



Episode 121: The Enya Enigma

Release Date: June 29, 2020

Running Time: 51 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: Uh-oh!

Emily: Yeet.

Sally: (laugh)

Emily: I dunno how that happened.

Sally: Uh, did we -- should we start over?

Emily: I don't want to start over! Ughhhh!

Sally: Can you adjust it in post, as they say?

Emily: I don't know. I don't know how to do anything in post.

Sally: Emily.

Emily: Either -- what?

Sally: (laugh) I feel like you should know how to adjust the mic levels.

Emily: (laugh) That's what the sound is -- I don't know, I -- oh, a cabinet's open.

Sally: Yeah, that's on me.

Emily: See, YOU do things wrong too. (laugh)

Sally: (laugh)

Emily: We are both to blame for this -- (laugh) It's, like, the basic -- the most basic thing is to watch the sound levels. I'm the sound guy. I should watch the sound levels.

Sally: It's OK. Who cares, man?

Emily: And I was just like, whatever. Who gives a shit?

Sally: We're fine. It's probably all wacky 'cause we recorded on the -- the -- the big guy, right?

Tybalt: (meows)

Emily: The big mic? I mean, it's the same size mic, but on a boom arm.

Sally: I'm sorry.

Emily: No, I don't think it would've --

Sally: Big guy.

Emily: No, it is a big guy. He tall.

Sally: I'm gonna start calling you "big guy."

Tybalt: (meows)

Sally: Could you shut the fuck up?

Emily: Hey, big guy. Sun's getting real low.

Sally: Oh. Emily just pushed Tybalt on his butt, and he almost fell over.

Emily: Well. Well-deserved. Especially if that whole intro about Tybalt and the bug and my head shaving mishap ends up getting cut. (laugh)

Sally: (laugh) It's almost funnier if we're just, all the sudden, like, "Oh, here's all this shit that happened."

Emily: Yeah, I'm -- hashtag, no regrets. This is Everybody Hates Rand, possibly for the second time. Friendly neighborhood Wheel of Time podcast. I'm Emily. Tybalt!

Tybalt: (meows)

Sally: She's Emily Tybalt, and I'm Sally Goodger. (laugh)

Emily: (snort) And we're upset 'cause of sex igloo.

Sally: Yeah.

Emily: Um --

Tybalt: (meows)

Sally: Could you stop screaming? (laugh)

Emily: I -- do I have to lock you in prison for the first time? In many --

Sally: (singing) Who can say -- (laugh)

Emily: (singing) Who can say where -- (normal voice) What are the lyrics to that?

Sally: (laugh) I don't know.

Emily: All I know is "Who can say."

Sally: Does anyone know? Are we gonna look it up?

Emily: Yeah, I'm looking -- yeah, we're gonna look it up.

Sally: 'Kay, do a dramatic reading of lyrics for us.

Emily: Yeah, I'd love to.

Sally: (laugh) Who can say ...

Emily: What's that -- what's that song even called?

Sally: I dunno. "Who can say?"

Emily: Enya. Who can say. That's, like, the first thing.

Sally: Yeah. 'Cause everyone's --

Emily: Oh, it's called "Only Time." "Who can say where the road goes?" (laugh)

Sally: (laugh) No. That's -- that's -- no way that's what she said.

Emily: (laugh) It's true. "Where the day flows?"

Sally: No.

Emily: "Only time."

Sally: (laugh)

Emily: "And who can say if your love grows -- (whisper) as your heart shows? (normal volume) Only time."

Sally: (laugh)

Emily: Ah, man, it's like this the whole time. It's just "who can say."

Sally: (singing) "Who can say ..." (laugh)

Emily: (laugh) I know. I can never sing it again. Ahhh.

Sally: Don't sue us, Enya.

Emily: (laugh) I don't think she can sue us for reading her lyrics, can she?

Sally: Can we -- what if we cite them using the MLA format?

Emily: Songwriters: Enya, slash, Nicky Ryan, slash someone named Roma Shane Ryan. A song by -- what's Enya up to now? Boy. Sure seems like nothing.

Sally: Good for her.

Emily: "Does Enya have a child?" (pause) "One of the things that plays so well into the Enya enigma -- (laugh)

Sally: (laugh) The Enyigma.

Emily: The Enyigma "is that she lives alone and, by all accounts, always has done. Home is a large castle just outside Dublin."

Sally: (laugh)

Emily: "She has never married and never had children."

Sally: What a fuckin' hero.

Emily: I know. Where is Enya today? "She lives like a queen. She is a recluse."

Sally: (laugh)

Emily: "She lives in the impressive Ayesha Castle in Killiney, south Dublin, which boasts stunning views of the Irish sea." There's a Daily Mail article --

Sally: (laugh) "She lives like a queen."

Emily: "She lives like a queen." God. "Reclusive singer Enya emerges from her solitary lifestyle in a castle to attend the Grammy Awards in ivory-embellished gown" by -- Ooh, there's a -- here's an Irish name if I ever heard some -- Erin Karasin for MailOnline.

Sally: What?

Emily: I -- yeah, I can't.

Sally: I'm sure we slaughtered that. Sorry, Ireland.

Emily: "She has chosen to lead a solitary existence since shooting to super-stardom after the release of her global hit --" How do you say this? "Orinoco Flow in 1988. But recluse Enya emerged from her low-profile lifestyle on Sunday to attend the 59th annual Grammy Awards at the Staples Center in Los Angeles." She is 54, she has a fortune of 91 million dollars. She "looked as youthful as ever in the column gown." I would -- I do not want to insult Enya, but I think it is ridiculous when writers are like, "She looks so youthful."

Sally: It's like, who cares? She's 54.

Emily: "Seemingly unchanged since her musical heyday, Enya wore her raven hair in a sleek bob with a blunt fringe and framed her eyes with --" This --

Sally: Listen. What man wrote this article? (laugh)

Emily: What fanfiction writer -- what fanfiction writer wrote this? "Raven hair." "Enya is the wealthiest woman in British and Irish music. And she has never toured her solo material. A friend --" this is gonna -- you're gonna lose it -- "A friend of the secretive singer told the Sun last year, 'She's not exactly a barrel of laughs.'"

Sally: (wheeze)

Emily: "'You wouldn't go for a few pints with her.'"

Sally: (laugh)

Emily: "While her uncle admitted, 'We don't see much of her. She lives like a queen. She is a recluse.' Her next-door neighbor is U2 frontman Bono."

