

The Devil's Library Episode 9.6 – “The Exorcist”

LIGEIA [00:00:00]

This is our second minisode that we dedicate to a book or a book review today. Here with me is

Leraje.

LERAJE [00:00:14]

I'm, Leraje, Hail Satan.

LIGEIA [00:00:15]

Um, hi. And my name is Ligeia. Hail Satan. So for those of you who were listening to the first minisode that we dedicated to one book, we didn't tell you which book we are going to talk about today. Would you like to.

LERAJE [00:00:32]

Well, we said it was a classic, didn't we? It is. Drum roll. The Exorcist by, uh, William Peter Blatty.

LIGEIA [00:00:41]

Blatty, yes. So I guess because we are just starting with these books, uh, book reviews. Uh, this was my choice, the Exorcist. But the reason why I chose this is because I think it's such an iconic movie, um, and a book which like the book was first. But I think that more people know the movie.

LIGEIA [00:01:06]

So that's why I'm saying it like that.

LERAJE [00:01:07]

Yeah.

LIGEIA [00:01:09]

So I just wanted to make sure that people who know the movie and like the movie would maybe give it a try and read it and so where do we even start?

LERAJE [00:01:20]

So as I understand it, this is the first time you've actually read the book, isn't it?

LIGEIA [00:01:26]

It is for me, yes.

LERAJE [00:01:27]

Yeah. So you'd already seen the movie?

LIGEIA [00:01:30]

Yes, many times.

LERAJE [00:01:32]

Yeah. It was the reverse for me. I read the book, God, I don't know, a long time ago, 30 years ago. Um, and at the time the movie was actually still banned in the uk. When I read.

LIGEIA [00:01:46]

Was it? I didn't even know.

LERAJE [00:01:50]

So yeah, I, I read the book first.

LIGEIA [00:01:52]

Was the book banned also?

LERAJE [00:01:54]

No, the book was never banned.

LIGEIA [00:01:56]No.

LERAJE [00:01:56]

It's weird, isn't it, how, um, it's.

LIGEIA [00:01:59]

Interesting because we will get there but like, I mean, ah, uh, it's not any softer. Oh, it's the quite the opposite, I would say. Okay, whatever. I didn't know that. But this was. You think it was like by shortly after the movie was made, which was I think 1973.

LERAJE [00:02:23]

I can't remember if it was had, uh, a brief showing and then got banned here.

Yeah, it wasn't, it wasn't banned in America. I think it was just over here, you know, our delicate British sensibilities.

LIGEIA [00:02:35]

Oh yeah. Okay. So the book was um, written by William Peter Blatty in 1971. The story is about a single, um, mother or like a divorced mom, Chris. And she's got this one daughter, she's like fresh 12 years old girl. Um, the mom is an actress, uh, so it's in the 70s. This is like, really interesting.

LIGEIA [00:03:06]

Um, her. Her world and the job she does. And like, she's trying to raise this child by herself. And she's got some help. She has like two servants and some secretary living in the house. There is like a huge, beautiful mansion, um, or house. So that was also interesting in the book. You know, the details and everything of the.

LIGEIA [00:03:32]

Like, they. They lived. And this girl starts having some health issues. You know, she takes her to the doctors and stuff like that. And it's. It's like a little bit weird. Nobody really knows what it is. So they are trying to find out. They are like, trying to scan her brain and blood pressure and stuff like that.

LIGEIA [00:03:57]

You know, like the first things that you do when you are not sure what's happening. Because it's mostly like nightmares and like weird sounds happening in the. In the house at night. And like, um, the room of the child begins to like, be freezing temperatures, even though it's like the. The window is closed.

LIGEIA [00:04:18]

Everything. You know, like, it's like slowly going. The. The whole book is. I would say it's a slow burning, but, um, paying off. Read. Um, like, for me it was good that it was like, slow. And then it hits you at stages, like, uh, those points where it hits. It hits hard. And I really, really like that.

LERAJE [00:04:45]

So I think he was very careful to kind of like, make sure that the scientific and logical and medical explanations were kind of exhausted.

