, I know what Matilda is, Emily.

Emily: Well, you kind of looked into space like you didn't know, so.

Sally: OK.

Emily: (laugh) "Speedboat salesmen! Really nice guys." Keep snoring, little demon.

Sally: I know, he makes such weird wheezing noises.

Emily: I know -- (imitates Tybalt's snoring) Same as Jack when Jack is looking at the fan. He's like -- (imitates her nephew's heavy breathing)

Sally: I just need it.

Emily: I want to touch it. And I'm like, that's the opposite of what you should do.

Sally: You should not touch it.

Emily: Your little chubby hands would get chopped right off.

Sally: Well, I don't think they spin quite that fast.

Emily: Yeah, he -- it would probably be OK.

Sally: It would just hurt.

Emily: Hurt his chubby little hands, which is equally -- not equally -- (laugh) Which is --

Sally: (laugh) It's equally. Whether he just gets bruised or chopped off, it's like, it's all the same in the end, you know.

Emily: It's all an inconvenience, you know?

Sally: "We're all just air conditioners, walkin' around, conditioning the air."

Emily: (laugh) What?

Sally: (laugh) It's another Danny Devito bit, from It's Always Sunny in Philadelphia --

Emily: Aww.

Sally: Which I have never seen, nor do I have any desire to, so don't fucking Tweet me about it.

Emily: I've seen, like, two episodes, and I was like, uh, I see how people would like this and, like, enjoy it, but --

Sally: OK, goodbye, Tybalt.

Emily: That is not me, because, I dunno, I like when -- I like reading about good people. I mean, watching good people.

Sally: Yeah. But my old -- one of my old roommates really loved it, and there's this episode where Danny Devito pretends -- or his character pretends to be an art critic.

Emily: I don't know if Danny Devito's playing anyone or if he's just being Danny Devito.
(laugh)

Sally: (laugh) He's just being Danny Devito. But he's in a gallery, and he sees an air conditioning unit, like, one of the old ones, and he's like, "Ah, this is part of the show," and they're like, "No, that's an air conditioning unit," and he's like, "Aren't we all just air conditioners? Walkin' around, conditioning the air and fucking each other?" It's, like, really weird. (laugh)

Emily: (laugh) I do love Danny Devito.

Sally: Yeah. So.

Emily: It's weird, and -- the only other It's Sunny -- It's Always Sunny in Philadelphia quote that I know is, "Would you like an egg in this trying time?" (laugh)

Sally: (laugh) What?

Emily: Danny Devito says that. He just, like, offers someone an egg. I don't know what the context is, but. Made me think of us. 'Cause, y'know, egg.

Sally: Egg.

Emily: Egg. Egg-head.

Sally: You're no good, Egg. You ain't shit.

Emily: You're just -- (simultaneously with Sally) like your father. (by herself) Actually, Egg's dad is an innkeeper, so. He's an entrepreneur.

Sally: Isn't Egg also an entrepreneur?

Emily: She definitely is.

Sally: Of the political bent?

Emily: Yeah, and the religious bent, in -- a little bit, if we push the fantasy pope thing --

Sally: Oh, yeah.

Emily: I don't -- I don't really know.

Sally: Young pope.

Emily: Young pope. That's her.

Sally: Egg.

Emily: That's our girl, Egg. What is an innkeeper -- like, what is the equivalent in today's society? There's, like, nothing quite like a fantasy innkeeper, y'know?

Sally: Mm-hmm.

Emily: We interact with an innkeeper in this, um -- I just wanted to call it this episode -- I guess this episode of the podcast --

Sally: Mmm.

Emily: Um. These couple chapters with Perrin, and he's just, like -- such a, like, a greasy fellow. Obsequious, that's the word.

Sally: Perrin doesn't know the fucking word "obsequious," Robert Jordan. Know your characters.

Emily: Oh, no, he doesn't say it. I'm saying it.

Sally: OK --

Emily: Yeah, no --

Sally: Thank God.

Emily: Perrin uses three-letter words only. (laugh)

Sally: (laugh) The cat.

Emily: The -- cat -- run. Hey! There he goes.

Sally: He's gonna eat -- he's gonna munch.

Emily: He gonna crunch. You crunch on that adult cat food.

Sally: I know, it's very big. I think he's confused.

Emily: Yeah, he's like, "What happened to my bite-sized pieces?" (laugh)

Sally: (laugh) No --

Emily: "I didn't get any bigger," and we're like, we know.

Sally: 'Cause you're fucking little.

Emily: It's very confusing. Just --

Sally: You've been that size since birth. (laugh)

Emily: So weird.

Sally: We have a weirdly small cat.

Emily: (laugh)

Sally: OK, this is our podcast or something. I don't know.

Emily: (cackle)

Sally: (laugh)

Emily: Thanks for breaking in. I was floundering in the dark, trying to find my way to the intro. This is Everybody Hates Rand or whatever.

Sally: Mm-hmm.

Emily: (laugh) Your friendly neighborhood Wheel of Time podcast. Um. Did you watch the new Spider-man trailer?

Sally: No.

Emily: I was --

Sally: Bold of you to assume I've watched any trailer, except the It: 2 trailer --

Emily: Yeah, I'm really sorry.

Sally: Which I was forced to watch against my will. (laugh)

Emily: (laugh) In the trailer, Tom Holland says something about being a friendly neighborhood Spider-Man, and Nick Fury's like, "You've been to space." (laugh) "You can't be a friendly neighborhood --" and I was like, the neighborhood's just bigger. Space.

Sally: That's true. The actual term is your cosmic neighborhood.

Emily: Yeah. So. What --

Sally: Fuck you, Nick Fury. Go to class.

Emily: Yeah! Not that Peter -- ooh, I can't wait for Peter Parker to go to space with Captain Marvel. My wife, and my son. Anyway, I'm Emily Juchau or something.

Sally: I'm the other one.

Emily: (laugh) I hate when you say that.

Sally: (laugh) I'm Sally Goodger.

Emily: (laugh) Uggggh.

Sally: But I am the other one.

Emily: No, I'm the other one.

Sally: No, I'M the other one.

Emily: We're both the other one. (laugh)

Sally: No, you are obviously --

Emily: (laugh) This is like that Spider-man -- Sorry to keep bringing up Spider-man. This is different Spider-man.

Sally: No, you are obviously primary host because you actually read the chapters.

Emily: Uh, if --

Sally: And I'm like, Wheel of what now?

Emily: Wheel of Fortune!

Sally: OK, but Wheel of Time AU where it's all a game show.

Emily: Oh, well, Mat would win.

Sally: Natch.

Emily: Natch. Just --

Sally: I feel like Egg might give him a run for his money.