Sally: Jesus Christ.

Emily: “And in a rare televised appearance on ‘This Morning’ last year, she joked that the rocker popped around to borrow sugar.”

Sally: I bet he didn’t.

Emily: I bet he didn’t. Bono. As though Bono would ever go somewhere to borrow sugar.

Sally: Bono would just -- yeah. He’d buy a new bag of sugar.

Emily: Bono, I’m pretty sure, when he is not performing his --

Sally: I don’t even know what Enya looks like.

Emily: Music with the Edge -- oh, sorry, I should have told you before I -- should have showed you before I closed -- oh my God, Tybalt. Like a fucking vulture.

Sally: I know. (laugh) That’s what I was trying to -- I wasn’t just taking pictures of you reading. Tybalt was just, like, so funnily --

Emily: (laugh) His raven hair.

Sally: Perched above you.

Emily: (laugh) Um.

Sally: (singing) “Who can say ...”

Emily: (laugh) When Bono is not touring, he is, like, trapped in a cryogenic --

Sally: Yeah.

Emily: Tanning salon.

Sally: Yeah.

Emily: Wearing his rose-tinted sunglasses.

Sally: He comes out looking still crusty.

Emily: Could you not grab me like this?

Sally: (singing) “Who can say ...” (laugh)

Emily: (singing) “Where the road goes ...”

Sally: I guess that makes sense.

Emily: I mean, it does. It’s just a lot of “ohs.”

Sally: (singing) “Who can say ...”

Emily: OK, yeah.

Sally: OK.

Emily: Sex igloo.

Sally: We are here to talk about objectively one of the worst chapters ever written in the history of human literature.

Emily: You might think it’s a fun little jokey thing that someone has sex in an igloo -- I mean, people have been having sex in igloos -- indigenous peoples --

Sally: Mm-hmm.

Emily: Um, in northern North America have been having sex in igloos, so that itself is not a joke.

Sally: Yeah.

(banging noise)

Sally: (wheeze)

Emily: Oh my fucking God.

Sally: Little punctuation there.

Emily: Ugh. Um, and also, you might think it’s funny ‘cause, like, literally every fanfiction -- specifically the gay ones --

Sally: Mm-hmm.

Emily: Have included this exact scenario. Now he’s going for it. I’ve gotta get him down.

Sally: Alright. Tybalt’s going to prison. Everyone hold.

Emily: Hold that thought about fanfiction. Tybalt -- ahhh!

Sally: (laugh, singing in unison with Emily) “Who can say where the road goes ...”

Emily: (singing, distant) “Where the day flows ...”

Sally: (laugh, singing) “Who can say ...”

Emily: (distant) I don’t know why Enya is our touchstone for this episode.

Sally: It’s ‘cause we were talking about her when we were watching “Troy.”

Emily: Oh, yeah!

Sally: Yeah.

Emily: 'Cause there was so much vocalization in "Troy."

Sally: It's just been an Enya --

Emily: I can't wait to go to town on "Troy."

Sally: It's a bad movie.

Emily: It's a bad movie. Everything you want to know about the Trojan War, just watch Troy and then think the exact opposite.

Sally: Mm-hmm.

Emily: And that's the Trojan War. OK. The -- the long story short is that after the last chapter, apparently this one flowed in right after Rand leaves the bridge -- that bridge where he --

Sally: Oh, yeah.

Emily: Just watched all the river go by.

Sally: I hate him.

Emily: Rand leaves the bridge, goes back to his room, which he has arranged so that none of the Maidens will be there. Um, and walks in, and Aviendha is in his room, naked, taking -- you know, giving herself a -- what's the word?

Sally: Sponge bath?

Emily: A sponge bath, yeah. And he's like, "Ah, shit, I thought you wouldn't be back for a while yet." And he's like, "What?" And then she is like, "I gotta get away!" Channels a gateway -- first person, I believe, to ever channel a gateway -- besides one of the Forsaken -- into a blizzard, which she immediately runs into. Rand's like, "Ah, shit." Survival boy. Gary Paulsen, coming in hot. He grabs a bunch of blankets and things and goes running after her. They run through a blizzard. She's naked. Eventually she falls into some water and he has to do this whole thing where he rescues her, pulls her out, is getting her warm by covering her in blankets and, uh, eventually, he strips down, gets naked with her. He makes an igloo out of the Power and then, you know, then they -- she'll wake up and they'll have sex. So that's the 30-second edition. (laugh) Tough -- tough to think about.

Sally: Mm-hmm.

Emily: What to talk about first?



Sally: Um. Not particularly pressing, just sort of, like, a passing sentiment, is that the chapter opens with Rand leaving the bridge, like, walking through the town they are at, and it's just been, like, completely burned down, basically.

Emily: Yeah. This is a -- yet another mark of violence that they're going through, of, like, urban, uh, centric violence, although Rand is quick to point out that this was not caused by Couladin. This has -- this town has been burned and reburned -- he goes into this whole thing about, like -- he's like, "I can tell the different patterns based on the smell of char," and I'm like --

Sally: It's like, shut up.

Emily: Are you an arson investigator?

Sally: Yeah. (laugh) Are you a bloodhound?

Emily: Are you the arson investigator who set all those arson fires in California?

Sally: Are you a bloodhound who investigates arson?

Emily: What a television show that would be. (laugh)

Sally: (laugh) He's wearing a little vest that says "Arson Investigator."

Emily: "Arson Investigator." Um. But --

Sally: Barkson the Arson Investigator. (laugh)

Emily: (laugh) Larry the Trolloc's faithful companion.

Sally: Yeah! He hates Jeremy, for obvious reasons.

Emily: For obvious reasons. Why wouldn't you?

Sally: OK. (laugh)

Emily: That's the, like, thing, is that's how Larry the Trolloc and Jeremy the Whitecloak meet, is that -- what's his name? Barkson?

Sally: Barkson. (laugh)

Emily: (laugh) I fucking hate you.

Sally: (laugh)

Emily: Charles Barkeley Barkson --

Sally: Yeah.

Emily: Is hunting down Jeremy the Whitecloak --

Sally: Yeah.

Emily: Not knowing he's Jeremy the Whitecloak, just knowing this is an insane guy who sets so many fires.

Sally: Yeah.

Emily: It's been a while since we added to the mythos of Larry the Trolloc.

