



Episode 67 - **“Feline Rear Window”**

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Running Time: 46 minutes

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 Glynna Mackenzie plays)

Sally: I like that you have Tybalt in your arms like he's a baby.

Emily: It's 'cause he's -- is a baby, first of all.

Sally: (laugh)

Emily: And also he's just been so naughty today. I just want you to be soothed for like a minute. Can you please just be chill and not step on my belly button ring? 'Cause it hurts when you do that.

Sally: He could not do that.

Emily: He's the devil.

Sally: I'm very, extremely sleepy.

Emily: OK. Anything we can do to help with that? (laugh)

Sally: I am just so tired.

Emily: We did just watch a very entertaining Yugioh episode.

Sally: (whisper) Yeah.

Emily: I don't really know who any of the characters were, but Joey won because he trusted in friendship and the heart of the cards --

Sally: Mm-hmm.

Emily: As, I think, is the theme of all of Yugioh.

Sally: Mm-hmm.

Emily: So there you go. Episode six, they're already covering all that ground.

Sally: I'm just very tired 'cause I have been working too much.

Emily: Yeah, you've worked -- ten days in a row now?

Sally: I -- (whisper) Yes, ten days in a row. And I am physically at breaking point.

Emily: Yeah, I believe you.

Sally: Like, yesterday -- if we recorded yesterday, I would've been really funny 'cause I was laughing hysterically the entire day. We were in a meeting, and they asked me to say something, and I just started laughing.

Emily: Um -- yeah. Makes sense.

Sally: Hysterically.

Emily: Tracks, yeah.

Sally: And everyone was like, "What is wrong with her?"

Emily: And you were like, "Well, it's 'cause you've done this to me."

Sally: "Who hurt you?"

Emily: "You. 'Twas you."

Sally: "You hurt me."

Emily: "Who hurt I."

Sally: Yeah. So. Anyway. I'm alive, mostly.

Emily: That's what matters in the cosmic equation.

Sally: Does it?

Emily: Our -- yeah. I --

Sally: Is our life what matters in the cosmic equation or our death?

Emily: I can't -- I can't go down this road with you. (laugh)

Sally: (laugh) What's the more significant event?

Emily: This is a conversation for --

Sally: Living or dying?

Emily: Rand Al'Thor or something like that.

Sally: I don't want to talk to him.

Emily: Yeah, but he would want to talk to you about this -- bullshit.

Sally: And I would punch him in the penis. (laugh)

Emily: Oh. You'd have -- never mind. I'm not gonna make small dick jokes. That's rude.

Sally: I was gonna say that I'd probably be, like, the right height for it. (laugh)

Emily: Yeah, you are. 'Cause he tall. (laugh) He very tall. It's his one thing about him that everyone knows.

Sally: He's not as tall as Gaul, though. So.

Emily: Not as tall as Gaul, as everyone says. "Hey, have you seen the Dragon Reborn? He's not as tall as Gaul, but still pretty tall."

Sally: (laugh)

Emily: That's what all the Aiel are saying. (laugh)

Sally: Yeah. "He's not as tall as Gaul, but he's still pretty tall."

Emily: "Have you seen our, like, Jesus figure? He's pretty tall. Not as tall as Gaul, which, as we know, in our community, is how we judge -- power." (laugh)

Sally: "We judge by height. Power and sex appeal." (laugh)

Emily: Yeah, it all comes back to Gaul as the judgment. (laugh)

Sally: (laugh)

Emily: Gaul is the mold from which all other men should be built but tragically are not.

Sally: I know. Why are tall men so hot?

Emily: I dunno. I wonder why they didn't commit to having Mat be a small boy.

Sally: Yeah.

Emily: It kind of frustrates me a little bit.

Sally: Yeah. I wish he was, like, five-six.

Emily: Yeah. Just be, like, a --

Sally: Five-five.

Emily: Little, wiry boy.

Sally: Five-foot even.

Emily: Ohhh. Horrifying.

Sally: Just --

Emily: As tall as Moiraine?

Sally: Yeah. (laugh) Baby. He's baby.

Emily: A baby. A bay-bee. Um --

Sally: I just like tall boys so much.

Emily: I know you do.

Sally: I don't get it. What's going on? Explain my brain to me.

Emily: Um ... (laugh)

Sally: I can't.

Emily: Animal brain sees tall boy and is like, "Would make tall babies." (laugh)

Sally: (laugh) But a tall baby sounds terrifying.

Emily: (laugh)

Sally: (laugh) Imagine your tall baby --

Emily: Your caveman brain doesn't know that. Your caveman brain expects to die at the age of 23.

Sally: Well, I mean ...

Emily: Of food poisoning.

Sally: Yikes.

Emily: I'm just saying, all the ways we used to die in the past are terrible. Like measles. Oh, wait. *America*.

Sally: Vaccinate your kids!

Emily: Yeah. Fucking dipshits. Ugh. And commit vigilante justice in Alabama.

Sally: Yeah, kill all Alabama lawmakers --

Emily: Yeah.

Sally: Who voted for that shitty bill.

Emily: (gagging noise) Um. Here we are, today. It's Everybody Hates Rand.

(long pause)

Sally: Your friendly neighborhood Wheel of Time podcast.

Emily: I -- it wasn't necessarily that I was pausing for you -- it was that I was -- I literally forgot what comes next.

Sally: Oh, OK.

Emily: But I'm glad you fill the gaps. (laugh)

Sally: Always there to pick you up when you fall.

Emily: (mumbling) -- to keep the full length of that gap in there. (laugh)

Sally: It was pretty funny. (laugh)

Emily: I'm Emily Juchau.

Sally: And I ... am Sally Goodger.

Emily: Thank God she didn't say "the other one."

Sally: (laugh) I thought about it.

Emily: 'Cause I would've had to punch her, killing her instantly. (laugh)

Sally: God, if only.

Emily: 'Cause her HP is at, like, negative two already.

Sally: Yeah, she ain't got no hit points.

Emily: (inaudible)

Sally: My life points are at five.

Emily: Damn.

Sally: Life points are what they call it in Yugioh.

Emily: Oh, I'm sorry. We'll only use Yugioh terminology from now on.

Sally: Kay, that's correct.

Emily: Obviously. (laugh)

Sally: I was -- (laugh) not to, again, always talk about my coworker, but my coworker who watches Yugioh was like, "You're gonna watch some Yugioh?" and I was like, "Yeah," and our other coworker was like, "Oh, are you gonna be on that podcast again?" and I was like, "No, I just really like it." (laugh)

Emily: "No, it's for pleasure. I've been indoctrinated by the Yugioh cult." (laugh)

Sally: Yeah. (laugh) So. Anyway.

Emily: Can't catch me, Sarah McClintock.

Sally: I love you.

Emily: I'm stuck in Supernatural hell.

Sally: (sigh)

Emily: Yeah, I'm sorry.

Sally: She watched this episode with me.

Emily: I did. I'll watch it if it's on.