Emily: Yeah, Egg would, like, get really good -- like, get really far based on, like, strategy --

Sally: Yeah.

Emily: And actual, like, good technique. Whereas Mat would just win --

Sally: Oh, you're right.

Emily: 'Cause he's fucking lucky.

Sally: Because he's lucky.

Emily: Yeah.

Sally: I was thinking because he's a clever little bitch.

Emily: I mean, he also is a clever little bitch, but, like --

Sally: Yeah. Because he's just, like --

Emily: He and Egg are equally clever, I think?

Sally: Yeah, Mat's just got those luck powers. We spent a whole episode talking about that. I can't believe I forgot.

Emily: (sing-song) Luck powers. Luck powers. Robots in disguise. (laugh)

Sally: Emily. Luck powers doesn't sound anything like transformers. (laugh) Are you having a stroke?

Emily: It's the same amount of syllables. IT'S THE SAME AMOUNT OF SYLLABLES. (laugh)

Sally: (sing-song) Are you having a stroke? (laugh)

Emily: I know the acronym for stroke: FAST.

(long pause)

Sally: (laugh)

Emily: (laugh) I can't remember what they mean -- the letters --

Sally: You know the acronym.

Emily: Stands for -- but -- (laugh) I think "F" is facial drooping? No.

Sally: (laugh, sing-song) "F" is for facial drooping.

Emily: (laugh) I don't remember "A." And "S" is, um, slurring?

Sally: Slurred speech, yeah.

Emily: Yeah, slurred speech. And "T" is just, like, time or something.

Sally: Get that bitch to the hospital!

Emily: Yeah, get 'em to the hospital fast. What is that "A"? Asshole. (laugh, inaudible)

Sally: (laugh) Check their asshole.

Emily: (laugh) No, no, no! Don't do it! This is dangerous.

Sally: Yes, yes, yes. Or pleasurable.

Emily: I -- no. (laugh)

Sally: (laugh)

Emily: If you're having a stroke -- I was gonna say, in that context -- I just don't know. I don't -- we need to veer away from this territory. We're in dangerous territory. So --

Sally: Here there be dragons.

Emily: The Oregon Trail up in here. We gonna die of cholera. Speaking of assholes. Is that the diarrhea one?

Sally: I think that's diphtheria -- no.

Emily: Dysentery.

Sally: Thank you. Diphtheria?

Emily: No, cholera also has diarrhea.

Sally: I think everything just gives you diarrhea.

Emily: I know, 'cause I -- yeah, that's true. Pretty much everything. Do you know what medieval history was? They were like, "Here's a medicine that'll make you poop or throw up." And everyone was like, "That doesn't seem like medicine." And they were like, "But it did something, and we could see it do something. Therefore: medicine."

Sally: Today I had a binder clip clipped to my shirt for a variety of reasons -- (laugh)

Emily: Sure. Yeah. As one does.

Sally: And I walked into the break room, and there was, like, some free sandwiches, which happens pretty frequently these days, 'cause there's a lot of events and we just get the leftover food --

Emily: Mm-hmm.

Sally: And one of the keepers, who I adore -- he's so nice -- was like, "Why is there a binder clip on your shirt?" and I was like, "It's reminding me to KEEP IT TOGETHER." (laugh) And he was like, "OK?"

Emily: "OK." (laugh) He's like, "Run away ..."

Sally: He's like, "OK? Goodbye?"

Emily: Um, I just realized this is exactly how my most recent blog started, because I also read Perrin chapters in that one, so I just didn't want to write about it, so I talked about, like, a childhood story for a full page.

Sally: Well, Perrin is boring, categorically.

Emily: Yeah. This whole sequence -- we get him kind of narrating. They're, like, coming up on another village. They've been following Rand. Um, the chapter actually starts with, like, Perrin seeing Darkhound, like ...

Sally: Footprints?

Emily: Prints. I wanted to say hoof prints for some reason.

Sally: Nailed it.

Emily: I'm -- oh, boy.

Sally: Would you guys like a fun bird fact?

Emily: Yeah.

Sally: That's based on feet?

Emily: OK.

Sally: Um. (laugh)

(pause)

Emily: (laugh) She forgot it.

Sally: (laugh) No, I remember. I remember, I just don't know what to say. Um. So, one of the most common things that avian keepers, bird care staff, do is check feet and footprints 'cause feet are actually one of the best ways to tell an animal's, like, health.

Emily: Oh, that's interesting.

Sally: So if you check their footprints -- I don't know exactly how, because I don't understand how science works.

Emily: I can see a, like --

Sally: Or birds.

Emily: General footprints with, like, birds -- like, if you have “this is what good, healthy footprints look like taking off and landing and --”

Sally: (whisper) That’s true.

Emily: Then you could see if the bird was injured. I just don’t know about, like, sick or anything.

Sally: (whisper) Yeah. You’re so smart.

Emily: Um.

Sally: Anyway, Perrin doesn’t see bird prints.

Emily: No, he sees --

Sally: He sees doggy prints.

Emily: He sees doggy prints, but they’re in stone. So he’s like, “This can’t be right.” He’s just like, “Whatever. It’s a weird fossil.” (laugh) And moves the fuck on.

Sally: Perrin is dumb.

Emily: I know, he’s also like, “Eh, it smells kind of weird, like fireworks just went off.” And he’s like, “OK, some farm children must have set off fireworks.” And, like, to be fair, no one sat down the boys and was like, “Here’s the shadow realm bestiary, and here’s the signs of all the various, like, creatures --” Like, I think this is our first interaction with Darkhounds.

Sally: Yeah. I think so.

Emily: And of course they’re, you know, introduced via -- via Perrin. Because, like --

Sally: Because they’re dogs.

Emily: ‘Cause -- get it? Canine. Get it? Get it?

Sally: (singing) Canine to five, waking up at the crack of dawn ...

Emily: OK.

Sally: Canine to five, working all day long. When you -- (laugh) love your job, it feels great to be alive. Working like a dog. Canine to five. OK, that’s the end of the theme song. It’s a pretty short one, so you had to let me finish. (laugh)

Emily: Yeah, except you yelled at me during “Cat Saver,” so --

Sally: Because that was a fake song. Mine was real.

Emily: IT’S NOT A FAKE SONG. I’LL SHOW IT TO YOU ON YOUTUBE.

Sally: I will not watch anything on YouTube.

Emily: It's just Buster Baxter. Being the cat saver. Arthur.

Sally: I -- (laugh) You keep saying words that end in "r," and I don't know what any of them mean.

Emily: UGH. OK.

Sally: Buster Baxter, Cat Saver, on Arthur?

Emily: Yeah, the -- Arthur, the aardvark? You know? That television show? That classic television show?

Sally: Yes, I've seen Arthur, Emily. I saw it, like, once.