Sally: And Larry's like, "Oh no, he's hot." (laugh)

Emily: Yeah, and Larry the Trolloc is like, "Oh, no, he's my boyfriend," and Barkson is like, "Ah, I hate you. I'm gonna go hang out with Stephanie the lesbian wolf."

Sally: Yeah.

Emily: Best friends.

Sally: So we have two canines and two humanoids. (laugh) It's coming together.

Emily: Can you count a Trolloc as -- I mean, human-shaped. But also has animal features.

Sally: OK, we've got two and a --

Emily: Is Jeremy the Whitecloak a furry? (laugh)

Sally: Good for him. Maybe he's just a monster fucker.

Emily: Yeah. I mean, yeah. He loves setting fires. Fucks monsters.

Sally: OK. Anyway, that was a random tangent.

Emily: Yeah, that was a -- that was the -- our avoidance of the inevitable end. Um. But yeah, this town has been long abandoned by most of the residents and just sort of is the site of a great deal of not-quite-warfare but fighting -- it's -- Rand describes it as, like, this is a really common sight in Cairhien.

Sally: Mm-hmm.

Emily: Which is confusing, although I guess Rand has been in Cairhien before. But he's essentially like, "Cairhien's fucked."

Sally: Yeah.

Emily: And it's like, oh, cool.

Sally: Yeah. Um, and I just wanted to draw, um, attention to it, 'cause I feel like so often in fantasy, our, um, sex scenes are set up against some type of, like, warfare or destruction or some type of, like, death and murder. There's, like, a big -- it's not big -- I mean, it's a big part of "Cloud Atlas," but there's, like, a quote, specifically, where, like, after one of the characters and her companion see something really terrible, they, like, go back, and they're like, "We have to have sex now, 'cause that's, like, a thing of the living. That's something that the living do, and it feels, like, cleansing or something." Which I think is a weird scene in that book in particular, but that same type of pattern generally applies. That's not their, like, reasoning behind it, but it's kind of just pointing to a larger trope in fantasy.

Emily: I mean, yeah. It's just -- there's sort of, like, the external pressure of, uh, your environment feels like it's forcing you or cornering you into sex, which is not a great way, first of all, to approach sex.

Sally: Yeah. This entire scenario is contrived to force two -- basically, is contrived to be like, all the decision is taken away from these two individuals as to whether or not they actually want to have sex. They are, quote unquote, forced to have sex. Like, consent and choice are, like, not even in the vocabulary of this chapter. Like, the situation begins with a violation of consent even if it is, quote unquote, accidental. Like, Rand walking in on Aviendha naked and she literally says, like, "I did not arrange for you to see me."

Emily: Mm-hmm.

Sally: And Rand is just, like, frozen. He, like, doesn't think, "Oh, I should close my eyes or leave."

Emily: Right.

Sally: Or do anything, um --

Emily: He's too busy checking out her legs.

Sally: Yeah, and then he begins to objectify her or part-ify her, where he, like, starts viewing her in, like, pieces, rather than a whole human. He talks about "her big green eyes locked on his face. She was hard muscle and soft curves. He had never imagined that her legs were so long." And I feel like this is another pretty common thing in sex scenes, where people start to focus on, like, the individual parts of a person rather than, like, this is a whole human being that I am engaging with.

Emily: Yeah, I had a note about that too because when they're actually on the, quote unquote, crest of having sex, when they're naked together, while Aviendha is hypothermic and recovering --

Sally: Mm-hmm.

Emily: Rand has a bunch of stuff about how her skin is like silk or like satin --

Sally: Mm-hmm.

Emily: And I was like, that's such a commodification of a woman's body, to compare it to these things that are bought and sold. And of course, like, I don't know, I've felt a baby's skin before and been like, "This is incredibly soft because --"

Sally: They're brand new.

Emily: They're brand new in the world --

Sally: Yeah.

Emily: But, like, to compare it to silk in that way next to all this other stuff and in that paragraph in particular is just, like, so --

Sally: Yucky.

Emily: Yucky, yeah.

Sally: Especially because, like, there's a -- a way that, like, the Aiel deal with, like, slight Orientalism in the Wheel of Time text, where they are our desert people who are, like, our othered culture that comes from the east. So there's just kind of some, like, layers built in, and there's literally, like, a silk road that once ran through the Waste.

Emily: Mm. Yeah.

Sally: So there's just, like, so many layers where I'm like, you are not viewing her as a human being but as, like, an object, a commodified object.

Emily: Right.

Sally: And it is gross.

Emily: (sigh)

Sally: Um ...

Emily: The contrived -- what you said earlier -- contrived is such a good word for it, 'cause I was thinking about how this is a scenario set in fanfiction so often, and it's just, like, a trope that's pulled out, and people find that when an author is like, "I have two characters who would not otherwise have sex unless they were somehow put in the scenario," and I'm like, that's such a -- a -- that's such a, um, horrible way to handle people because, I mean, first of all, you're puppeting them in a way that isn't usually quite so obvious to your readers -- or in a way that is

more obvious to your readers, excuse me. But it's like the idea that they're lying together naked and that therefore, nudity is the only threshold that has to be crossed --

Sally: Mm-hmm.

Emily: In order for people to have sex, that there's not layers of consent and desire and internal factors going in. Of course if you're laying naked next to someone you're already attracted to, you'd probably feel attraction. That's normal. But it's like, that isn't -- you don't have to do anything.

Sally: Yeah, I --

Emily: You're a -- you're a person.

Sally: Yeah, I noted that too, where, like, when Aviendha wakes up, she just, like, grabs Rand's head very violently and is like, "Oh, look, this is just where we are. This is what has to happen." Where it's like, yeah, being naked together is, like, one very small threshold. You don't even have to be completely naked to have sex with somebody --

Emily: Hm-mmm.

Sally: And it is like, that does not convey consent in any way, shape, or form. Like, Aviendha isn't like, "Oh, hey, homeboy, we are lying naked together. Do you want to, like, take advantage of this situation?" Like, she just goes completely into it with the assumption that this is fine. And Rand even says, like, "He did not think he could have stopped her."

Emily: Yeah.

Sally: And it's like, ew. So, like, consent and choice and, like, agency is completely ripped out of this scenario completely.

Emily: I mean, that line is also a comment -- that he doesn't think he could have stopped her -- is also a commentary on Rand's complete inability to understand female desire.

Sally: Mm-hmm.

Emily: And the idea that it can be as powerful and as, um -- oh -- powerful -- (laugh) That it can be as --

Sally: Dominant?