Sally: She didn't flinch when I said that Yugi's grandpa had been kidnapped by a video tape, though, so.

Emily: It just sort of felt like -- it felt, like, on-theme. This was immediately before I learned that they were basically on the island from the Most Dangerous Game --

Sally: Yeah, that's true.

Emily: Like, stranded. Just walking around. Finding foes to defeat.

Sally: Yeah. It's like Pokemon.

Emily: It -- what?

Sally: In the game, Pokemon, you just kind of, like, wander around and fight people.

Emily: Oh, I thought you -- like, Pokemon was on an island, and I was like, is that, like, the plot twist at the end? That they're all just, like, on an island -- and everyone -- they're like -- it's like -- it's like -- what's that movie? The one with, uh, Jim Carrey? Ummm.

Sally: The Truman Show?

Emily: Yeah. It's like the Truman Show. In -- at the end they find out that they've just been there for the rest of the world's entertainment the whole time.

Sally: That'd be pretty brutal.

Emily: It'd be pretty horrifying.

Sally: I don't think that's the plot of Pokemon.

Emily: But Pikachu would still be cute as hell.

Sally: He's a pretty cute baby.

Emily: Really wanna see Detective Pikachu but have no time. Well, I have time, but I wanna see it with Sally. (laugh)

Sally: Yeah, I'm about to say, somebody's talking a real big game for someone who didn't work today.

Emily: Oooohkay. Did work a lot last week, though. Hello. Guess who also hasn't been working? Perrin. Get a job, Perrin.

Sally: Pay rent.

Emily: Pay rent. You're such a -- (stutters) Yep. (laugh)

Sally: Burn.

Emily: Ha. Yep.

Sally: Sick burn. Better get some aloe vera for that burn.

Emily: That was a good insult from me to you.

Sally: Put it in cold water before it blisters.

Emily: (sigh)

Sally: What happened, Emily? I didn't read the chapters again. Whooo!

Emily: Well --

Sally: I'm on a winning streak.

Emily: What happened was it picked up directly where we left off, which is a bunch of dead Whitecloaks -- (laugh)

Sally: Nice.

Emily: In the middle of the street --

Sally: Nice, nice, nice.

Emily: And Lan being like, "Well, I guess we have to leave town now, you fuck-up."

Sally: Mm-hmm.

Emily: And Perrin being like, "Yep. That tracks. Because I do --" like, how does Perrin not have tons of blood on him?

Sally: Right?

Emily: He talks about how he's just, like -- and then he just, like, runs up -- like, Lan goes off to get Moiraine and Perrin goes up and, like -- to talk to Loial, and then he's like, "And then I just go grab my stuff, 'cause I haven't even unpacked, 'cause remember, I was just sitting in that room, thinking --"

Sally: Thinking.

Emily: "For, like, 12 hours." Um, he's like, "I don't even have to do anything. I'm just ready to go." And I'm like, you literally just used an axe to kill people, and I don't know much about blood splatters -- I'm not one of those, um, fake forensic scientists from the nineties who claimed that blood splatters was, like, an actual science -- it's not --

Sally: Oh, that's interesting.

Emily: Yeah, so a lot of cases had to get thrown out because they were -- people were proven guilty based on blood splatter evidence, which isn't actually a thing.

Sally: Hmmm.

Emily: Fun fact that I've learned from podcasts. Um. Anyway, you'd think he would be covered in blood. Like, what the fuck is he doing not covered in blood? Blood does, you know, come out of people --

Sally: What?

Emily: When they get axed.

Sally: What?! (laugh)

Emily: So, anyway, that's just, like, a minor plot hole -- (laugh) that Robert Jordan missed. Anyway, it's a really sad scene when Perrin runs into Loial's bedroom and he, like, looks around, and he's like, "Wow, this is a really comfortable bedroom, and they have, like, Ogier furniture, like, all ready for him, and Loial is just, like, chilling on his little Ogier-made chair, writing in his little book, doing -- having a pleasant evening." And Perrin's like, "We've gotta go, 'cause I just murdered some folk." And Loial's like, "Are you sure?" (laugh)

Sally: Awww.

Emily: Loial's like, "I just wanna have a pleasant evening for once in my life." Perrin's like, "Yeah, I'm for sure that I did murder them, that I did do a crime. So we gotta peace out. Take the servant staircase." And Loial's like, "OK." So Perrin goes and grabs his stuff, and they go down to the stables, and he has a brief argument with the stable guy, who's like, "What are you doing leaving in the middle of the night -- covered in blood?" One assumes. Perrin's like, "Just do what I say and saddle our horses." And the kid's like, "No, fuck you," and then Lan materializes out of the mist and is like, "Saddle our horses, human," and he's like, "OK. Sir. Oh captain, my captain."

Sally: It'd be interesting if Lan wasn't human.

Emily: It would be interesting if Lan wasn't human.

Sally: Then I would be moderately more interested in him as a character.

Emily: Yeah, there's not a lot of, um -- our good guys, with the exception of Loial -- I can't think of any other characters who aren't human --

Sally: Mm-hmm.

Emily: And it's a -- it's just very interesting, 'cause you have lots of -- it's a -- it's an interesting part of, um, a monstrosity narrative, because then you actually have monsters who are always the bad guys.

Sally: Mm-hmm.

Emily: And Ogier, who are sometimes confused for monsters -- people are like, "Oh, that's Trollocs," but no, they're not, they're just gentle, like, Ent creatures.

Sally: With big ears.

Emily: But -- so you have these humans who are, like, increasingly, like, stretching the boundaries of human limits --

Sally: Mm.

Emily: Like, doing stuff that shouldn't be possible for humans, but they're still -- they still look like humans, therefore -- I dunno. I don't know where this path is leading us. Just an interesting thing that ...

Sally: No, there's a lot of interesting things that happens in Wheel of Time, re: monstrosity and the way that that's connected to good and evil and the body and et cetera, et cetera. I don't know if Perrin doing murders is the best chapter to talk about that, but it is interesting.

Emily: Yeah, I mean, it's just, like -- typically, in high fantasy, you get a lot of different species -

Sally: Yeah.

Emily: And they're not necessarily, like, the species are all on the bad side of things. You have, like --

Sally: Yeah.

Emily: Elves and dwarves are the, like, usual top contenders. But you get stuff like that, of, like, here are different, um, archetypes of humanity, I guess? Like, different types of people that we've made --

Sally: Mm-hmm.

Emily: Otherworldly in some way. And that's just, like, not a thing in Wheel of Time, so it's kind of interesting.

Sally: Yeah.

Emily: We'll talk about that in the future sometime, I guess. Yeah, it would be a -- I don't know what Lan would be, what fucking happens, then. Anyway, they saddle their horses and they just kind of, like, take off to get on, uh, the ferry that will take them out of town. Um, they were gonna, like, stop and do recon and figure out whether Rand is taking the river or, like, traveling by land, but I guess they're like, "Oh, well, Perrin did a bunch of murders, so now we definitely have to --"

Sally: (laugh)

Emily: "Go by sea." (laugh)

Sally: One if by land, two if by sea. (laugh)

Emily: Yeah, exactly. Loial, by the way, on their way, is like, "Isn't this kind of fun? Like, it's like old times."