Emily: The only other show I watched as a child besides Redwall?

Sally: (sigh)

Emily: And Dragon Tales. I watched Dragon Tales. By the way, why does everyone care so much about the dragons in Game of Thrones? Just, like, curious. They're just CGI. They're not REAL. (laugh)

Sally: OK, Perrin sees a dog.

Emily: OK --

Sally: Or something. (laugh)

Emily: No, Perrin sees dog prints and, like, smells sulfur, but he's like, "Whatever," writing it off. So they're on their way to another village, Lan's gone off scouting, um, Perrin, kind of, as, you know, they're just riding, is like, "We've been going at this breakneck pace 'cause Moiraine's like, 'We gotta catch up to that ginger-haired boy.' Loial isn't even reading in the saddle anymore. That's how bad it's gotten."

Sally: That's too fast.

Emily: I know. It's way too fast if Loial can't read and ride at the same time. Which, by the way, that almost makes riding sound really fun to me, if I could read a book and do it. I'd have to have, like, an intimate bond with the horse, though, you know? Otherwise it would walk off -- like, kick me off or something.

Sally: Did you read all the Chronicles of Narnia books?

Emily: Yeah, the Horse and His Boy.

Sally: It was a very good one.

Emily: I haven't read it in a very long time.

Sally: I just remember that was, like -- I read the Chronicles of Narnia when I was, like 18.

Emily: Really?

Sally: Yeah.

Emily: That's interesting.

Sally: Or, like -- no. I must've been 16.

Emily: I think I was, like, 12.

Sally: Yeah, that tracks. For most humans. No, I just remember that, like, it just -- that was, like, the first time I read a book that talked about how, like, you're supposed to ride a horse with your knees.

Emily: Oh, interesting. I think the first one I read about that was the Hero and the Crown. Robin McKinley. (sing-song) Best book of all time. (normal voice) Um. Anyway, so Loial and Perrin kind of chat, but Perrin's mostly thinking about how, like -- he kind of recounts the villages that they've been through, and there's been, like -- another one, like, um, the crops were really bad, but the mayor, like, happened to find, literally, like, hidden treasure under his house at the same time, so they're gonna be fine. And, like, in another village, the entire village burned down, and it was just, like, bad luck after bad luck, 'cause, like, all the walls fell outward, so everything else caught fire, and half the buckets had holes in them, so it was just, like, nothing these people could do to save the town. Um. And, like, in one, there were some, like, murders of each other. And this is, like, really upsetting to Perrin, 'cause he's like, "OK, I was willing to accept that, like, the whole weddings thing was, like, a side effect of Rand being there, but, like -- like, that's, like, fine stuff. That's, like, good stuff. But that other stuff is just, like, evil, so, like, I can't really accept that Rand's causing good and evil." And Moiraine's like, "Well, like, Rand himself might be good, but the Pattern is neither good nor evil. It just, like, is." And that's, like, a really hard concept for Perrin, 'cause he's all idealistic and wants the world to just be, like, good. And if you're evil then you're go -- going against, like, what the universe wants.

Sally: Yeah.

Emily: Which is, like, a comforting world view, if that's your world view, but, like, what Moiraine is saying is that's not how it works.

Sally: Yeah.

Emily: To Perrin, and it's like, we -- we don't really get any further discussion of this. Perrin doesn't, like -- Perrin never thinks about his world view in that way ever again, like, cosmically.

Sally: Yeah.

Emily: It's just not a problem that Perrin wants to solve, I guess. He'd rather think about axes versus hammers or whatever.

Sally: (gagging noise)

Emily: Um -- yeah, boring. But they kind of pull up to this next village. Lan warns them -- he's like, "It's pretty weird in there," and they're like, "OK," like, "What -- what could be going on?"

Sally: "How much weirder can it get?"

Emily: Yeah. "How much weirder can it get?" There were murders. And weddings. Murders and weddings, whatever. Uh, but they pull up, and there is, like, set in the town square, there's, like, a cage, just, like, sitting there. Like, kind of hung up so it's, like, above the ground, and there are just, like, kids throwing rocks at it, which is like, hey, here's human cruelty at its finest.

Sally: Yeah.

Emily: Anyway, it's that boy Gaul. But we don't know that yet. We haven't been introduced to him. Perrin just, like, looks at him and is like, "He looks really familiar," and then just, like, moves the fuck on, 'cause Perrin doesn't have a single, like, competent thought in his body.

Sally: Yeah, he can't be like, "Well, it's weird that there's a person in a cage having rocks thrown at him."

Emily: Well, he's like -- he's like, "Oh, I feel bad for, like, this guy in the cage, and this is gross, but, like, doesn't do anything about it, and later he really regrets that. But it's just like -- then, someone is like, "Oh, that's an Aielman," and Perrin's like, "Oh, that's how he looks familiar. I've seen Aiel before, and they all look like Rand," and I'm like, "Perrin, you dipshit. I remembered this from a full book ago."

Sally: Yeah.

Emily: Like, how many pages was that? Come on. Come on.

Sally: Idiot.

Emily: Yeah. Dummy.

Sally: I feel like there are several cage jokes we need to make.

Emily: OK. Go for it.

Sally: (laugh)

Emily: (laugh) Do you want to wait until -- at the end, when he gets out --

Sally: Yeah, I guess.

Emily: Of the cage? OK.

Sally: When he's coming out of his cage and doing just fine? (laugh)

Emily: Shhhh. Just, like, hold it in. For a minute.

Sally: (whisper) What do you fear, my lady?

Emily: (whisper) A cage.

Sally: (laugh)

Emily: (laugh) Oh my God. Gaul could be Eowyn. I'd -- yeah. I'd dig that. Anyway, they get into the inn, where the innkeeper, like I said, is this kind of gross, obsequious dude who's, like, you know, polite and really cares about their station and everything but is also, like, anxious -- like, tripping over himself to be like, "Look at this cool thing that happened. There are these Hunters of the Horn in town, and these two guys, like, came across 20 Aiel and, like, killed all of them except for this guy that they captured, and we put him in the cage, and they're really injured now, but they're, like, heroes." And Perrin's like, "OK." And one of the guys comes down the stairs and is like, "Where's the nurse? My head hurts. Save me. Like -- someone pay attention to me. Glory."

Sally: Blegh.

Emily: "Bragging. Bullshit."

Sally: BLEGH.

Emily: "Men."

Sally: Men.

Emily: I know. I was thinking about how -- it seems like Perrin is the character who has interactions with, um, men who are, like, intent upon boosting their own egos.

Sally: Hmm.

Emily: Like, there's kind of this mirroring thing that happens in book four, unfortunately, when he, uh, interacts with what's-his-bucket, Lord Luc.