LIGEIA [00:04:56]

Yes. Yeah, that was the whole issue. Like, there was, um, team of people created by this mother who was really desperate to help this child. She loves her so much and, you know, she's still very delicate and fragile. It's this fragile age of, you know, she's becoming a young lady, but she's still a child.

LIGEIA [00:05:18]

And now there was this divorce. So everything that's going on in her mind, it's a combination of the men of science and a man of, let's, um, say, religion or faith.

LERAJE [00:05:32] Yeah.

LIGEIA [00:05:33]

And I really liked about the book. I was a little bit sceptical. I was. I need to say that maybe this is why I was hesitant. I was scared this book will be more like commentary about the faith and the science. But it wasn't. I don't think. Yeah, it was. I never had a feeling that he.

LIGEIA [00:05:58]

The. The author, Blatty, was trying to force me to think. Either way. I did not feel that. So I think this book is for people who are religious, who are believers, as well as for people who are like us, more sceptical and not believing in, you know, the suicide, um, what is it supernatural?

LERAJE [00:06:19]

I mean, I think the time it was written was kind of quite telling as well. It's kind of at the sort of, um. The middle of the kind of like, uh, Age of rationalism.

LIGEIA [00:06:30]

Yes.

LERAJE [00:06:31]

Um, when, you know, America was coming off the back of very successful, uh, moon landings, scientific endeavours.

LIGEIA [00:06:42]

Mhm.

LERAJE [00:06:43]

Things like that. And it seemed very clear to me that he wanted to make sure that the science was well explored.

LIGEIA [00:06:52]

Yeah.

LERAJE [00:06:52]

Before he kind of. He wanted to make sure that when the kind of like demonic possession was presented for exactly what it was, that there could be no other explanation for it.

LIGEIA [00:07:05]

Yes, exactly. I made some notes about it here. Like the, the tension he was able to create between, um, all these people who were really trying to find what it is that's torturing this, this, this girl.

LERAJE [00:07:26]

Yeah.

LIGEIA [00:07:26]

I had a feeling that they really did try everything they could.

LERAJE [00:07:31]

Well, they did. I mean, even, um, uh, Father Karras, his first impulse was to say, have you taken her to a psychiatrist?

LIGEIA [00:07:40]

Yeah.

LERAJE [00:07:41]

Have you, have you exhausted all the medical possibilities?

LIGEIA [00:07:44]

Yeah. LERAJE [00:07:44]

He's kind of like a Jesuit priest. Yeah, it was, it was, it was very rooted in, in the kind he want. He want. He definitely wanted to make it as real and based in science.

LIGEIA [00:07:56]

Yeah, I really love that about this book. Like it wasn't just like a, you know, like a fairy tale. Okay, so, uh, we have some demon here and we see ghosts. No, uh, everybody could see what was happening. It wasn't just like one person observing something and nobody else can see it or there is no witness to it.

LIGEIA [00:08:17]

There were many witnesses to what was happening, but still it's like, it's really, really interesting because it was also like the 70s, you know, the mental health wasn't that well explored.

LERAJE [00:08:33]

No.

LIGEIA [00:08:34]

And they knew it. They knew, these doctors knew that maybe we just don't know. They were still trying to put some label on it, but it never. The symptoms never actually fit. So you know, that was also something that I was trying to like, just, just go back in time in my mind.

LIGEIA [00:08:55]

Like, okay, so these people really didn't have all the information we have, which I still think is really, uh, small even today, but like 50 years ago, uh, to find mental illness symptoms and to know what to do with her jeeps, you know, stereo.

LERAJE [00:09:17]

And there was all these kind of like other, um, these kind of like secondary characters in the background that were also giving possible motivation to Regan's illness.

LIGEIA [00:09:29]

Oh, yeah.

LERAJE [00:09:30]

So like Regan. Regan thought at uh, one point that Burke Dennings and Chris McNeil were kind of like, having a relationship, and it was.

LIGEIA [00:09:41]

Yeah.

LERAJE [00:09:42]

Blatty seemed to be sort of, like, suggesting that maybe this was a reason.