Sally: Yeah.

Emily: "Just sneaking off in the middle of the night, on the run for our lives," and Perrin's like, "What the fuck happened to you?"

Sally: Yeah.

Emily: "What's wrong with you?" And -- and, uh, Loial's just like, "Well, I just feel like I should enjoy it if I'm going to be documenting it." Perrin's like, "OK, you lunatic."

Sally: Perrin -- Loial is so pure.

Emily: I know. Just let Loial enjoy his weird adventuring.

Sally: Yeah. He just wants to be an adventure lad.

Emily: He just wants to be -- he is, like, not an adventure lad, and he knows it, but he wants to be, 'cause he feels like he needs to be.

Sally: In order to be a good writer.

Emily: In order to be a good --

Sally: Because everyone always gives you that advice, like, "You gotta live in order to write."

Emily: Yeah, "You gotta write what you know." And it's like, OK. Yeah, Loial definitely is writing what he knows. He knows about Perrin doing murders and forcing them to flee in the middle of the night.

Sally: (laugh)

Emily: It's happened to him like six times. Jesus.

Sally: Perrin does a lot of murders.

Emily: Perrin does a lot of murders.

Sally: Oh, no.

Emily: This is a very murder-heavy couple of chapters --

Sally: I know, it's like --

Emily: With Mat and Perrin just killing people.

Sally: (sing-song) "Let's do murders!" You would think these boys --

Emily: (singing) Here we are ...

Sally: Would be covered in blood a lot more frequently.

Emily: I know. I'm like -- well, I was about to say I'm willing to buy Mat not being covered in blood, but I guess he is bashing people over the head sometimes, and that would get some -- some blood, yeah.

Sally: The head bleeds a lot. I would know. I've hit myself in the face with a car door before. (laugh)

Emily: Of -- of course that's how she would know.

Sally: That's how I got this scar. (laugh)

Emily: So troubling. (laugh) Um --

Sally: I wasn't drunk. I was 16. That doesn't mean that I couldn't have been drunk -- (laugh) because --

Emily: It's just -- (stutters)

Sally: (laugh)

Emily: When you're comparing, like, states of being --

Sally: Yeah.

Emily: Drunk is about equal to being 16 in terms of decision-making --

Sally: Eh, that's probably true.

Emily: And general clumsiness. (laugh) Yeah.

Sally: Yeah. I'm just kind of like that.

Emily: Capacity to embarrass oneself.

Sally: I'm just a fool.

Emily: Being 16 sucked.

Sally: (singing softly) I'm just a fool ... my life is a nightmare ...

Emily: Oh. That didn't go in the direction I thought it was going to go.

Sally: (laugh) Where did you think it was going to go?

Emily: Umm. I dunno. I had a song on the tip of my tongue that I thought was what you were singing, but then it turned into "I'm Just a Kid and Life is a Nightmare."

Sally: I am just a kid, and life is a nightmare.

Emily: I think I was -- I thought it was going to go in a, um, Bohemian Rhapsody, 'cause it kinda sounded like, (singing) "I'm just a poor boy ..."

Sally: No -- nobody does love me.

Emily: That's not true.

Sally: Only Emily.

Emily: Yep. I'm right here. How dare you? I'm right here. (laugh)

Sally: And maybe Tybalt? Who's to say?

Emily: He's just peering out the --

Sally: He's behind the blinds. In his tank top.

Emily: Rear Window-ing it. Yep. (laugh)

Sally: (laugh)

Emily: He's gonna witness a murder one day and try to communicate it to us, but ...

Sally: Oh my God, is that the plot of the movie? That's not the plot of Rear Window. (laugh)

Emily: Well, there's no cat, but a dude does witness a murder.

Sally: Yeah, but, like, what if the plot of a movie was that the cat witnessed a murder and it was, like, "Humans!"

Emily: It's like Doctor Doolittle meets Rear Window? (laugh)

Sally: Yeah. (laugh) It's like, "I saw a murder!" And so it's the cat doing all this crazy stuff, like knocking knives out of the drawer and stuff, trying to be like, "Murder. Murder."

Emily: Like, "Our cat is a psychopath."

Sally: Yeah, or, like --

Emily: Spelling out “murder” on the floor --

Sally: (laugh) Yeah, in the, like --

Emily: In kibble. (laugh)

Sally: (laugh) Maybe Tybalt -- Tybalt’s -- awww. Maybe he’s trying to tell us about murder that he saw.

Emily: Do you think murder would even really register on a cat brain as being, like, a bad thing? They’d just be like, “Oh, that was confusing and weird.”

Sally: Yeah, or if they were, like, “Good, establish your dominance.”

Emily: Yeah, “Good.”

Sally: I like to think that Tybalt, at his heart, is a good boy, who would do, like --

Emily: Yeah, you just don’t know if he has, like, a human sense of, like, bad --

Sally: OK, Emily --

Emily: Like, would he see a murder and think, “Oh, that’s just a fun game.”

Sally: OK, but in this fiction that I’m spinning --

Emily: Oh, OK. He --

Sally: In which a cat could spell “murder” in kibble, like, of course he would -- (laugh)

Emily: (laugh) In English.

Sally: Register that murder is not good. (laugh)

Emily: OK, but if you were filming -- if you were filming this thing where you’re, like, having a cat spell out “murder,” you’d have a cat spell out “murder,” like, from the cat’s point of view, and then it, like, switches to the human’s point of view, and it’s just, like, a mess --

Sally: (laugh)

Emily: (laugh) ‘Cause cats don’t speak English.

Sally: So it’s, like, in cat language?

Emily: Yeah, cat’s like, “This means murder.”

Sally: And the human is like, “Goddamnit.”

Emily: Cat’s like, “What are you doing?”

Sally: He's like, "Why won't you understand me?"

Emily: This is somehow going to tie into the title of this episode. I just haven't figured out how yet. (laugh)

Sally: (laugh) Ahhhhhh.

Emily: God, OK.

Sally: Ahhhhhh.

Emily: So they get on this ferry --

Sally: I feel like my eyeballs are gonna fall out of my head. (laugh)

Emily: You gotta keep it together for another 20 minutes, my dude. (laugh)

Sally: Kay, I'm gonna close my eyes. Then they, like, can't fall out of my head. (laugh)

Emily: Yeah, just -- just listen to the word picture that I'm painting you.

Sally: Kay. Paint me a word picture. Perrin's covered in blood.

Emily: Yeah, so they get on this ferry in the dead of night. Um, I don't know why the ferry is still running. Although I guess it's not really the dead of night. People were, like, still in the tavern, like, exchanging stories with those two.

Sally: So, like, 11 p.m.? Midnight?

Emily: Yeah, so circa 10:30 p.m.