Sally: Mmm.

Emily: Who turns out to be, like, an evil guy and, like, a Darkfriend and whatever, but just like, Perrin keeps having these interactions with, like, noble people who are -- rather than, like, having Rand and Mat, who have kind of eye-opening experiences with noble people, where they're like, "Oh, rich people are people too, unfortunately."

Sally: Well.

Emily: Mat's like, "Still don't like them, but they are people, I guess. I'm married to one. Whatever." And then Perrin's just like, "Everyone is insufferable." And it's just, like, this really weird thing, 'cause I don't know if it's, like, meant to contrast to us that, like, Perrin is just this really humble guy or something --

Sally: Yeah.

Emily: Like, look at him, he's just a blacksmith. He just wants to do his thing, and he can't really -- he's so folksy and earthy, he can't put up with these -- (laugh) y'know, weird social structures.

Sally: He's just such a folk hero.

Emily: He's just such a folk hero. Which -- yeah, that is Perrin. Yeah. That -- I don't -- how do you, like, distinguish between Perrin being a folk hero and Mat being, like, a culture hero ...

Sally: Oh, that's interesting.

Emily: Is that what it is? 'Cause Mat is very much this, like, figure of creation myths.

Sally: Yeah.

Emily: Of, like, bringing fire, and we've talked about this before --

Sally: Yeah.

Emily: And, like, you know, he has comparisons to, like, Robin Hood, but Robin Hood is himself kind of a --

Sally: A culture hero.

Emily: A culture hero.

Sally: At this point. Yeah.

Emily: Of, like -- being like, English culture is very much dependent upon Robin Hood.

Sally: Yeah.

Emily: And then Perrin's just kind of like this Paul Bunyan guy.

Sally: Yeah.

Emily: Who, like -- or -- Perrin's like, "Look at this" -- like, here's this guy. I don't know.

Sally: Yeah. No, that's really interesting. I don't know enough about the definitions of culture hero and folk hero.

Emily: I don't either. I don't even know if there's a difference or if I'm just, like, making one up, but it kind of feels like --

Sally: It feels like there's a difference. 'Cause, like, if you take Paul Bunyan, which is kind of like the American folk hero --

Emily: Yeah.

Sally: Versus Prometheus, who's a culture hero, there's, like -- feels like a categorical difference.

Emily: Well, and it's like, with Paul Bunyan, I can't think of, like, a moral to the story, necessarily.

Sally: Yeah.

Emily: The way I can for most of those, like, culture hero stories.

Sally: Yeah.

Emily: So I don't know. And then there's, like, Rand, who's this religious hero --

Sally: Yeah.

Emily: More or less. Apocalypse hero. I dunno. Something to, like, keep on the backburner. I don't really ...

Sally: Yeah, I feel like we can talk more about that in book four, when Perrin, like, gets into it.

Emily: Yeah, and is, like, having his big folk hero moment.

Sally: Yeah.

Emily: Because -- yeah, that's one of the things about Wheel of Time, is that it sort of nudges you to look towards the future of how these people will be viewed.

Sally: Yeah.

Emily: And, like, what the world's going to be like when these people are dead and gone and they're just, you know, stories, and it's kind of like, yeah, you can see how Mat would just become this crazy mythological figure --

Sally: Yeah.

Emily: Who's doing all this, like -- like we've said, episodic bullshit. Like, very godly stuff.

Sally: Yeah.

Emily: And then you have Perrin, who -- it's just, like -- and yeah, and he just, like, saved this one village, and, y'know, then went around saving all the, like, poor people and kind of rescuing refugees --

Sally: Yeah.

Emily: And blah blah blah blah blah. And it's like, this is, like, a story that isn't crazy in the way Mat's are.

Sally: Yeah. Yeah.

Emily: I dunno.

Sally: That is interesting to think about in terms of, like, we talked about Mat being episodic in, like, how the story will be told in the future.

Emily: Mm-hmm.

Sally: 'Cause, like, heroes don't have a -- like, thinking of, like, Greek heroes, they don't have a cohesive narrative --

Emily: Yeah.

Sally: It's like X, X, X, X, X, X.

Emily: Well, and, like, where I'm at in the series, in the Towers of Midnight, we're already getting that. Like, Mat is interacting with stories about him already -- like --

Sally: (laugh)

Emily: Which -- he's just coming in contact with people who are like, "Oh, yeah, I've heard about so-and-so," not knowing that it's Mat, and it's like, "He's done all this stuff," and, you know, there's, like, minor warpings of the stories of what actually happens, and Mat's like, "No, no -- mm, that did happen --"

Sally: (laugh) Yeah.

Emily: "No."

Sally: Yeah.

Emily: And there's just, like, not quite the same thing happening with Perrin.

Sally: Yeah.

Emily: Or with Rand, really. And, like -- or, the stuff that Rand's doing is, like, no one believes.

Sally: Yeah.

Emily: Which is interesting.

Sally: They're like, "Whatevs."

Emily: Everyone's like, "That's too cosmic to believe." Um. Anyway, so that's fun. But this, uh -- Perrin sort of instantly is like, "OK, well, I hate these Hunters of the Horn. They're douchebags."

Sally: Mm-hmm.

Emily: Um, and, uh, they just kind of are -- like, go up to their rooms, but on their way up, Perrin, like, looks back 'cause he feels someone looking at him, and, like, happens to see this woman -- this, like, young woman -- who's, y'know, he describes. Blah blah blah, it's Faile. Spoiler alert.

Sally: Oh, shit!

Emily: Oh, shit!

Sally: Sirens go off.

Emily: Um, but Perrin's like, "Oh, she was looking at me, and I don't know why she was looking at me. This is so freaky --" Then he goes up to his room and literally just sits there as it gets darker --

Sally: Because he's --

Emily: Thinking about this.

Sally: So weird.

Emily: And it's so bizarre, 'cause I do, at times, find Perrin's, like, methodical thought process very endearing --

Sally: Mm-hmm.

Emily: Except that I don't think Robert Jordan writes it the way I want it to be most of the time.

Sally: Mm-hmm.

Emily: Like, he narrates Perrin's thoughts in a very weird -- like, outside of Perrin's thoughts, rather than just --

Sally: Yeah.

Emily: Monologuing from Perrin.

Sally: Yeah, like a stream of consciousness, kind of.

Emily: Yeah. If Perrin was just, like, sitting there, like, thinking to himself, like, "Here's what this could be, and here's what this --" like, if I could actually see what's going through Perrin's head, it's -- 'cause when Robert Jordan just says, Perrin's sitting here for hours thinking about this stuff, and he's not coming up with any answers, so he just, like, keeps going over it, thinking, "Maybe, y'know, I'll eventually come to it if I'm just methodical and slow," and it's like, OK, but I'm not in Perrin's head. That just makes him sound like an idiot. Y'know? (laugh)

Sally: Yeah. Or it's just, like, frustrating. It's like, why make me read that at all? Instead --

Emily: Yeah.