Emily: Yeah, dominant as his is.

Sally: Yeah.

Emily: He's so shocked when women take the initiative, which, with Rand, they frequently do because he's a sexually repressed moron. But there's Aviendha, there's Min later, and Elayne, when -- you haven't read that scene yet, but eventually she'll go kind of out of her way to arrange, "Let's have sex, you know, now," when he's kind of trying to sneak out the back door without doing it.

Sally: (laugh) Jesus Christ.

Emily: (cough) Excuse me. Um, so that's just, like, a whole other layer of --

Sally: I just hate him so much. Um, but yeah, with that idea of him being like, women are not sexually power -- or, I don't even know the right word to use -- sexually present creatures, like, later when they're dressing, Aviendha makes a comment about how he's got, like, a cute butt or whatever --

Emily: Yeah.

Sally: And he's, like, horrified by it, and he's like, "Women do not look at men in that way." That's literally what he says.

Emily: Yeah, it reminded me -- it reminded me of the narrative that I was fed growing up in a conservative religious community, which is that men have, um, these uncontrollable sexual desires, and it's the women's job to police those sexual desires, uh, by covering themselves up or by taking responsibility, um, by never putting men in the situation where men might think bad thoughts, when, of course, men are responsible for their own thoughts and feelings, and to deny that is to deny them a great deal of their humanity.

Sally: Mm-hmm.

Emily: It's an insult to men as well as to women. Um, but, like, that never took into consideration the idea, and so -- that women also have sexual wants and desires -- and so I was always so confused as, like, a little child, when I was ten or eleven first getting these talks in church, that, then, young couples could end up in bad situations -- quote unquote, bad situations. Like a teenage girl becoming pregnant. I was like, "Well, she was supposed to stop him, right?"

Sally: Mm.

Emily: Totally missing the point that, a) rape exists, and b) well, a woman can be just as interested in sex --

Sally: Yeah.

Emily: As her male partner if not more, sometimes.

Sally: Yeah.

Emily: Desire's a complicated issue. (sigh) All of which is to say that if you want to portray Rand and several other of our male protagonists as growing up in communities like this, then you've done an accurate job of it, but in fantasy, we get to portray people the way we want, and so why would you choose to have characters come from sexually repressive communities when studies show, in our world, that sexual repression leads nowhere good.

Sally: Mm-hmm.

Emily: Why can't people just, you know -- you're -- you're in charge of the fantasy, Robert.

Sally: Yeah, building off your point -- if I could go back for two seconds before we completely obliterate the ghost of Robert Jordan -- um --

Emily: (laugh)

Sally: Um, that concept of, like, women need to police their actions and behaviors so as to not lead men to bad actions is, like, a thing that comes out very subtly in these chapters because, like, at one point, um, Rand is like -- of Aviendha, she -- he says, "How she must hate him if she had to flee as far as she could rather than just tell him to leave her bath in privacy." It's like, homeboy, you also could have just, like, left the room and been like, "Oh, I do not know if this is, like -- and -- like, if it's okay for me to see her naked. I'm going to close my eyes, turn around, and leave the room."

Emily: Right.

Sally: Um, and so it's completely up to, like, the woman to police her actions in Rand's point of view. He's like, "Aviendha is the one who needs to be doing this." But, like, Rand has a lot of back-and-forth while he's lying naked with Aviendha about policing his thoughts. Um, and I feel like -- I didn't grow up in the Mormon church, so I have less of a -- a -- or any type of conservative religion; I shouldn't just put this on, um, Mormonism. I'm sorry, the Church of Jesus Christ of Latter-day Saints. (laugh) Um --

Emily: I'm gonna roll my eyes so hard they fall out.

Sally: Um, this is, I think, a pretty common thing in a lot of conservative religions, where it's like, because, um, sex is put on such, like, a weird level of, like, sin, that it's, like, it's up to women to police their actions, but it's also, like, men are, like, told that their, like, sexual thoughts are shameful.

Emily: Mm-hmm.

Sally: I feel like it's completely -- like Emily said -- it's completely not recognized that women have any sexual thoughts. Like, their shame isn't even a recognized thing, which is why women's sexuality is its own very complicated and frustrating thing that a lot of young women have to, like, fight their way through themselves. But, like, for men, it's very much, like -- of

course, like, all teenagers start to deal with, like, sexual thoughts, and then all human beings deal with -- not all human beings. But, like, most people are just, like, you're attracted to somebody, and then you're like, ah, I wonder what that person would look like naked. They're just, like, thoughts. They're not inherently good or bad. But you see Rand just, like, constantly policing them, like, telling him to get his mind out of the pigsty. He's like, "Why am I thinking about Elayne? Why am I thinking about Min?" Just this, like, constant policing of his thoughts rather than policing of his actions. Like, he didn't necessarily have to get naked and to go into the blankets with Aviendha. He didn't have to just stay in the room with her. Like, it's just all very much, like, Rand is just going along with the flow, not thinking about his actions but being just, like, so internally disgusted by himself and not questioning the actual behaviors he exhibits as a rather large boy in the world.

Emily: Huge boy.

Sally: Sorry that was a little rambling, but.

Emily: No, it made total sense. Um. Not going off anything in particular, but I -- one thing that stood out to me in this read is how, uh, this chapter is designed to fit a particular fairy tale damsel in distress narrative.

Sally: Mm.

Emily: (clears throat) And in fact, it goes out of its way to do so because Aviendha has never, prior to this, been a, quote unquote, damsel in distress or someone who needed or wanted saving. As reference, you can look at a few chapters ago, when she killed a snake --

Sally: Mm-hmm.

Emily: Or whatever, and Rand got all mad at her for not, uh, thinking of her own safety, when in reality, she is a competent person who grew up in this environment and probably knows how to protect herself better than Rand does.

Sally: Mm-hmm.

Emily: Um, but this whole scene starts with this moment that is incredibly infantilizing to Aviendha in that she creates a gateway, unleashing her power in an uncontrollable way. We see other characters, such as Rand, do this, um, at other instances, but with Rand, it's seen as, like, a mature, masculine form, uh, of aggression. With Aviendha, it's the flight response in the fight or flight response and therefore is made inherently feminine as well as childish.

Sally: Mm-hmm.

Emily: Because of course, children can't win fights against adults.

Sally: Yeah.