Sally: Oh, OK.

Emily: This is like the last ferry of the --

Sally: That's early.

Emily: The night. Um ... It's not early in medieval times, when everyone just went to bed when the sun was down, 'cause, you know, all we have is candles, and candles are expensive. Although, wait -- do they have electricity?

Sally: They never talk about a lack of light.

Emily: Yeah, that's true. (inaudible)

Sally: But they also never talk about electricity.

Emily: It -- it just -- sometimes, it feels like there's electricity in, like, in the White Tower.

Sally: Yeah.

Emily: The White Tower has always had a very fluorescent vibe for me.

Sally: Yeah. A little bit like a hospital.

Emily: Yeah.

Sally: (gasp) I never made you watch the Marry the Night video.

Emily: Oh, boy.

Sally: A hospital ties into that pretty heavily.

Emily: We'll put that one on the to-do list.

Sally: Oh, OK, if you don't want to share my interests, that's fine.

Emily: I do want to share your interests.

Sally: Mmm.

Emily: That's why I watched the Judas music video.

Sally: OK, but that changes lives.

Emily: I was deeply confused by it, but it was very interesting and cinematic.

Sally: The guy from the Walking Dead is in it.

Emily: Yeah.

Sally: He plays Judas.

Emily: Do remember that.

Sally: Or does he play Jesus? Pretty sure he plays Judas.

Emily: I feel like it was Judas. Um. So they're on this goddamn ferry.

Sally: Right.

Emily: And it's, like, pulling away from the docks, and then, just then, like Mat Cauthon before her, Faile just, like, jumps onto the boat.

Sally: Mm.

Emily: And is like, "Hello, I'm here, I will --" The guy's like, "What are you doing? You can't just jump on my fucking boat."

Sally: (snort)

Emily: She's like, "Yes, I can. And I will pay for as long as that guy's going," and points to Perrin, and Perrin's like, "OK, well that's not suspicious at all."

Sally: (laugh)

Emily: And then they bargain, and then she directly comes up to talk to him, and it's a very -- like, I -- it's cringey to even talk about it, 'cause it's, like, the most deeply immature conversation two characters have ever had.

Sally: Mm-hmm.

Emily: Where he's just like, "What the fuck are you doing? Why are you following me? Why are you out to get us?" and she's like, "OK, well, listen to me, I'm not an idiot. I know that that's an Aes Sedai. And I know that's her Warder. And that's an Ogier. I just don't know what you are. So that's why I was staring at you. NOT 'cause I think you're hot."

Sally: Yeah. "Not 'cause I wanna fuck you."

Emily: And Perrin's like, "OK, that makes sense. I've never had anyone think I'm hot before, so."

Sally: Which is a lie.

Emily: Which is a lie; Perrin just has low self-esteem.

Sally: Oh, baby.

Emily: I know. Baby, you have big shoulders.

Sally: Big shoulders. You're a big boy.

Emily: Girls in this universe like that. And probably this -- our universe, but.

Sally: Girls -- specific -- there are subsets of people who are attracted to men who enjoy a man with big shoulders.

Emily: Yes. Not personally one of them, but.

Sally: (laugh)

Emily: What? (laugh)

Sally: I -- I don't know. (laugh) I'm just laughing 'cause it's just, like --

Emily: You've reached that.

Sally: (laugh) I don't know. It's just -- bodies are so weird. And the human brain is so weird. And it's weird that different people --

Emily: Yeah, like, what does your horny brain be like, "This is hot." Yeah.

Sally: Yeah. It's -- isn't that weird? People be like, "Look at that man with those shoulders," and I'm like, "What?" But then I see a boy that's over six feet tall, and I'm like, mmm.

Emily: Yeah.

Sally: Comprende.

Emily: Comprende.

Sally: I just don't get it. But anyway, Faile's like, "I wanna fuck --" Wait. No. "I don't wanna fuck you."

Emily: She doesn't say -- yeah, she's like, "I don't want to fuck you. Let me be very explicit again." Anyway, they kind of have this, like, actual conversation about how, like, um -- Perrin's like, "Oh, you didn't tell them that I committed a bunch of murders?" and she's like, "No, it was really funny how they were all like, 'The Aielman just, like, chewed out of his cage!'"

Sally: (laugh)

Emily: "And got out." And, like, the Hunters of the Horn were all confused and angry and going to start a mob, and Perrin's like, "OK, well, thanks for not talking about it." And she talks about how these Hunters of the Horn were thinking of going to, um, uh, this specific forest to look for the Horn, and she is also a Hunter. He literally says, "You cannot be a Hunter. You're a girl." Which is, like -- (fake laughter) Fuck you.

Sally: Yeah. Eat shit, Perrin.

Emily: And then her response to that, which is the exact same as what Min does whenever anyone questions Min's, like -- like, I don't know, competency, is to just, like, pull out some knives and be like --

Sally: (snort)

Emily: "Look. I can wield knives."

Sally: "I'm not a girl. I have a phallic symbol in my hand."

Emily: Yeah, exactly.

Sally: "Even if I might not have a penis, I've got this pseudo-metal penis that could stab you."

Emily: "I've got this metal penis that could do a stab."

Sally: We're all like, cool. Cool. It's really nice when we frame strength and competency exclusively in the male narrative.

Emily: Especially because, uh, both Min and Faile never use their knives to any, like, particularly good end.

Sally: Yeah.

Emily: Like, you'll occasionally get a scene of them, like, taking someone out with a knife, but it's never, like, an important thing. When it matters, you know?

Sally: Yeah.

Emily: They're always disarmed very easily and quickly. So. And then they still have to become a woman to be rescued. So. Yeah, just throw up all over that is what I'm saying. Um, the -- it is funny, though, 'cause she just, like, whips them out of her sleeves, and there are, like, three sailors walking by, and they're like, "Jesus."

Sally: "Ah!"

Emily: "Ah! Knives!"

Sally: "Why do you have a knife?"

Emily: "Why do you have a kniffy?"

Sally: (snort) A kniffy.

Emily: Um. Anyway, she's like, "Yeah, I'm hunting the Horn, and I have an idea of where it is," and he's like, "Great, what's your idea?" and she's like, "I think it's in, like, Manetheren," and he's -- like, "Have you heard of Manetheren?" and he's like, "Yeah, I've heard of Manetheren," and then she, like, explains part of her idea to him, and he's like, "(scoff) That was mansplaining."

Sally: (laugh)

Emily: And I'm like, what are you fucking --

Sally: Why does she think it's in Manetheren?

Emily: Um. She -- her whole thing is that, um, like, there are all these stories of it being bad luck to enter the mountains, and then there also are all these, like, forgotten cities? So I guess when you take a look at Indiana Jones --

Sally: Yeah.

Emily: Like, mindset to it, then yeah, that's, like, a reasonable place --

Sally: Yeah, OK.

Emily: For it to be. Yeah, it's not, like, a bad idea. It's not any worse than these fellas, who are like, "We're gonna go to this specific forest 'cause we've also heard weird stories about it."