Sally: Like, it's not -- it really doesn't actually add anything to Perrin's character.

Emily: That he just is thoughtful.

Sally: Yeah.

Emily: It's like, OK. Fine.

Sally: Like, let me believe it.

Emily: Show -- like, it's the thing. Show me, don't tell me.

Sally: Yeah.

Emily: Y'know?

Sally: Yeah.

Emily: It -- which, Perrin -- yeah, if you have Perrin sitting here for a while thinking and then eventually being like, "OK, and now I'm just gonna go free the Aielman in the cage --"

Sally: Yeah.

Emily: Which is basically what he does. Um.

Sally: Is this when he talks to Moiraine about Faile?

Emily: Yeah. OK, they're -- Loial does come in at one point and is like, "Do you want dinner?" and Perrin's like, "No. I'm thinking." It's like --

Sally: Loial's like --

Emily: Loial's like, "OK?" Loial's like, "OK, you dipshit."

Sally: Like, "Well, I'M gonna eat."

Emily: Loial's like, "I'm eating. You're the worst best friend of all time."

Sally: "You're the worst best friend, and I love you."

Emily: Poor Loial.

Sally: I know.

Emily: These dumb boys that aren't even nice to him most of the time.

Sally: I know. Does he spend any time with Mat alone?

Emily: No.

Sally: Well, that explains it. He gets the two worst ones.

Emily: It -- well, I mean, he wasn't -- they, like, have time together in book two, I guess?

Sally: Yeah, but I mean, like -- I know he's, like, with Perrin for a while, and then he's with Rand sometimes --

Emily: Yeah. He's with Perrin for a while, and he's with Rand for a little while --

Sally: Yeah.

Emily: And kind of, like, in and out, but yeah, he kind of goes off on his own and does his own thing for a while.

Sally: Nice.

Emily: Which is like, good for you, Loial, but -- yeah. The fact that he's --

Sally: Could you imagine?

Emily: The fact that he has minimal interactions with Mat does speak to -- (laugh) to be honest, I think they'd hate each other.

Sally: (whisper) Yeah.

Emily: Yeah, they're not very compatible.

Sally: But imagine all the good stuff Loial would have to write about. (laugh)

Emily: (laugh) Loial would be like, "Listen to the dumbest shit that Mat did today."

Sally: (laugh) Loial's --

Emily: Loial would lose his grasp on objective narration --

Sally: Yeah.

Emily: With Mat. He'd be like --

Sally: He'd be like, "Dear diary, catch a load of this shit."

Emily: "Dear diary: I'mma be real with you."

Sally: "I'm about to spill the tea."

Emily: "This kid is buck wild."

Sally: "This kid just put a firework in his mouth --"

Emily: "I think this kid --"

Sally: "And spat it."

Emily: "Was dropped on his head a few too many times as a child, because look at what he's doing now. Creating cannons. What the shit."

Sally: "Why?"

Emily: "Why? What -- what's -- to what end?" Mat's like, "Destruction. But more importantly, explosion."

Sally: "Fire."

Emily: Fire. (laugh) King Explosion Murder.

Sally: "I need to see it blow up!" (laugh)

Emily: (laugh) Um, but, uh, yeah, Perrin is like, "I'm gonna go talk to Moiraine," so he just goes to her room, knocks, enters, and then there's like this awkward moment where she, like, hitches her robe up on her shoulder --

Sally: Yeah.

Emily: So it's like, is she just buck naked under that? What's the --

Sally: I hope so.

Emily: I mean, Perrin doesn't really tell us. He's just blushing furiously.

Sally: Perrin's like, "A shoulder!"

Emily: No, Perrin's literally like -- has this whole monologue where he's like, "Mat would have asked her to dance." No, he wouldn't have. (laugh) Mat has more self-preservation skills than that. He's like, "But I danced with her one time, and I was super -- but she's so pretty." And I'm like, what is happening here?

Sally: I know.

Emily: This wouldn't happen to Gandalf.

Sally: (laugh)

Emily: What's happening?

Sally: (laugh) Could -- could you imagine? Pippin rolls in, Gandalf ... (laugh)

Emily: (laugh) Pippin rolls in, Gandalf hitches up his robe, Pippin leaves and is significantly more sexually confused than when he entered.

Sally: (laugh)

Emily: (laugh) First of all, gross. The age difference alone.

Sally: (laugh)

Emily: But if anyone could pull off that scene, it would be Ian McKellen and Billy Boyd.

Sally: (laugh) But, like, it's so funny. Just imagining --

Emily: (laugh)

Sally: Ian McKellen, like --

Emily: Like, doing that feminine little --

Sally: Modestly -- (laugh)

Emily: Modesty. And then he's, like, holding the robe closed with one hand the way Moiraine is.

Sally: (laugh)

Emily: Man.

Sally: I'm gonna lose my mind. (laugh) Imagine it's, like, this pink silk robe --

Emily: (laugh)

Sally: It's, like, not even his wizard's robes. (laugh) OK --

Emily: (laugh) Pippin's like, "What's happening?"

Sally: (laugh)

Emily: Gandalf's like, "It's self-care, ya bitch. Get outta here."

Sally: (laugh) I'm gonna throw up.

Emily: "Pervert of a Took." (laugh)

Sally: (laugh) I seriously can't do this.

Emily: Oh my God, my stomach hurts. And that's gonna be the title of the episode.

Sally: (laugh) Pervert of a Took.

Emily: You're welcome. Ugggh. (laugh)

Sally: OK, anyway, yeah. It is, like, super gross that Perrin's just like, "Oh, here's my mentor, and because she's a woman and --" This book sucks ass.

Emily: "I have to sexualize her."

Sally: Yeah. "I have to talk about how hot she is and how I'd put my dick in her, I guess, but, like, only objectively speaking, 'cause it's Moiraine --"

Emily: "But, like, not really."

Sally: It's like, shut up.

Emily: It's like, UGGGH. Ugh.

Sally: But of course it, like -- I don't want to say that it makes sense, because I think it's garbage, but, like, the insertion of Faile into the -- the insertion, ha ha --

Emily: (laugh)

Sally: Of Faile into the narrative is, like --

Emily: Get it?

Sally: Perrin's sexual awakening --

Emily: Yeah.

Sally: So to speak. Like, before this, Perrin has not had any --

Emily: Perrin is a totally asexual creature --

Sally: Yeah.