Emily: But, um, she then runs out into an environment that is both dangerous and completely unfamiliar to her. She's never seen snow before. Um, and keeps running for what Rand tells us is several minutes.

Sally: Yeah, she runs, like, two miles or something --

Emily: Yeah.

Sally: Into the snow.

Emily: If I ran out, I -- (laugh) If someone saw me naked, I will admit that my first instinct might also be to leave the room --

Sally: Yeah, like, that's --

Emily: By whatever means necessary.

Sally: Totally fine.

Emily: But the fact that she gets out there, is like, "This sucks," and doesn't turn around -- (laugh)

Sally: Yeah.

Emily: And be like, "Maybe let's talk about it, actually."

Sally: Yeah.

Emily: "Hand me a robe." Is -- is such a weird way to put her in this childish, immature light.

Sally: Yeah. Like, you brought up something I also wanted to talk about. Like, she's literally having a fight or flight response, which is something that happens to people when they are traumatized --

Emily: Mm-hmm.

Sally: Particularly, children do this when they are traumatized. They are thinking, "Can I protect myself, or should I flee because an adult is scarier than me?" Um --

Emily: Or freeze or do any of the other various responses.

Sally: Yeah, or freeze or feign dead or completely disassociate. There's a lot more things that people do other than, um, fight and flight. But for the sense of this --

Emily: Yeah.

Sally: We can stick there. Um, and so it paints this moment of Rand seeing Aviendha naked as, like, intensely traumatizing. Like, intensely traumatizing enough for her to completely, like, disassociate from her behavior and feel like she needs to get not only away from the situation but as far away from the situation as possible.

Emily: Mm-hmm.

Sally: And that's why she keeps running, 'cause her, like, trauma body is just, like, "This is dangerous. You have to leave." And it's like, I'm in no position, again, to say how I would feel if some dude that I was attracted to walked in on me naked, and I was bathing, and, like -- it -- that sounds like a horrible situation. But it also is very strange to me that Aviendha, this character who, like, has been naked in the same room as Rand before -- like, yes, she's been under blankets, but, like, she's never really expressed that much uncomfortability with her body. Like, the fact that this moment is created to be so traumatizing to her is just, like, so out of character. And it very much is meant to, like, shift her completely out of Aviendha into this damsel in distress who would have been, like, mortified to have been seen naked because she's got this modesty thing going for her.

Emily: Yeah, the Aiel -- it has been drilled into our heads --

Sally: Yeah.

Emily: Are -- do not care about nudity. Of course, context matters, but in this context, it's clearly not necessarily sexual.

Sally: Yeah.

Emily: She's bathing. That's -- she's bathed before in front of men --

Sally: Yeah.

Emily: We've been told. She's been in sweat tents with men. The idea that, um -- and, like, in the exact same chapter, it's drawn to our attention that Aviendha doesn't care about being naked.

Sally: Yeah.

Emily: Or others being naked. It's just so -- (sigh)

Sally: It just --

Emily: Bad.

Sally: Is contrived, again, in the way that Aviendha is just behaving the way that Robert Jordan needs to be -- needs her to be behaving for Rand to put his dick inside of her.

Emily: Yeah, it's like Robert Jordan hit a wall where he was like, oh, I really have created a character who, uh, feels so strongly about her own agency in the scheme of fate -- Which is a whole other thing that, Aviendha's, quote unquote, surrender to Rand is a surrender to fate, which is a horrible thing to put on a woman.

Sally: Yep.

Emily: Um, but the idea that, uh -- just lost my train of thought. (laugh)

Sally: Should we just talk about something else and see if it comes back to you?

Emily: Um. What were we talking about?

Sally: Um ...

Emily: Um, we were talking about nudity and Aviendha surrendering to fate.

Sally: Well, especially 'cause there's just, like, a -- like, we've said a hundred times, the use of the concept and the very word "surrender" is, like, horribly misogynistic throughout the entire Wheel of Time series. Like, women are told in every --

Emily: I remembered. (laugh)

Sally: OK, there you go.

Emily: It's like Robert Jordan hit a brick wall where he was like, "I've created a character who's so impassioned about her own agency and is stubborn about it that I can literally not get her to accept Rand as a sexual partner unless I contrive a situation where she does not act like herself." That's such a buck wild thing --

Sally: Mm-hmm.

Emily: For you to do, as a writer.

Sally: Yeah.

Emily: And it's so wild that we were all just like, "Sure, fine."

Sally: Yeah. Like, you know what you could have done, Robert Jordan? A) Just accept that maybe Rand and Aviendha don't have any chemistry, and Rand doesn't need three girlfriends.

Emily: Yeah, I mean, the ridiculous-ness.

Sally: Or you could have, I don't know, done some rewriting? Did you even believe in rewriting?

Emily: I don't believe he did.

Sally: I hate you.

Emily: (laugh)

Sally: I really do. This chapter --

Emily: I'm gonna fight him in hell.

Sally: Yeah. It's time for us to completely invest in the "I'm gonna fight Robert Jordan in hell" stickers. The time is now.

Emily: Yeah, I mean, come on. The guy -- anyway, I'm sorry that I interrupted your thought.

Sally: No, you didn't. I was just saying the same thing --

Emily: Surrender.

Sally: Where it's like, women are taught that in any situation where power is involved -- and as we've mentioned, also a million times, like, sex is an inherently, like, power-based dynamic. And, like -- like, I read that quote in the episode where we talked about toxic monogamy -- monogamy --

Emily: I literally was just transcribing that episode.

Sally: And Perrin and Faile where it's like, eroticism is defined by, like, the shift back and forth between who holds the power and who doesn't. Um, and in these -- like, women are never allowed to hold the power. Well, I mean -- that's charged in the Wheel of Time -- never allowed to hold power --

Emily: Lowercase "p."

Sally: Lowercase "p," especially in, like, sexual sense -- in, like, sexual scenarios. Like, they are always -- it's always a submission.

Emily: Yeah.

Sally: Um, and men never seem to have to submit, except for Mat, when he is raped.

Emily: And continuing in the fairy tale narrative, we have -- I mean, Rand physically has to rescue Aviendha after she falls through the ice. Um, but then once he gets her all wrapped up inside the igloo, he's laying next to her, and he, uh, says, "She could have been sleeping, so peaceful, not angry at all." Um, talking to her -- and this is the same moment where he is, uh, entrenched in policing his own thoughts, but also thinking how beautiful she is and how attracted he is to her. And it is so gross to, um, put it in the context of "She's not angry," which is what Rand understands Aviendha's personality to be. So basically, "She is not herself and therefore she is now accessible to me, attractive to me." It's this very, like, Sleeping Beauty, Snow White

almost necrophilic thing, where it's like, women are at their most attractive when they don't have inconvenient thoughts and feelings about the situation to get in your way.