Sally: Mm-hmm.

Emily: Y'know? It's just, like, your typical adventuring --

Sally: Yeah. On rumor.

Emily: Types, yeah.

Sally: Yeah.

Emily: Um, but Perrin just feels super, like -- what's the word? Um, he feels like she's making fun of him ... he feels super insecure, like, the entire time in this conversation.

Sally: Emasculated?

Emily: Yeah. He just, like, doesn't know -- he's like, "Oh, she's treating me like I'm an idiot." And it's like -- I was like, "OK," and, like, reread the chapter, and I'm like, only a man who's used to doing the talking and the explaining would think that this explanation was in any way, like, condescending. She's just telling him --

Sally: Yeah.

Emily: "Here's what I think." So that's dumb. But then she has her share of immaturity when she's like, um, "Yeah, well, I call myself Mandarb. It means blade. It's worthy of a Hunter of the Horn." And Perrin's like, "Maaahh!"

Sally: (laugh) "Maaahh!"

Emily: And points to Lan's horse and is like, "That horse is named Mandarb," and she's like, "Ohhhh. Fuck. Well, OK. My real name's Zarine." She keeps calling him "farm boy," like she's Buttercup in the goddamn Princess Bride. (British accent) "Farm boy! Fetch me that pitcher." Y'know? As you wish.

Sally: (whisper) As you wish ...

Emily: As you wish.

Sally: I love the Princess Bride.

Emily: I do too. I fucking -- like, we should watch it right now.

Sally: OK. Goodbye, everybody. (laugh)

Emily: (laugh) I quoted it the other day at, uh, dinner when I said something like, um, uh, “I will explain. No, no, no. It is too much.” (laugh) Inigo Montoya.

Sally: (laugh) Yeah. I love him.

Emily: Anyway, so Perrin has that encounter, and she’s like, “OK, I won’t call myself Mandarb. I’ll call myself, uh, Faile --” and I know it’s pronounced Fah-eel, but I was 12.

Sally: Fah-eel?

Emily: Yeah.

Sally: That’s not a name. There’s no apostrophe in that shit.

Emily: I’m just saying, like, Fah-eel -- otherwise her name is literally “Fail.” Like, I mean, she is a failure; don’t get me wrong. She married Perrin, but. (laugh)

Sally: (laugh) I just -- we’ve had this discussion on Twitter.

Emily: Yeah, naming conventions are dumb.

Sally: Too much, and it is a control -- I don’t know, I can’t get into it. It is a controlling paratext to have a pronunciation guide at the back of your ...

Emily: For now, let me say I was 12 when I read this for the first time, and Faile was what made sense, and we’re sticking with what made sense to me when I was 12 --

Sally: Yeah.

Emily: Generally speaking.

Sally: It doesn’t matter. All words are made up.

Emily: Yeah.

Sally: To quote Thor.

Emily: To quote Thor, the smartest Avenger. Yep. Uh, so Perrin then goes -- finds a cabin to sleep in and, um --

Sally: Oh, a cabin on the boat.

Emily: Yeah, a cabin on the boat, sorry. That wasn’t clear.

Sally: (laugh) No, it makes sense ‘cause they’re on a boat, but I was like, Perrin, forest boy, just found a cabin.

Emily: And he's all, like, having his usual, like, thoughts about wolves and Elyas and axes and hammers, and then he falls asleep. And, um, he, like -- is like -- it cuts to, y'know, Tel'aran'rhiod, although we don't really know that yet with Perrin, but it's, like, thick gray fog, and then Hopper just kind of, like, materializes and leads him to this place. Which, I think this is our first encounter with Hopper in the World of Dreams through Perrin's point of view?

Sally: I think so.

Emily: I have a very difficult time, because -- and I've talked about this in my blog -- Perrin has a ton of scenes where he's in Tel'aran'rhiod with Hopper, like, learning how to do shit, and they all are exactly the same to me. They all just blend completely together. I have no, like, frame of time, because apparently Perrin never does learn anything --

Sally: Well ...

Emily: Or make any character growth.

Sally: Well.

Emily: So that's, uh, one complaint I have. Anyway. Hopper, like, leads him to this place where they're kind of, like, hovering in mid-air above this group of people, who are, like, just there, and they're like, "What am I doing here? I was just asleep," and then Ba'alzamon is there, and Ba'alzamon's like, "Hey. I'm here to -- um, you have been given tasks. Some of these tasks you've carried out, uh, others you have failed, so some of you are gonna die ..." He points to, like, one specific dude and is like, "Hey, you let that boy escape Tar Valon."

Sally: Oh.

Emily: And then just, like, kills the dude.

Sally: My God ...

Emily: Like -- he begins -- he, um, becomes less solid.

Sally: Ew.

Emily: And then just, like, thins out. Um. And then, all -- they all vanish. That's kind of like his, y'know, threat. Kill someone in front of everyone else, and then they'll all perform better. I guess that's, like, y'know, motivational -- the equivalent of a motivational poster --

Sally: (yawn) One way to run your company.

Emily: Y'know, like one of those with the cat? Hanging on to the -- (laugh)

Sally: Yeah. And instead it's just, like, a dead employee.

Emily: A dead employee. "This is what happens, BRIAN.

Sally: "This could be you, TODD."

Emily: "Todd." I don't know why Brian is my go-to white man name.

Sally: Well.

Emily: I have known a lot of Brians, actually. OK, anyway. So the, like, Darkfriends go away, and for a second, Ba'alzamon's just there alone, and then Lanfear shows up.

Sally: Because who else would it be?

Emily: Yeah, because who else would it be. And Perrin's like, "Ah, I know that lady. She's from my horny dream." (laugh)

Sally: Gross.

Emily: And Lanfear's like, "Yep, that's me. I'm from everyone's horny dream." Actually, she doesn't really see Perrin. She's just --

Sally: But that's what she's thinking constantly.

Emily: Yeah, she's just, like, constantly like, "Carry yourself the way a sex dream would." I guess.

Sally: (singing) Last night ...

Emily: Which is definitely a choice. Like, a way to live.

Sally: That is a way to live.

Emily: Yeah.

Sally: That's internalized misogyny, baby.

Emily: That's that way to live. Um, anyway, she's like, "You are just, like, hanging around in my domain," and he's like, "OK, don't be insubordinate," and she's like, "I'm not being insubordinate. I'm just saying: World of Dreams. That's my shit." And he's like, "What the fuck? OK. You weirdo." They just have this dumb conversation where she's like, "Jealousy! You can't control the Dragon Reborn! I can. With my tits."

Sally: Wait. Who's she talking to?

Emily: Ba'alzamon.

Sally: OK.

Emily: Yeah, they're just chatting about the usual Forsaken bullshit.

Sally: Who's gonna be --

Emily: Who's gonna be in charge. Well, it's kinda, like --

Sally: Nae -- nae -- nae'blis.

Emily: Ba'alzamon's clearly on top in this encounter.