LIGEIA [00:09:46]

Why re was acting like she was uncon. Like, not unconscious. But what is it, like, subconsciously? Angry, divorce, frustrated, didn't know what to do. It is possible, even though I have my own little theory, which I want to get to, but I still have my notes here, so I just wanted to, like.

LIGEIA [00:10:11]

I think many people will not agree with what I'm gonna say.

LERAJE [00:10:17]

I just want to say, for the purposes of the audio, that Ligeia and I are doing this bit through video, and I can see the big pile of notes.

LIGEIA [00:10:24] Uh, yeah, yeah, I was. I don't usually have any notes for any podcast, but,

like, I really like this book, and I didn't want to forget what I want to say, so I just wanted to pay attention to, like, small things. Please interrupt me. Please talk over me. Okay. Because I don't want to be unstoppable here.

LERAJE [00:10:51]

No. Um, do it. Be unstoppable. Be ungovernable!

LIGEIA [00:10:57]

Yeah. So where am I? I wanted to point out one thing that I want to know what you think. Um, I said many times now that I loved this book and his writing style and everything, but. Yeah, there was one character that was so annoying to me. I was like, really? I'm gonna cut you out of the book.

LIGEIA [00:11:23]

I couldn't. I see your face, Leraje.

LERAJE [00:11:26]

Let me try and have a guess, okay? Was it Kinderman - the Detective?

LIGEIA [00:11:30]

I couldn't find proper reason for him to be in the story.

LERAJE [00:11:37]

You're gonna hate the sequel.

LIGEIA [00:11:41]

Or maybe I'm gonna love it. I don't know. I. I don't want to question this author. I didn't read, uh, write any book. Okay. And I love this. I think he had a reason to put him in the story, but every time he was there, I think it was his tactic, but, like, he always was saying the same thing.

LIGEIA [00:12:01]

I know you're busy. I know you're. I'm not gonna. I'm. M. Interrupting you. And I just wanted to shake him, like, oh, man. Please just speak up. Please just ask what. I think it was his.

LERAJE [00:12:11]

I think he was presented as a kind of.

LIGEIA [00:12:13]

Yeah.

LERAJE [00:12:14]

Do you remember that old, um, uh, American cop show with Peter Falk? Colombo?

Did you ever watch that.

LIGEIA [00:12:20]

I've never watched it. I remember the guy in his coat.

LERAJE [00:12:24]

He was quite. He seemed to be presented a bit like that, kind of like he's. He's obviously got a Razor sharp mind.

LIGEIA [00:12:32]

Yes.

LERAJE [00:12:32]

But he kind of disguises it through. Bumbling.

LIGEIA [00:12:35]

Yeah.

LERAJE [00:12:36] Never getting to the point.

LIGEIA [00:12:37]

Tiring you before he, uh, asks. He tired me, you know, I mean, I guess I just.

LERAJE [00:12:47]

You're really not going to enjoy the sequel.

LIGEIA [00:12:48]

No, no, no, I'm going to read that. I actually am going to read that. But. But I already ordered that book. Uh, but that was just like, a side note. He was. He was clever and he was asking correct questions about the, uh. The death of that. What was it? Dennings? Anyway. Yeah, but.

LIGEIA [00:13:11]

Yeah, so I wanted to say, like, for people who watched the movie, obviously the

visuals of the movie are scary, but how do you. How does that translate to words? Did you feel like the scares in the book were good? I don't think it's like jump scares, but I felt like he did.

LERAJE [00:13:34]

Well, uh, Yeah, I. I did. Did. Maybe again, maybe it's because I read the book before I saw the movie, but I did find the book scarier than the film.

LIGEIA [00:13:44]

Me, too. It went really deep. And that really made me feel so unsettled and disturbed. It's not jump scares, obviously. Like, it's not even in many days. The whole story is not happening in many days. It was just following each day. It was getting worse and worse with her. But it's 400 pages.