Sally: Yeah, when they are literally not doing anything.

Emily: When they're unconscious.

Sally: Because they are asleep. Yeah. It is so disgusting. I was gonna -- that was in my notes too --

Emily: Yeah.

Sally: About how fucking nasty it is that he's like, "Oh, now that she's asleep and not yelling at me, I can accept that I find her attractive."

Emily: Yeah, and if, like --

Sally: Barf.

Emily: That's something safe, sane, and consensual you're doing with your partner, is playing with that, fine.

Sally: Yeah.

Emily: Great. But this is not safe, sane, or consensual. Safe, in that Aviendha doesn't have protection, I'm pretty sure. She doesn't drink the magic birth control tea before this --

Sally: Yeah.

Emily: So, uhhhh? What was gonna happen? Rand's got his magic dick that makes women pregnant.

Sally: (gagging noise) So gross.

Emily: Rrrghh. Um, and you know, not sane because neither of them is in their right minds at the moment.

Sally: Aviendha's recovering from hypothermia.

Emily: She literally just fell into --

Sally: She's basically dying.

Emily: Yeah. She was -- she pretty much died for a minute there.

Sally: Yeah. She should not be exerting that much energy.

Emily: It's like if Rand found Mat's unconscious body after being hanged from the tree of knowledge and instead of performing CPR was like, "Time to fuck." Like --

Sally: It's like, "Mat is so beautiful now that he's not yelling at me." (laugh)

Emily: "Mat's so beautiful now that he's not yelling!" (laugh) By the way, hilarious that Rand was like, "I've named this building the Winespring Inn --"

Sally: Yeah.

Emily: "So only people who have drunk from the Winespring or whatever in the Two Rivers," implying that only he and Mat can come in --

Sally: Yeah. (laugh)

Emily: But that doesn't come up because there's no way Mat's going anywhere near the neighborhood of Rand. (laugh)

Sally: Mat's like, "I don't give a fuck what Rand is doing."

Emily: Um. Love that. Just gotta bring some Mat humor into some otherwise horrifying chapters.

Sally: Yeah. Except for Rand slut-shames Mat when he's like, "I'm as lecherous as Mat," and I'm like, don't call him lecherous. Mat is being safe, sane, and consensual.

Emily: Yeah. Come on. (laugh)

Sally: Ugh! Yeah, it's just -- the fact that Aviendha is, like, unconscious at all in the, like, scenario where they have sex for the first time --

Emily: I know. (laugh) It's so bad.

Sally: Is, like, people should be one hundred percent conscious. (laugh)

Emily: So -- (laugh)

Sally: When you are having sex.

Emily: You should be enthusiastically conscious when you are having sex. (laugh)

Sally: In fact, you should be, like, two hundred percent conscious just to make sure that people are conscious. It is so stanky. It's so stanky.

Emily: (disgusted noise) Just gives me the creeps --

Sally: (laugh) I know, I need to go, like, take a shower. (laugh) It's just so gross. And then they're like, "We fucked for, like, two hours."

Emily: Two to three hours. Rand tells us.

Sally: (laugh) Yeah.

Emily: I'm like, OK. It's also Rand's first time.

Sally: Yeah, and I mean, Aviendha also says -- she's like, "I've heard that men get sleepy afterward," kind of implying that it's her first time. Unless she's had sex with women.

Emily: Oh, yeah. We don't know. Um. So they might have both just, uh, crossed the threshold into major sexual activity --

Sally: Your sexual debut.

Emily: Your sexual debut.

Sally: Which is a term I like so much more than "losing your virginity." (laugh)

Emily: Which, I just want to point out, was probably not good for either of them. (laugh)

Sally: No.

Emily: Like, it's so romanticized to say, "We just had sex for the first time, and God, the afterward," and it's like, yeah, sure, you've got hella serotonin after all that --

Sally: Yeah.

Emily: Endorphins, they're flying. But it also probably was not that good.

Sally: Yeah, and that's --

Emily: Practice makes perfect, people.

Sally: Yeah. And that's fine. That's why I like "sexual debut."

Emily: Yeah.

Sally: Because it's like -- like, you're learning a craft. You're learning a skill.

Emily: It's like a ball.

Sally: Yeah. You're -- (laugh) Um, yeah, and it's like, what -- also, this is one instance where I'm like, thank God Robert Jordan wasn't like, "We're gonna describe them having missionary-style sex in loving detail --"

Emily: I know.

Sally: But it also is, like, another instance where, like, leaning into it might have been like, “Yeah, it was our first time, and it was a little awkward, but, like, we respect each other, and so we figured it out, and, like, we’re gonna have sex again, and yeah, practice makes perfect.” And it’s like -- but it’s the fact that it’s, like, so romanticized and fairy tale-esque is, again, contributing to this narrative that your losing your virginity is gonna be this, like, magical, amazing moment that you have with the person who is unconscious partly.

Emily: You couldn’t -- you couldn’t even leave the igloo to pee afterward. You’re gonna get an IUD, Aviendha.

Sally: An IUD. (laugh)

Emily: An IUD -- a --

Sally: A UTI.

Emily: A UTI -- why do I always get those two mixed up?

Sally: Well.

Emily: Three syllables, both have “U’s.”

Sally: They both come from the vagina.

Emily: Yeah, I mean, it’s all --

Sally: It’s all -- and I -- the entire time I was like, “Aviendha’s gonna get pregnant.”

Emily: I know.

Sally: “Aviendha’s gonna get pregnant.”

Emily: I was like, girl. Girl. The condoms. We need a condom.

Sally: There’s no condom. I bet Rand didn’t pull out.

Emily: There’s no condoms. Ugh.

Sally: Not that that is actually an effective form of birth control. Kids, two forms of birth control.

Emily: Yep.

Sally: Two forms. Protect yourself.

Emily: Do you have anything else to add?

Sally: Um, I think we’ve covered everything. And even -- one last thing on the, like, consent -- at the end, when Rand’s like, “We have to get married now --” (laugh)



Emily: Oh my God.