Sally: (clicks tongue)

Emily: Gross. Um, in terms of, like, he's speaking more for the Dark -- I dunno, it's hard to interpret, because we're still in that weird gray zone of all of our characters thinking Ba'alzamon is the actual Dark One.

Sally: Yeah.

Emily: Which is, as I've said before, dumb. Um, but they kind of vanish and then Perrin and Hopper go away, and Perrin's like, "Hey, Hopper. What's up? Why -- what was all that about?" and Hopper's like, "I dunno. I just felt like you should see it. 'Cause -- I dunno. You're a major plot point, right? I feel like that was a major plot point."

Sally: (laugh)

Emily: "I've got a sense for these things." (laugh)

Sally: "It's my wolf sense."

Emily: "It's my wolf sense, it was tingling. I was like, this is a story." Um, and Perrin's like, "Well, was it real?" And Hopper's like, "I'm a wolf, and I do not understand this question." (laugh)

Sally: (laugh)

Emily: And Perrin's like, "How are you here?" And Hopper's like, "I'm a dang wolf, son. We all here. All the wolves, ever, are here."

Sally: Mm-hmm.

Emily: And then he, like, leaps away and goes flying through the air, which is what he always wanted, which is kind of sweet.

Sally: He goes flying away? Really?

Emily: Yeah. He just, like, flies --

Sally: Oh, that's amazing!

Emily: 'Cause he's always, like, "Hopper," 'cause he's always trying to fly.

Sally: So he just, like, zooms off? (laugh) Like Superdog?

Emily: (laugh) He fucking zooms off.

Sally: (laugh) Oh, I'm so happy for him.

Emily: I know. He does a lot of -- he's Perrin's, like, weird Tel'aran'rhiod mentor.

Sally: (laugh) I can't stop laughing. It's --

Emily: And it's hilarious. 'Cause Perrin's always like, "How do I do this?" and wolf -- and Hopper's like, just, like, blank eyes. "Wolf brain does not compute."

Sally: (laugh) Yeah.

Emily: Like, "What are you talking about?"

Sally: (laugh) And then he just flies away.

Emily: And then he just flies away.

Sally: Ohhh, that's --

Emily: I love Hopper. He's my dream mentor.

Sally: (laugh)

Emily: Literally, in this case.

Sally: "I'm a wolf. I do not understand the question."

Emily: Yeah, and Perrin gets all choked up about it and then is like, "Ugh, I'll be crying like a girl next," and I'm like, calm yourself. Crying is not bad. Or an attack on your masculinity.

Sally: Crying is the best.

Emily: Yeah, just cry.

Sally: I love crying.

Emily: Yeah, have you cried at a sad movie? It's very cathartic.

Sally: Have you cried at work three times on Monday? 'Cause I sure did.

Emily: (distressed noise)

Sally: (laugh)

Emily: Then Perrin kind of, like, sees, uh, Rand, and it's kind of, like -- it's -- again -- as we've said already, with all of Rand's scenes, it's hard to tell what's real and what is symbolic.

Sally: Yeah.

Emily: There's, like, a line of, like -- there's, like, a circle of Myrddraal and Darkfriends and Darkhounds, like, facing him, and he's just, like, picking them off one by one.

Sally: Mm-hmm.

Emily: Uh, and then he sees Perrin and, like, blasts -- tries to blast him, even though Perrin's like, "Rand! Get out of the way!" And Rand's like, "Fuck you." Literally, he says, "Burn you."

Sally: Mm.

Emily: Which is, as we know, the Wheel of Time equivalent to "Fuck you." (laugh)

Sally: Yeah.

Emily: Um, and just, like, blasts Perrin. And Perrin wakes up and actually has, like, a little burn scar, 'cause dur dur dur, he was in Tel'aran'rhiod.

Sally: Ha. Where's his burn scar? (whisper) On his face?

Emily: On his chest. It's just a little one. Yeah.

Sally: On his big boy chest.

Emily: "A spot no bigger than a silver penny." So I imagine it's like his third nipple now. (laugh)

Sally: (laugh)

Emily: Um -- (laugh)

Sally: (laugh)

Emily: But Perrin, like, jolts up and is like, "Ah, I gotta tell Moiraine," but it's, like, 3 a.m., so he goes back to sleep. (laugh)

Sally: Mmm.

Emily: And then a few hours later, wakes up and is like, "Mm, I really should tell Moiraine. That seemed like a big deal."

Sally: Mm-hmm.

Emily: So he goes and finds her. She's fully dressed this time.

Sally: Thank God.

Emily: And they have the usual extremely confusing Moiraine-and-Perrin conversation, where he tells her everything, makes himself vulnerable to her, and she just obscurely is like, "If you'd told another person about this, they would've tried to still you." And he's like -- or, gentle you. And he's like, "What?!"

Sally: Yeah.

Emily: And she's like, "Don't worry, 'cause what you're doing is not, like, a channeling thing. I'm just telling you. You've gotta be real careful, like, who you tell and who knows about this. 'Cause everyone will think it's a channeling thing."

Sally: Mm-hmm.

Emily: "But it's not." And Perrin's like, "OK, well, that didn't really answer any of my questions or what's going on or where we're going or what we're doing," and she's like, "You never ask the right questions, so I'm not ever going to answer them." And it's, like, this weird, dumb riddle game -- one-sided.

Sally: Mm-hmm.

Emily: And I'm like, Moiraine. This is why no one trusts you. 'Cause you aren't just, like, emotionally open with people.

Sally: (laugh)

Emily: Not just emotionally, like, just open generally.

Sally: Yeah. Just telling people the dang truth.

Emily: But you know what's great about Gandalf? Besides the fact that he's sexy and everything? (laugh)

Sally: Obviously.

Emily: Obviously. Is that he does have very, like, deeply emotional moments with people.

Sally: Yeah.

Emily: Like, that's what makes him a good mentor, is he is willing to --

Sally: Yeah. Be vulnerable with you.

Emily: Like, be vulnerable with people --

Sally: Yeah.

Emily: And tell people what he's thinking. And it's, like, much more charming if a mentor says what they're thinking and it doesn't really make sense to the -- like, um, to the point of view character, the listener, whoever, but, like, the mentor is still, like, trying. 'Cause it might make sense to the reader.

Sally: Mm-hmm.

Emily: Right now, what Moiraine is doing is just saying words that make no sense to anyone.

Sally: Mm-hmm.

Emily: And it's like --

Sally: For the sake of keeping the plot hidden.

Emily: Yeah. And it's just, like, it's stupid. Like, there's so much plot going on --

Sally: Yeah.

Emily: That it's, like, OK to show us a few plot points.

Sally: Yeah.

Emily: Y'know?

Sally: Yeah.

Emily: Like, me knowing what's going on with Perrin and Rand over here isn't gonna prevent me from -- isn't gonna, like, help me know what's going on with Mat.

Sally: Yeah.

Emily: Or Egwene. Like, shit's still going on with them.