LERAJE [00:14:14]

Yeah. It's quite gruelling. There is this kind of, like, sense of ever increasing dread that kind of, like once they've. Once they've once Blatty. Kind of like, committed to saying, yes, it's demonic. Possession. There's this kind of dread.

LIGEIA [00:14:30]

Yeah.

LERAJE [00:14:31]

That just grows and grows, and it gets to the point where he starts writing about, you know, a character going up to Regan's room, and you start thinking, oh, God, I don't really want to go back into that room. It's too much.

LIGEIA [00:14:45]

Yes, exactly. And I had this lingering feeling that the question in my mind. Well, I knew it from. From the movie, but I was trying to just read it as a new thing, like, is Regan still in there? Is she even there?

LERAJE [00:15:04]

That's a good question, isn't it?

LIGEIA [00:15:05]

Did she know?

LERAJE [00:15:08]

Yeah. Did. I mean. Yeah. What happens? Has anyone ever written a novel about that aspect of possession?

LIGEIA [00:15:16]

Yeah.

LERAJE [00:15:16]

You know what happens to the, um.

LIGEIA [00:15:21]

The vessel.

LERAJE [00:15:22]

Yes.

LIGEIA [00:15:24]

Or the. The.

LERAJE [00:15:25]

I mean, she must have.

LIGEIA [00:15:26]

Yeah.

LERAJE [00:15:26]

Did she must have either still been in there or gone or. Because, you know, at the end of the book, the end of the movie, obviously.

LIGEIA [00:15:34]

Yeah.

LERAJE [00:15:34]

She's.

LIGEIA [00:15:36]

Spoiler. Yeah.

LERAJE [00:15:38]

Sorry. Yeah. But, um, it's an interesting question. I don't think anyone's ever done anything.

LIGEIA [00:15:48]

Yeah, I just kept thinking, does she hear those words? Can she feel it? Is she. Is she listening to that? And she can't do anything about it. It's like a, um, sleep paralysis, you know? Like, is it.

LERAJE [00:16:02]

Yeah, yeah.

LIGEIA [00:16:03]

Or is she just gone and it's happening through her? Not gone gone, but, you know, it. It really was.

LERAJE [00:16:13]

Well, there's that kind of. There's a bit at the end where Chris, uh, says to, um, uh, Father Dyer that she didn't remember any of it.

LIGEIA [00:16:25]

Oh, she said, yeah, she says that.

LERAJE [00:16:28]

But I, I. When she said that, my immediate thought was, really? Or is that just what she's telling you?

LIGEIA [00:16:35]

Also, I don't know what the sequel does, but for some reason at the end, Regan was scary to me. I'm not going to lie. Really, she was scary to me. I did not believe that she's completely.

LERAJE [00:16:52]

Oh, I'm not gonna say anything.

LIGEIA [00:16:53]

Don't. Maybe it's not about her. I just, I. You see, I don't trust anything now. I just thought, okay, so now she just grew strong with the entity or whatever. And now she can pretend to be fine and go through the world with Pazuzu in her belly. Like, okay, I'm, um, good guys, but.

LERAJE [00:17:17]

I have.

LIGEIA [00:17:20]

You know, that's.

LERAJE [00:17:22]

Who was your. Who was your. You said who your least favourite character was. Who was your favourite character?

LIGEIA [00:17:28]

Oh, the priest slash psychiatrist. Damian Karras. I wish I could read even more about him. I really liked him.

LERAJE [00:17:40]

Fascinating character. Absolutely fascinating.

LIGEIA [00:17:43]

Such well written. He was no nonsense. Even though he was a priest. Which, you know, I have some issues with priests, but, like, not everybody is. How can I say it nicely? Anyway, everybody knows what I'm trying to say. Uh, this guy, I would love to meet him, would like to talk to him.

LERAJE [00:18:08]

I loved his mind and how he really was struggling with his faith. And he felt a lot of guilt and it was showing in how he was approaching the whole thing. Because there were some really good questions.

LERAJE [00:18:30]

I read some. I read a couple of interviews with Blatty. M. Not recently. A long time ago. Um, and I always got the impression that Karras was him. He kind of like. Yeah, I mean, he, he, he did have. He did. He was quite. I mean, he was a. He was a Catholic himself.