Emily: Up until this point, which is, like, fine. And you know what would be awesome? If Perrin just continued to be an asexual --

Sally: Yeah.

Emily: Person.

Sally: If he was like, "Whatever."

Emily: Was like, "Meh, whatever. Not really into it." But, yeah, so -- like, you can see Robert Jordan's thought process in putting this scene where it is.

Sally: Yeah, like, it's supposed to, like, signify, like, a difference in Perrin's thought, but it's, like, weird, because I would think it would've happened, like, after more interaction with Faile? I dunno. It shouldn't have happened at all. It's dumb. But.

Emily: It should -- it's just -- yeah.

Sally: It's one of those weird, like, literary symbolic things. Like, if you guys have ever read "Their Eyes Were Watching God" -- which I recommend a lot, it's a really good book -- there's this, like, really extended scene where the character -- the main character -- Janie, I think her name is? -- like, stands under a budding peach tree and it's this, like --

Emily: Oh. Yeah.

Sally: Dramatic monologue about the peach blossom. But of course, for women, it's always, like, flowers and vaginas. We had a whole conversation about that, I think, on this podcast --

Emily: Mm-hmm. We did. It's dumb. Recap.

Sally: But there's always, like, some literary weird twisty sexual awakening. They can't just be like, "And he was horny."

Emily: Yeah, it's like --

Sally: It has to be, like, a weird thing.

Emily: And it's like, you can see why, like -- in a way I'm happy that, like, Faile isn't -- Faile herself isn't actually immediately sexualized --

Sally: Yeah.

Emily: Faile's allowed --

Sally: That's true.

Emily: To, like, be a person. And, y'know, I have other issues with the way she's portrayed right off the bat, and I'm not a huge fan of, uh, the whole enemies to lovers trope in terms of poorly written straight romance, y'know?

Sally: Yeah.

Emily: Like, it can be done, but it wasn't done here. Um. So, like, I do appreciate that Faile can be her own --

Sally: Yeah.

Emily: Deeply annoying, obnoxious, and immature person and is not, like, huh, a pair of tits, y'know?

Sally: Yeah, that's true.

Emily: Just immediately.

Sally: You're right.

Emily: Like, that's good, but it's like, you don't have to do the same thing to Moiraine either.

Sally: Yeah.

Emily: Like, just have Perrin see, like, a hot barmaid, if you need --

Sally: Yeah.

Emily: To have a sexual awakening moment. Y'know?

Sally: Yeah.

Emily: Or, hey, here's a hint: have him be, like, "Gaul: Sexy motherfucker."

Sally: Whoa! If I saw Gaul -- oh my God, guys, remember how Gaul is six-nine?

Emily: I can't. I can't with it.

Sally: How does he fit in that cage?

Emily: He's literally -- they describe him -- he's just, like, hunched there.

Sally: Oh, poor baby.

Emily: I know, he's, like, got his knees doubled up to his chin. He literally has to sit like this.

Sally: Aw, poor baby.

Emily: And he's there for, like, a full day.

Sally: I'm very worried about him.

Emily: I know, I'm very worried about Gaul.

Sally: But imagine, you, like, break this Aielman out of a cage, and he swings down, and he's six-nine, and you're not immediately like --

Emily: Yeah, there's --

Sally: Ready --

Emily: A serious lack of men describing tall men.

Sally: (whisper) I know.

Emily: It's like -- if you're a man, I would like your input on this. If you're, like, a man who's, like, a normal height or, like, a short man, which -- ah, no, Darek! Why are you calling me? Just a second.

Sally: Oh my gosh, Darek.

Emily: Darek's the maintenance guy, and I love him.

Sally: Hi, Darek.

Emily: Darek!

(distantly audible, Darek: Heeeey.)

Emily: What's up?

(censor beep)

Emily: Why do bad things happen to good people? Uggggggh.

Sally: (distant) I'm sorry, angle.

Emily: Umm. What the fuck -- what were we talking about? Moiraine?

Sally: (near again) Moiraine being unnecessarily sexualized, but then Perrin's like, "I think she's a bad guy? She's --"

Emily: Yeah, Perrin's like, "You said you can, like, sense when really bad Darkfriends are around. Do you sense anything like that?" And Moiraine's like, "No? Why?" And Perrin's like, "This girl was staring at me." And Moiraine's like, "Pffft. You dumbass." (laugh)

Sally: (laugh) Bleggh!

Emily: Perrin's like -- you sentient pair of shoulders --

Sally: Yeah.

Emily: Come on. You're -- she --

Sally: (laugh) "You sentient pair of shoulders."

Emily: She just likes you. And Perrin's like, "That's never happened to me before."

Sally: And Moiraine's like, "Not that you've noticed, you fucking idiot."

Emily: I know, Moiraine's like, "Well, you're an idiot, you goddamn --" Rrrgh. And sends him off on his merry way. So then he just, like, waltzes downstairs and just, like, goes out to the, like, town square --

Sally: Yeah.

Emily: And is, like, kind of there before he's like, "And I'm gonna, like, free this guy."

Sally: Yeah.

Emily: Which is sort of, like, a direct contrast to him being all slow and thoughtful and methodical --

Sally: Yeah.

Emily: And then just -- just suddenly he's doing something and is like, "I guess I've decided to do this," so, like --

Sally: Mm-hmm.

Emily: Pick a side, Robert. Um. But he gets out there. There's, like, a description of the mechanics of the cage, 'cause of course there are --

Sally: Yeah, natch.

Emily: Like, Perrin has to, like, brace himself and, like, haul the cage up a little bit before he can get enough slack to then let it down.

Sally: Mm-hmm.

Emily: Um. So -- I mean, he's then hoisting the cage plus six feet and nine inches of --

Sally: And Gaul's like --

Emily: Pure man beef.

Sally: MAN BEEF.

Emily: I know. Gaul's like, "Man flesh."

Sally: (laugh)

Emily: (laugh) Literally, Perrin is describing smells and says something about, like, man smell. And I was like, "Man flesh."

Sally: Ew, though, first of all. Disgusting.

Emily: Yeah, like, first of all, disgusting, but also: man flesh. (laugh)

Sally: (laugh)

Emily: Anyway, it's this, like, creepy thing, 'cause it's like the dead of night, and, like, they're in a town square. Anybody could look out their dang windows and see Perrin in the middle of --

Sally: Yeah.

Emily: Like, letting this guy out. But Perrin gets him down and is like -- like, opens the cage -- which, by the way, he uses his axe to open the cage, like -- he uses, like, the point of the axe as, like, a little crowbar, so that's just, like, point one in favor of, like, axe can't do creative, productive things --

Sally: Yeah.

Emily: Come on.

Sally: Perrin, your rhetoric is dull.

Emily: Axes are -- yeah, Perrin.