Sally: Mm-hmm.

Emily: So just, like, calm down a little bit. Mentors don't have to be mysterious. Mysterio. Jake Gyllenhaal. Anyway --

Sally: We should watch Brokeback Mountain.

Emily: We should. I've never seen it.

Sally: Me neither.

Emily: What the heck.

Sally: "I can't quit you" is all that I know.

Emily: Is it "I can't quit you" or "I -- I won't" -- "I'm not quitting you."

Sally: I'm pretty sure it's "I can't quit you."

Emily: Oh, that is sad.

Sally: Isn't it kind of tender, though?

Emily: That's a sad line. Poor Heath Ledger.

Sally: Rest in peace, boo bear.

Emily: Yeah, little cutie. From A Knight's Tale, my other favorite movie.

Sally: Never seen that one.

Emily: (gasp) He's very hot in it.

Sally: I think -- is that the one where you see his butt?

Emily: No, you see Paul Bettany's butt --

Sally: Oh, that's right.

Emily: 'Cause you see Paul Bettany's butt in literally everything --

Sally: (laugh) Paul Bettany's like, "Have you seen my butt recently?"

Emily: Yeah, Paul Bettany, literally, when he signs a contract, is like, "My butt needs to be seen in this movie."

Sally: (laugh) And everyone's like, "It -- this is --"

Emily: It's a fine butt, I guess, but, like, no big deal.

Sally: Yeah. It's just a butt.

Emily: It's not, like --

Sally: It's not like ...

Emily: I'm trying to think of a good butt that's been on TV, and I, like, flashed through the Game of Thrones butts, and I was like, I don't really think Jon Snow's butt was that big of a deal.

Sally: No, it wasn't.

Emily: It wasn't a great butt.

Sally: I haven't really seen a lot of man butts that are, like --

Emily: Yeah, 'cause everyone's a coward.

Sally: Truly astounding.

Emily: Yeah.

Sally: Or just in general.

Emily: Yeah.

Sally: I don't know. Yeah, now I'm trying to think of a butt that's been on TV or film that I've been like, "Damn. That's an ass."

Emily: I'm gonna Google it. I feel like there's at least one. There's gotta be one --

Sally: There's gotta be one that I was like, "Ooh!"

Emily: "Damn, that's a good booty," but I can't think of any off the top of my head.

Sally: That's a good booty. Gonna take a bite out of that. (biting noise)

Emily: Ooooh. (laugh) Sexy.

Sally: (teeth clacking)

Emily: Um. Oh, and Perrin's still chatting with Moiraine, and he's like, "Oh, by the way, does the name, like, Zarine mean anything to --" He's like, "If --" 'Cause he had this weird conversation with, uh, Faile, where he was like, "What's your name?" and she was like, "Zarine, but it doesn't mean anything," y'know?

Sally: Yeah.

Emily: So Perrin's like, "OK, I don't know what that was." So to Moiraine, he's like, "What does the name Zarine mean? Like, if you had a daughter named Zarine, what would that indicate about her?" And she's like, "Zarine's basically like naming your daughter Brittany." (laugh)

Sally: (laugh)

Emily: It's just gonna be, like, a debutante, like, girl who's hanging out on couches being fed --

Sally: Yeah.

Emily: Sweetmeats for her entire life. (laugh)

Sally: Brittany.

Emily: Or something like that. So, she's gonna be a heartbreaker, so if there's a girl named Zarine who's into you, Perrin, you should watch out." And Perrin's like, "OK. That was suitably creepy." Um. Anyway, names --

Sally: Like a dog.

Emily: Meanings of names aren't really a thing, generally speaking. Most people have names, and they don't really mean a lot. Some people do, though. 'Cause some people get to choose their own names, and that's super cool.

Sally: I know, isn't that awesome?

Emily: That's awesome.

Sally: There was this really interesting episode of Queery where they talked about that.

Emily: Oh, yeah?

Sally: Yeah. And a trans woman talked about the person that she named her -- or, a trans person - - I can't remember, actually, if it was a man or a woman; I apologize -- talked about the person that they named themselves after and, like, what it meant --

Emily: Oh, that's so neat.

Sally: To, like, be able to choose that --

Emily: Yeah.

Sally: And, like, the legacy you're setting up for yourself. It was really interesting. I never thought about that before.

Emily: I know, 'cause most of us are born, and we just have a name, and we don't even, like, consider changing it.

Sally: Yeah.

Emily: It's just, like, the name you're stuck with. But a few people, throughout their lives, have the opportunity or choose to change their name --

Sally: Mm-hmm.

Emily: And that's really interesting. And I wish something interesting was going on here with Faile, where she's choosing to reject the name "Zarine" and take on "Faile" --

Sally: Yeah.

Emily: 'Cause it's more, like, suited to her personality, but unfortunately, it's framed in such an immature light --

Sally: Yeah.

Emily: That it just kind of seems like someone being like, "I don't like my name. I'm gonna name myself something more badass."

Sally: (laugh) "Knife."

Emily: Yeah, I'm gonna name myself "Knife." Literally.

Sally: (laugh)

Emily: Um, so, just -- just a little side commentary there. Then we flash to Rand, who's in one of his manic states while, uh, some people come up and are like, "Hey, can we share your fire," and he's like, "Oh, for sure, for sure, for sure," and then he, like, beheads all of them.

Sally: Yeah. Which is, like --

Emily: Gross.

Sally: Something.

Emily: Including a woman, which doesn't matter now but will to him later, when he's really intent on flagellating himself over it.

Sally: Yeah. And I think that one is one of the strongest instances of, like -- uh-oh, Emily's PC battery is running low -- of it being, like, a liminal sort of thing where we don't really know what's real and what's fake. Because, like, it seems like a pretty extreme thing for a character, especially your main character, to do, is just, like, behead a bunch of people. Like, that's -- that's pretty wild for a main character to do. So, like, if Rand -- like, there's part of you that is inclined to believe that it's not real because that's the most dramatic thing he's done, is kill people versus kill -- like, killing monsters. But then there's also, like, the book has been leading you up to that point, more or less, by everything getting really, like, dangerous for Rand. So.

Emily: Yeah, and it's, like, one of those things where, along with everything that happens in the Dragon Reborn, he doesn't, like, remember it very clearly.

Sally: Yeah.

Emily: Like, he makes a couple references to this moment, wherein he's, y'know, whining about how hard it is to kill women, um, and is like, "Yeah, there was this lady I, like, beheaded in the forest when I was having my, uh, post-Vietnam moment."

Sally: Mm-hmm.

Emily: And it's like, OK, but was that real? Because he has this also deeply creepy moment where he just, like, uses channeling to, like, manipulate their bodies so that they're, like, kneeling to him?

Sally: Yeah.

Emily: And it's like, Ooh-kay, homie. Like, we're exiting, like, familiar territory here and entering something deeply disturbing.

Sally: Yeah. Yeah, and it's, like, we've never -- up to this point -- haven't seen anybody use channeling to, like, manipulate --

Emily: Bodies, yeah.