LIGEIA [00:18:53]

I know. Uh, now I remember that.

LERAJE [00:18:56]

And I, I think Karras was kind of like the choice to make Karras a man who was kind of like, on the verge of losing his faith. Um, and also at the same time, losing his faith in psychiatry, uh, and science. He seemed. He seemed to have this air of kind of, like, all the way through the novel, right from the first time we meet him.

LERAJE [00:19:23]

Um, he has this air of desperation about. He doesn't like where to turn.

LIGEIA [00:19:28]

Yes. And it was consuming him, even physically. He was not sleeping, he was not eating, was smoking. Like chain smoking? No, no. Like, he. He didn't even stop. He couldn't. Also, while you're talking about him, I just want to insert this one thing. I don't know how many people use, like, audiobooks, but there is one that is narrated by Blatty, and it's a gem.

LIGEIA [00:20:00]

Maybe it's because he's the author, but, like, please have a listen. His voice. I read the book, like, physically. I read it with my eyes and in the book. But also I had to go back, so I have also the audiobook. And I was surprised.

Like,

oh, my God, this guy's voice is reading it.

LIGEIA [00:20:20]

Like he's painting a picture. It's so, so beautiful. It's a, uh, really master freaking chef's kiss. So I will come up with my little question slash theory.

LERAJE [00:20:38]

Uh, yeah. Good.

LIGEIA [00:20:40]

This is why I needed my notes, because I was thinking about if this maybe was all a, um, metaphor to something else completely. What if Regan was sexually abused and this whole thing was her suffering afterwards because her behaviour is obscenely sexual.

LERAJE [00:21:07]

Yeah.

LIGEIA [00:21:08]

And she molests her mother at some point. She has the vocabulary she shouldn't have.

LERAJE [00:21:16]

Yeah.

LIGEIA [00:21:17]

And the big question for me was, what was this Dennings guy doing in her room when she was alone and.

LERAJE [00:21:28]

Yeah.

LIGEIA [00:21:29]

Maybe he needed to die. Just said that?

LERAJE [00:21:34]

Well, yeah. Do you know, that has never occurred to me. Yeah, but now that you said it.

LIGEIA [00:21:41]

If you look at this, like, from this pov, it makes sort of sense because maybe. Maybe Blatty wouldn't want to say it straight away, but, um. Also, like, all those desecrations that were going on and the oppression of the Catholic Church against everything overly sexual, and then we were still dealing with the black mass and satanic sexual desecrations.

LIGEIA [00:22:11]

Yeah.

LERAJE [00:22:12]

The desecrations themselves were quite sexual as well.

LIGEIA [00:22:16]

Yes.

LERAJE [00:22:16]

Certainly they were present. Certainly they were presented that way in the film.

LIGEIA [00:22:21]

Yes. Yeah, it was in the book as well.

LERAJE [00:22:23]

Yeah.

LIGEIA [00:22:24]

It was the breasts and, like, um. I'm not sure which words I can use here, but, like, genitals were attached to. To, like, statues of St. Mary and stuff. And, uh, you know, the. Dealing with the Catholic and the black Mass. The. The idea of black mass being overly sexual. Maybe it was just a backlash to the oppression.

LIGEIA [00:22:56]

The whole book was dealing with this issue. Maybe it's not just me seeing it in there. Maybe it's also because I have been through something in my early life, so maybe I'm seeing things where they are not. But if you look at the book through this lens, you might see symptoms of something he really maybe wasn't trying to shout to the world.

LIGEIA [00:23:31]

So maybe the whole Pazuzu thing was just her trauma.

LERAJE [00:23:37]

Yeah. Yeah. And you think Dennings would be the.

LIGEIA [00:23:43]

Possible Dennings, because he was really not a nice guy. He was absolutely horrible to that servant. I don't want to call him servant. You know, Karl, the Swiss guy. Constantly calling him. You know what?

LERAJE [00:24:03]

Nazi.