Sally: Aviendha, instead of being like, “No, I don’t want to marry you,” she goes into this, like, whole long spiel about customs. And so, like, for her, that’s probably a smart move because Rand wouldn’t have listened if she was like, “I don’t want to marry you,” but it’s like, again, her consent in the matter isn’t important. It’s whether or not they can do it, by custom.

Emily: Yeah.

Sally: Which is like, barf barf. Barf barf barf barf town.

Emily: It’s, like, a whole -- it’s set up in a comedic light, as many things with Robert Jordan bracketing sex are. But, um, it’s not at all funny that the conversation immediately after sex is about whether or not they should get married and whose customs are more important.

Sally: Yeah.

Emily: Because they’re both kind of, like, wheedling with each other. There’s, like, this element of bargaining going on.

Sally: Mm-hmm.

Emily: Rand being like, “OK, well, maybe Egwene knows the women’s customs, but she doesn’t know the men’s customs,” you know, making up that there are any customs at all.

Sally: Yeah.

Emily: He’s like, “We have to get married because we did it.” And Aviendha’s like, “OK, well, according to my customs, we don’t.”

Sally: Yeah.

Emily: “So I guess you gotta make a choice here: who’s more important?”

Sally: I also hate -- like, there’s just, like, euphemisms used throughout. It’s not like Robert Jordan’s gonna be like, “We had penetrative -- pen -- penetrative sex.” Rand’s like -- what did he say? “The act.” (laugh) “What they had done.” Or, like, “Aviendha, we just ...” Dot dot dot, like in Mamma Mia. (laugh)

Emily: Yeah.

Sally: And so it’s like, you are so immature, and I hate you!

Emily: Guys.

Sally: Ugh.

Emily: Guys and gals and non-binary folks, don't do this.

Sally: Don't -- take this and be like, "It's time for my sexual debut."

Emily: Yeah.

Sally: "I'm going to review the sex igloo chapters so I know everything I shouldn't do. One, is it OK for me to see someone naked? Two, does this person feel like they need to run away from me?" (laugh)

Emily: (laugh)

Sally: "Three: Is the temperature a normal, healthy, habitable human temperature?" (laugh)

Emily: (laugh)

Sally: "Four: Is the person awake?" (laugh)

Emily: "Does anyone lose consciousness at any point?"

Sally: Yeah. (laugh)

Emily: "Because you've entered the danger zone."

Sally: Yeah. It's -- that is -- that is the end zone. That is when all sexual-related activity stops.

Emily: How you could even still be, like -- if someone was almost dead next to me --

Sally: (laugh)

Emily: (laugh) I'd be, like --

Sally: I wouldn't be like, "Wow."

Emily: "Oh my God. What did Gary Paulsen say --"

Sally: Yeah. Ahh!

Emily: "In this chapter of Hatchet? I gotta remember the first aid." (laugh)

Sally: Yeah, I wouldn't be like, "Wow, they're so soft --"

Emily: Yeah, seriously.

Sally: "And beautiful because they're not mad at me." I'd be like, "This bitch is going to die."

Emily: Oh, by the way, in, like, contrast to Aviendha's hyper-incompetence in this chapter is Rand's hypercompetence.

Sally: Yeah.

Emily: That he just knows to get blankets and then run after Aviendha, and he's doing all this wicked cool stuff with the Power that he's never done before.

Sally: Yeah.

Emily: And all this bullshit.

Sally: Which also, like, subtly reinforces the narrative that, like, men should be good at sex immediately.

Emily: Mm. Yeah.

Sally: And it's like, that's not true. No one's good at anything immediately.

Emily: Yeah.

Sally: So it's like, he's, like, built up to basically just be this, like, young stud who has taken care of Aviendha in every conceivable way, so of course he's gonna bone her down so good. For two to three hours. (laugh)

Emily: There's a whole other chapter we read, and I'm like -- don't even want to talk about it. (laugh) Ugh. I mean, it's just Rand and Aviendha going back to the gateway, encountering some Seanchan on the way.

Sally: Rand gets a stupid spear.

Emily: Rand gets a stupid spear and then threatens Asmodean's life as soon as they get back.

Sally: Yeah, and Asmodean tells us that, like, the Aiel came and Asmodean was like, "They don't want to be disturbed," and of course everyone was like, "That means they're fucking."

Emily: It is kind of hilarious that Aviendha's sister came in.

Sally: Yeah.

Emily: Was like, "Where are they?" And Asmodean's like, "Uh, they don't want to be disturbed," and Aviendha's sister was like, "Ah, hell yeah," and left.

Sally: See, I don't -- I mean, yeah, good for her sister, but I don't love the way that the Aiel are framed at the end of this, where they're, like, below the window screaming.

Emily: Yeah.

Sally: Because that is also a shaming behavior that, like, is not actually sex-positive. Like, they're publicly being like, "Wow, these people are having sex," when a) they actually don't

know if that's the case, and b) like, Rand and Aviendha, if that were the case, did not consent to have their sexual activity, like, disclosed.

Emily: Yeah, even if this is a cultural thing among the Aiel, where sex is celebrated in that sort of way, Rand is not raised in that culture --

Sally: Yeah.

Emily: However much he's been adopted into it, he didn't consent to that right off the bat.

Sally: Yeah, and, like, I don't really think Aviendha would be fond of it either --

Emily: Yeah.

Sally: Considering how she reacts when she's like, "I'm gonna go kick my sister's ass." (laugh)

Emily: Which also, good for her.

Sally: Yeah.

Emily: It's just so funny that Aviendha has a sister --

Sally: I know, that we're just learning about.

Emily: Yeah, she's just like, "Oh, she's a weaver who was taken gai'shain," and we're like, "Oh, OK."

Sally: We're like, what? (laugh)

Emily: Oh, someone has an alive sibling? What a shock.

Sally: Unbelievable.

Emily: Um.

Sally: Yeah, and then Rand is like, "Asmodean, I'll kill you if you don't tell me things I don't know to ask."

Emily: Yeah. 'Cause he's like, "Asmodean, how did you disguise that there was a gateway in the middle of the room?" And Asmodean's like, "It's just, like, a little trick with light," and Rand's like, "Well, why haven't you taught it to me?" And Asmodean's like, "Because you didn't ask. There are a million things that I know how to do that you don't because you've literally been doing this for, like, three months."

Sally: Yeah.

Emily: And Rand's like, "Well, from now on, every time I ask you something, you have to think of two more things that I haven't asked you." And I'm like, buddy.