Sally: Like your axe.

Emily: (snort) That's not true. He's a blacksmith. He'd keep it very sharp, don't you think?

Sally: ... Yeah.

Emily: We never do see him sharpening his axe, though.

Sally: Yeah, so.

Emily: So who knows? Maybe he just likes it dull. Like Perrin himself.

Sally: Maybe that.

Emily: (laugh) I'm sorry we're roasting Perrin so hard.

Sally: He just sucks. This chapter made me so mad with him, when he's like, "I think Faile's bad," and Moiraine's like, "She wants to put your dick in her mouth."

Emily: Like, "Come on!"

Sally: Perrin's like, "What? That happens?"

Emily: Perrin's like, "I've never heard of it."

Sally: "You can do that?"

Emily: "Are you giving me the sex talk right now?"

Sally: And Moiraine's like, "Oh --"

Emily: Moiraine's like, "I guess."

Sally: "My God. Sit down."

Emily: "Jesus."

Sally: (laugh) Pulls out a banana and a condom.

Emily: (scream) Moiraine's like, "This is a condom. It's the only reason --" (laugh) "Your --" (laugh)

Sally: (laugh) "Your parents didn't use one."

Emily: "Your parents didn't use one, and that was a mistake." (laugh)

Sally: "My parents are lawyers." "Your parents are *related*." (laugh)

Emily: (laugh) Hurricane Bianca. Best movie of all time. Um -- (laugh) Uh, but Perrin, like, opens the door for Gaul and is like, "You need to, like, get out of here. Like, you shouldn't just sit there." And Gaul's like -- like, literally, like, doing pull-ups on the top of the cage --

Sally: I know, Gaul's like --

Emily: Gaul's like, "I've been sitting in that cage for, like, 24 hours, so my legs aren't really full functioning yet."

Sally: Yeah.

Emily: "You need to give me a minute."

Sally: Yeah.

Emily: He's like, "But you're -- you're a strong guy. What's happening?" He, like, calls Perrin a wetlander, and Perrin's like, "What are you talking about? Wetlander?" And Gaul's like, "I saw a bitch swimming in the river yesterday. What was that about?" (laugh)

Sally: (laugh)

Emily: "Never seen that much water in my life." And Perrin's like, "Oh. Jeez. OK."

Sally: "Are you OK?"

Emily: And Gaul's like, "No. It was deeply horrifying."

Sally: Yeah, "I drank lizard blood." (laugh)

Emily: Gaul, eating a lizard as he's talking to Perrin.

Sally: Yeah.

Emily: He's like, "This is my mid-morning snack. Midnight snack."

Sally: Listen, I know you shouldn't kiss people without their consent, but how iconic would it be if Gaul just went out of that cage and just, like, kissed Perrin on the mouth?

Emily: And it was Perrin's sexual awakening? That would be iconic. And, like, Faile's watching. Creepily, from the --

Sally: Yeah. I mean, I would enjoy watching that.

Emily: Corner, like she is. Yeah, I'd be like, "Wow, damn. Good boys." (laugh)

Sally: Gaul's just like -- (kissing noise)

Emily: Gaul's like, "Thank you."

Sally: Perrin's like, "Thank YOU."

Emily: I just want rescued men to act more like rescued princesses --

Sally: Yeah.

Emily: In fairy tales, you know?

Sally: Yeah.

Emily: Like, "Oh, gentle sir."

Sally: Like, "Ah. My husband."

Emily: "Take a token --" You know?

Sally: "A token --" (laugh) Gaul pulls out a --

Emily: He pulls out a handkerchief. A lacy handkerchief. (laugh)

Sally: His lacy handkerchief.

Emily: He does have his little veil. But he doesn't want to get rid of that.

Sally: That would be so funny, though --

Emily: I know, he's just, like --

Sally: If he was just like, "Take this," and ties it around Perrin's face.

Emily: Perrin's like, "What?"

Sally: Very sensually.

Emily: Yeah. This whole, like, scene is just, like -- reeks of, like, the weird racism against the Aiel and --

Sally: Yeah.

Emily: And Perrin is, like, talking about how it's connected to, like, the war, when people, like -- the Aiel came across and, uh, I dunno, ravaged and pillaged for a long time or whatever. And then got to Cairhien. Or Tar Valon and stopped.

Sally: I thought it was Cairhien.

Emily: But, um -- well, they were, like, doing Cairhien, and then they were like, "We're just gonna go all the way to Tar Valon," 'cause I think that was, like, where the king was.

Sally: Oh, yeah.

Emily: Or something?

Sally: Who knows. They ended up --

Emily: I can't remember.

Sally: They ended up -- 'cause they had to do the Dragonmount thing, which is why -- (inaudible)

Emily: Yeah, blah blah blah blah blah.

Sally: (gagging noise)

Emily: Rand's mom. Blegh. Um, but it's just, like, a -- this gross thing. Like, the Aiel in this instance and in this particular moment in history, and, y'know, like, with the veil thing, are very much, like, related to Islam in that way.

Sally: Mm.

Emily: Like, they seem to receive much of the same, like, racism that Muslims in America do today.

Sally: Mm-hmm.

Emily: Muslims in America and a lot of other Western countries.

Sally: Yeah, but particularly, like, post-9/11 --

Emily: Yes.

Sally: Thinking of that--

Emily: Exactly.

Sally: As, like, a cultural trauma and, like, how Muslims have then been, like, vilified to the point where it's like America on one side and Muslims on the other in a lot of rhetoric, which is ridiculous, of course, but.

Emily: Yeah, and it's like, this was -- this is a little different because there was a war, and the Aiel, like, were technically the aggressors in that war?

Sally: Yeah, the invaders.

Emily: The invaders. But it's also, like -- then you get into this, like, all these, like, layers of cultural trauma and, like, what Cairhien did to the Aiel and, like, I dunno, destroying their gift of the tree of life, literally --

Sally: Mm-hmm.

Emily: Was also, like, a form of cultural trauma. And it's just, like --

Sally: Yeah.

Emily: Of course you can't compare a tree to thousands of human lives, but it's just this complicated situation.

Sally: Yeah.

Emily: And obviously, like, Gaul -- no one deserves to be put in a cage.

Sally: Yeah.

Emily: Dur dur dur. Anyway, Gaul's like, "Well, that was bold and sexy of you. Thanks." And then, like, a bunch of Whitecloaks roll up. And they literally have to fight them. Like, they kill, like, a dozen Whitecloaks right there.

Sally: Yeah, and Gaul's like, "NICE!"

Emily: I know, Gaul just, like, does a -- some sweet flips and goes and kicks a bunch of them until they die and -- (laugh)

Sally: I know, imagine doing a flip when you're six-foot-nine, though. I don't understand how tall people work.