Sally: Bodies. Like blood-bending.

Emily: Yeah, that's horrifying.

Sally: Weird stuff going on here. So it is, like, yeah, this really weird -- you have no idea, really, what's real and what isn't, and, like, it's never settled throughout the story, I don't think -- at least to where I am. And that -- that effect of it, you being unsure whether it's real or whether it's not real, is what Tzvetan Todorov deems "the fantastic" in his fantasy theory. Like, his theory of the fantastic is that, like, the fantastic is an effect on the reader, where you're not sure what is real or what isn't, and it puts you in this, like, weird space, but once it -- you fall one way or the other, then it stops being fantastic.

Emily: Huh. I just think it's, like -- all of these little scenes with Rand come immediately after another character has interacted with him --

Sally: Mm-hmm.

Emily: Through Tel'aran'rhiod, usually.

Sally: Yeah.

Emily: And I think we've had another one with Perrin, and then that one with Egwene ...

Sally: Mm-hmm.

Emily: I think we had another one recently, right after Mat's stuff. And that wasn't prompted by an interaction with Mat, but. Um. They're usually after these scenes wherein he's seen one of his friends, and then it cuts to him being like, "Was that real or was it not?"

Sally: Mm-hmm.

Emily: And after this, he's like, "I'm pretty sure that really was Perrin. And that I hurt him, and so I have to be careful about, like, y'know, how trigger-happy I am."

Sally: Yeah.

Emily: But then it's just this moment where these people ride up, and he's like, insta-kill.

Sally: Yeah.

Emily: It's a very -- y'know? It would be -- you could go a lot of different directions with this, and I think that's kind of what makes it such interesting, like, narrative soil --

Sally: Mm-hmm.

Emily: Is that in a later book, we could -- and I'm not gonna say we should, 'cause I don't really have, uh, any argument here one way or another -- but, like, something you could do is reveal that these people weren't Darkfriends, that they really were who they said they were and that Rand just literally killed a bunch of innocent people.

Sally: Mm-hmm.

Emily: Or you could reveal that they were Darkfriends and that, therefore, his paranoia was justified, which is also troubling.

Sally: Yeah.

Emily: So. I dunno. Dunno.

Sally: I really like that it's unclear.

Emily: Yeah.

Sally: I think it's interesting. I also really like that term, narrative soil. You're so smart.

Emily: Oh, OK. Yeah, we can't go more than a couple episodes without me saying a dumb phrase and you being like, "That's a good phrase." (laugh)

Sally: It's a good phrase. It's not dumb.

Emily: Thanks.

Sally: Just accept the compliment.

Emily: OK, thank you.

Sally: (sigh) You're welcome.

Emily: (laugh) Um, OK, but now we have to go watch Brokeback Mountain or something.

Sally: (snort)

Emily: I don't fucking know. (laugh)

Sally: If we watch Brokeback Mountain on a Wednesday night, that'd be so funny.

Emily: It would be pretty funny. (laugh)

Sally: (laugh)

Emily: I don't even know if it's on any streaming services.

Sally: Damn it. If it's not --

Emily: I'm gonna find out.

Sally: Find the last open Blockbuster in Seattle, and have them drone it to me.

Emily: (laugh) Um, thank you all for listening. We'll be back next week with, as I described to Sally, the most lesbian of sequences, where Egwene and company meet the Maidens of the Spear and it's just, like, a lot of big woman-love-woman energy.

Sally: Big sapphic energy.

Emily: Yes. Exactly.

Sally: (whisper) Big sapphic energy ... (normal volume) Um, as always, if you're enjoying the podcast, there are some really great, easy, and non-monetary ways to support us, if that's not feasible for you. I totally get it. But a really easy one is just, like, rate and review us on iTunes. I know that sounds hokey and, like, every podcast tells you to do that, but it really does help. And as always, like, you guys have been really good about this lately, but just, like, Tweeting about the show or posting about it on Instagram or Tumblr, or -- we're -- we don't have a Facebook; that's been on the list for forever -- but wherever you interact with other people, just, like, kind of giving us a shout-out -- it really helps. And of course, if you do want to support us monetarily and help us be able to continue making the podcast, you can find us on Patreon, where we are trying to raise money to make some EHR merchandise -- so far the popular vote has been some sort of sticker/button/T-shirt/something that says "The Grave Is No Bar to My Yeet." (laugh)

Emily: Oh, man. (laugh)

Sally: (laugh) Um, but only, like, a couple people -- maybe only one person -- has said that. So if you have some opinions on what EHR merch is, like, drop into our DMs. Let us know. But I think "The Grave Is No Bar to My Yeet" stickers or buttons or T-shirts would be pretty fun, so.

Emily: Yep.

Sally: You can support us there or on Ko-fi -- Ko-fi -- whatever it's called.

Emily: However you pronounce it. Again, pronunciation is a subjective art.

Sally: Yeah. But --

Emily: But --

Sally: A pronunciation we have corrected is thank you to Glynna MacKenzie --

Emily: Yes.

Sally: For our awesome theme song, which kicks major ass.

Emily: (sing-song) Thank youuuu.

Sally: Thanks for being the best!

Emily: Do you have a sign-off?

Sally: I do. I have a listener-submitted sign-off.

Emily: Ooh, tell me more.

Sally: So you don't have to listen to my bullshit.

Emily: Now I'm just over here searching whether Brokeback Mountain --

Sally: Oh.

Emily: Is on Hulu.

Sally: Um, so this comes from CosmoKitt on Tumblr. Hey, boo boo. Sorry that I haven't responded to you; I literally have been a walking corpse. But I love you. Um. (laugh) So, they said, um, (laugh) "When pulling up to a drive-thru, you two were enthusiastically talking about Penis Tower on Vagina Island in reference to Tar Valon, and due to the fact that I can't use my phone while I'm driving, per my car insurance app on my phone, I had to suffer and look the maker of my coffee in the eye while you talked about phallic symbolism in Wheel of Time."

Emily: I'm not sorry. (laugh)

Sally: Yeah. And then they said, "What a power move." And I was like, yeah, we have our most power in drive-thrus.

Emily: Our -- exactly.

Sally: It's our optimum power source.

Emily: That's -- yeah, you get to subject people to listening experiences. I always play Carly Rae Jepsen, 'cause I'm like, here I am.

Sally: Yeah.

Emily: Just to brighten your day, like a chariot pulling the sun. Me, blaring Carly Rae Jepsen. (laugh)

Sally: Like Hopper, just flying through the sky to the tune of "Cut to the Feeling." (laugh)

Emily: (laugh) Oh my God. Add it to the Wheel of Time --

Sally: (singing) I wanna cut to the feeling ...

Emily: Playlist. Thank you so much. Have a good week. (laugh)

Sally: (laugh) And a rainbow is behind him.

Emily: Obviously. Gay rights.

Sally: (laugh) Hopper says, "Gay rights."

Emily: Bye.