Sally: I know.

Emily: Love threatening your teacher into --

Sally: Ugh.

Emily: Such a healthy relationship. (laugh)

Sally: Yeah, and it's gross. At the end of this, again, like, Rand is positioned in this, like, nasty power dynamic, where, like, he just -- like, in relation -- it's just, like, too close -- threatening someone's life is way too close to Rand having sex for the first time.

Emily: Yeah, while he's holding a shortened spear, an inherently phallic object. Hnnngg.

Sally: These two chapters are disgusting.

Emily: Yeah, it's also, like, just gross. I mean, the whole blizzard aside, the fact that they wake up and realize they're in Seanchan --

Sally: Yeah.

Emily: And are immediately confronted with human slavery is, like, such a nasty thing to put right next to sex. And obviously, like, sex happens around and in slavery, like, not shaming that. But it's like, in a narrative context, putting those two things together, especially considering how often the narrative goes out of its way to support the idea of slavery --

Sally: Mm-hmm.

Emily: Is horrible.

Sally: Yeah, it's like, life -- like, sex is a part of life, and life just continues to happen, no matter whatever else is going on, but it's like, again, Robert Jordan was constructing an intentionally structured narrative. He could have chosen for them to have sex in a different scenario. He did not have to do all this shit about, oh, a village got burned down. Oh, Aviendha is acting completely out of character. Is this even Aviendha? Who knows.

Emily: Yeah, it's a fucking changeling. Invasion of the body-snatchers.

Sally: (laugh) And then we're gonna be like, ah, no, human slavery. Fuck, it's the Seanchan. It's just so stanky. It is stanky, nast behavior. Barf.

Emily: Yeah. Barf central. So that's that.

Sally: Or something.

Emily: Or something. I feel like we made some points. I like your notes.

Sally: My notes?

Emily: Yeah.

Sally: I like your notes.

Emily: Oh, thanks. They're just on my phone.

Sally: I just drew, like, a little angry face in my notes when it's like, "She falls in the water, of course." Angry face.

Emily: Yeah. Classic. Um. The next chapters revolve around Nynaeve and Elayne at the circus. We will also be getting Birgitte added to the narrative, which is a really redemptive moment for me but does not erase the trauma that I have experienced in reading these chapters. Uh, so next week's circus.

Sally: (singing) "All eyes on me in the center of the ring --"

Emily: (singing) "Just like a circus." (normal voice) Um. Thank you for joining us. Hope that diatribe brightened your day somehow. Thank you to Glynna MacKenzie for our theme song. Thank you to Enya for your contributions -- (laugh)

Sally: (laugh)

Emily: To the beginning of this podcast.

Sally: (singing) "Who can say ..." (laugh) "Where the road goes?"

Emily: Um, and no thank you to Robert Jordan -- (laugh) for making us read this. Um, I mean, we chose to read it, but, like, you put it in there.

Sally: Did we choose to read it? (laugh) Or were we contrived to?

Emily: (laugh) God's like, "Ha ha ha."

Sally: (laugh)

Emily: "They've seen my trap." Um --

Sally: Um --

Emily: The usual announcements this week. Check us out on social media. I'll be doing a livestream of Windwaker this Friday unless something comes up, in which case I'm sure you'll know about it. Um, we have lots of extra content on our Patreon. We are also trying -- or, I should say, Sally is trying -- every Wednesday to put a list of action items on our social media in

case you are feeling, um, powerless in some way in the midst of all of this that is going on. You do have power, you do have a voice. You have, uh, the ability to use it.

Sally: Yep. You have, um, believe it or not, um, in this shithole society, you do have the power. You have capital, 'cause we live in a capitalist society. You can vote with your wallet. You can vote with you -- you have social capital, so you can influence your social circles. You have sexual capital, believe it or not. (laugh) You're all very sexy. Um, and yeah, hopefully those lists -- they're just a few small things to do, um, that hopefully just, yeah, help you feel a little more empowered when everything is shit.

Emily: And do them. It's not enough to look at it and feel good 'cause you looked at it. Go out and do some things. Take some action.

Sally: Yes. I try to, um, get a broad spectrum of things you can buy, things you can watch, political actions you can take. Um, but you do -- Emily is right. You do have to do the crucial step of going out and taking action. The empathy response is not enough. So please donate. Please email the Kentucky attorney general asking him to charge and fire the cops that killed Breonna Taylor. Um, so many things.

Emily: (sigh) Do you have a sign-off?

Sally: I do! And it is related, unfortunately, to this episode. (laugh)

Emily: Oh, no.

Sally: Um, so at the Aviary, we have, um, an internal committee, um, whose job is to, like, boost employee morale and, like, make everybody feel connected. Um, and, uh, one of the things they started doing this year, which is actually really cute, is sending candy grams.

Emily: Oh.

Sally: So, like, you can send a cute little message to your coworker, and it'll be, like -- come with a little piece of candy, except now that we're all doing digitally, it's just, like, they get all sent out at the end of the week. But they're -- it's a way to be like, "Thank you for helping me with this project," or, like, "I really appreciate you, and I don't get the chance to say it enough." Like, they're usually all very sweet. But -- (laugh) I got one last week from an anonymous person, and it was supposed to be a joke, though it was wildly inappropriate. It said, um, "The doctor told me I had chirp-es. Good thing, though, he said it was tweetable." (laugh) So, "The doctor told me I had herpes. Good thing, though, he said it was treatable." And I was like, who the fuck at my place of work sent me through a Google form --

Emily: A Google form!

Sally: Yeah. (laugh)

Emily: The levels you have to go through. (laugh)

Sally: Yeah. (laugh) Who was like, “Sally’s gonna love this”?

Emily: Ugh.

Sally: “Sally’s gonna love this herpes joke.” And so I told, um, one of my friends who’s on this committee and is, like, in charge of sending these out. And she’s like, “Oh my God. I’m going to make people start leaving their email address because that is disgusting.” So.

Emily: Yeah. Some accountability, please.

Sally: Yeah. Ahh! I was so sad. I was like, why did this happen?

Emily: Ohhh. It’s so --

Sally: Yeah.

Emily: I mean, why did sex igloo happen?

Sally: Why --

Emily: “Why did this happen?” is the prevailing mood, as we depart.

Sally: Ow, my elbow.

Emily: Ohhh, okay. (laugh)

Sally: (laugh)

Emily: Goodbye.

Sally: (laugh)