Emily: I don't either.

Sally: Like, how do you move? That's a lot of body.

Emily: Like, imagine you're just a Whitecloak and then this giant man is just, like, doing flips right at you --

Sally: Yeah, and just --

Emily: I'd be like --

Sally: Like, kicking you in the head.

Emily: I'd be like, "I'm leaving." Like --

Sally: I'd be like, "Girl, bye."

Emily: "Jeremy? You've got this one." (laugh)

Sally: Jeremy's like, "I sure do," and then he and Gaul make out. (laugh)

Emily: Jeremy's like, "I sure do."

Sally: "Yeah, guys, I got it!"

Emily: "Sexiest goddamn guy I ever saw." (laugh)

Sally: And then they all leave, and Jeremy and Gaul just fall in love.

Emily: Uh-huh. Yeah, that's the ideal. Um --

Sally: Is your boy OK?

Emily: Oh, yeah, it'll take him a minute to get there.

Sally: Beep beep beep beep.

Emily: (laugh) "Is your boy OK?"

Sally: I just -- you said it was gonna be five minutes, and it's been longer than five minutes.

Emily: Ten minutes. He had to, like, lock up and --

Sally: OK.

Emily: I don't know what's going on.

Sally: Kay.

Emily: He'll call me if he needs me. Um, but -- blur blur blur blur blur ... So they kill a bunch of Whitecloaks and Perrin's like, "Violence. I hate this. Blood."

Sally: Gaul's like, "Violence, I love this."

Emily: Gaul's like, "This is AWESOME."

Sally: "I love doing fighting."

Emily: And Perrin's like -- at, like -- then they're just, like, sitting there with, like, a bunch of dead Whitecloaks. And Perrin's like, "I can't believe that you guys -- like, 20 of you got taken down. I just saw you take down 10 guys," and Gaul's like, "Is that what they said? It was me and, like, my homie." (laugh)

Sally: (laugh)

Emily: "He died, and I got put in the cage, so, y'know, it was, like --"

Sally: "It was two of us."

Emily: Yeah, "There was two of us. So maybe chill." And Perrin also, by the way, is like, "What are you even -- what the fuck are you doing here?" And Gaul's like, "We're looking for, y'know, the Chosen One."

Sally: "The Car'a'carn or whatever."

Emily: Yeah, and Perrin's like, "Mmmmf. Yeah, me too, buddy, but he's in -- he's going to Tear. You're in the wrong locale." And Gaul's like, "OK, thanks for the hot tip," and, like, trots off. Which is our first --

Sally: Clicks his heels. (laugh)

Emily: Yeah, clicks his heels and is like, "Thanks," and says farewell.

Sally: Which is -- what an iconic entrance.

Emily: Yeah, an iconic entrance and exit both from Gaul. Um, and then Perrin is like, "Ooh, now I'm just standing here alone with a bunch of corpses," and he, like, sees Faile, like -- or he doesn't even, like, see her, exactly, it's just, like, a girl with the same skirts or whatever. And then he's like, "Oh, well, this is shitty," and, like, is running back to the inn, and Lan's like, "What the fuck did you just do?! Just killed a bunch of dudes." And Perrin's like, "Yeah, I guess. It was kind of, like, heat of the moment type of thing," and Lan's like, "What are you -- what the --"

Sally: "That doesn't make any sense, Perrin."

Emily: "Murder?! Murder?"

Sally: Heat of the moment is, like, a tattoo.

Emily: Yeah. What are you talking about?

Sally: Murder? What if Perrin got tattoos?

Emily: That'd be cool.

Sally: Make him more likeable, I think.

Emily: Yeah, it'd make him slightly more likeable. I dunno. Tattoos are, like, not a thing in the Wheel of Time universe, and it's, like, I wish they were.

Sally: Cowards.

Emily: Yeah, cowards. Come on. Give me tattoos.

Sally: Tattoos are so interesting.

Emily: I know.

Sally: Mat would have so fun -- so many weird tattoos.

Emily: They do cool things with piercings. With the --

Sally: Yeah.

Emily: Like, Sea Folk. But.

Sally: Mm-hmm.

Emily: Gimme more tattoos. Anyway. So that's that. Kind of like, Lan's just like, "OK, we gotta go." Like, pack up, run. And that's the end of the chapter. Anyway, my coworker could call me at any second for me to walk him through an issue, so do we have any housekeeping?

Sally: No, just the usual stuff. Oh, thank you, um -- I fully have no concept of when we've recorded last, so if this was supposed to be a thank you last episode, I apologize -- but thank you to Matt, who made a really fun animatic --

Emily: Oh my God, that was hilarious.

Sally: That uses Tubthumping, and I really love it!

Emily: It was great.

Sally: It's on our Twitter, so you should go find it. It's really fun. (laugh)

Emily: It's very fun.

Sally: Um, not that it was specifically for us, but I do appreciate that Tubthumping was in it.

Emily: Uh, thank you to Glynna Mackenzie for our theme song. This is also my reminder to myself to put it in. Um. Thank you for joining us. Sorry it was a weird energy in this one? Sorry for the interruption that I will no doubt, like, bleep out or do something --

Sally: That would be really funny. (laugh)

Emily: Something. (laugh) Under construction.

Sally: Yeah.

Emily: We'll see how that goes in editing tomorrow.

Sally: (whisper) Sorry.

Emily: Um -- no, you're fine. We both had the week from hell. Uhhh, do you have a sign-off?

Sally: I do. A bunch of listeners have sent in sign-offs, so I apologize for not using them yet, but this just happened yesterday, and it was really funny to me. Um, yesterday was an -- a one of -- a crazy day at work. Today was a little crazier, but yesterday I was, like, running around doing a bunch of stuff, and Emily was texting me about how her nephew was gonna be here today, and I was like, "Oh, that's fine, obviously he's adorable," and she's like, "Yeah, Tybalt's gonna freak," and I -- (laugh) And I thought I texted Emily, but it turns out I texted "Good, the abject terror will be good for him," but I sent it to my boss. (laugh)

Emily: HA! (laugh)

Sally: (laugh) So just, like, no context. I texted my boss --

Emily: Oh my God.

Sally: "Good, the abject terror will be good for him." And the worst part is that she never said anything. (laugh)

Emily: Interesting.

Sally: Yeah. So, anyway. That was, like --

Emily: (laugh) Abject terror.

Sally: And I only realized, like, four hours later. I was like, "Emily never texted me back."

Emily: Nope.

Sally: Nope.

Emily: Didn't get that one.

Sally: It was me.

Emily: OK, well.

Sally: Anyway.

Emily: Thank y'all. We'll see you next week. Bye.

Sally: Adios.