LIGEIA [00:24:03]

Yeah. And he, uh, was never nice to anybody. He was coming and going. And, uh, I remember there was one sentence or one scene in the book. I think it's also in the movie where he was also always drunk, but he was drunk in this scene. And I forgot what he was drinking.

LIGEIA [00:24:28]

Maybe whiskey or whatever. And he said something like, oh, uh, there is a pubic hair in my drink.

LERAJE [00:24:34]

Yeah.

LIGEIA [00:24:35]

And there is no freaking reason for this sentence. There is no reason for him to say that. It doesn't connect to anything else just to what I'm saying. And the. The question why he was there in her room.

LERAJE [00:24:55]

It is a very. It is a valid theory, definitely. I mean, m. You know, I mean, she has an odd relationship with her dad.

LIGEIA [00:25:05]

Yeah. Yeah. Maybe there is also something with the dad.

LERAJE [00:25:08]

Yeah. Yeah. But. Yeah. No, I mean, it's. It definitely never occurred to me. But, uh. Yeah, now you've suggested it. Definitely. Definitely plausible.

LIGEIA [00:25:22]

It's much more plausible to my mind as to believe in Pazuzu, you know?

LERAJE [00:25:29]

Well, yes. I mean, we're kind of like.

LIGEIA [00:25:31]

Yeah.

LERAJE [00:25:31]

Ah. As rational people.

LIGEIA [00:25:33]

Yeah.

LERAJE [00:25:34]

Yeah.

LIGEIA [00:25:34]

But also, even if it is Pazuzu, it was a good. Good read, good movie. If it was Pazuzu, I need more of him.

LERAJE [00:25:46]

Oh.

LIGEIA [00:25:47]

Uh, yes. So what. What was your understanding what was going on with.

LERAJE [00:25:52]

Well, I read it when I was quite young. I think I was a teenager when I. The first time I read it.

LIGEIA [00:25:57]

Really? Oh, must be scary.

LERAJE [00:26:01]

It was fucking terrifying! Yeah. I slept with the lights on a lot after a reading that. But I. I just bought completely into the whole demonic possession thing as a. As the. The internal logic of the book. Um, you know, I. I didn't see any good reason as a teenager to think it was anything other than demonic sessions.

LIGEIA [00:26:26]

Yeah.

LERAJE [00:26:26]

But I think Looking rereading it as an adult, I can certainly see why you think that.

LIGEIA [00:26:35]

Uh, maybe it's open to interpretations. Maybe I would like to know what people think.

LERAJE [00:26:43]

What did you think of the ending without trying to, like, spoil it for people, I guess.

LIGEIA [00:26:48]

Yeah. As I told you, like, a part of me wants to. For some strange reason, part of me wants to. Poor Regan. Think that she's still possessed. And there is going to be another story of her being the strong, demonic woman, and she's gonna be. You know, I don't think it's true.

LERAJE [00:27:15]

But for that to be true, that would mean that Pazuzu would have had to have. I don't. Uh, we're going to spoil the shit out of this, but never mind. Um, Pazuzu would have had to leave her. Go into Karras. Karras kills himself.

LIGEIA [00:27:32]

Yes. LERAJE [00:27:33]

And, uh, then Pazuzu would have to go back into Regan.

LIGEIA [00:27:36]

But how do we know the demon actually went to Karras just because he died? He killed himself. How do we know? I mean, I think that was what. What it's.

LERAJE [00:27:54]

I'm coming from. I've got the benefit of having read the sequel.

LIGEIA [00:28:00]

Okay, okay, okay, okay, okay. You see? You see, we need to. We need another episode for the sequel.

LERAJE [00:28:06]

Yeah.

LIGEIA [00:28:07]

We will have to do it. And I have no idea what's written there, but you are smiling, so. Okay, people, I don't think anything, uh.

LERAJE [00:28:18]

Nothing you've said is invalidated by the sequel.

LIGEIA [00:28:23]

Yeah.

LERAJE [00:28:24]

But equally, it does clear up a few things.

LIGEIA [00:28:29]

I'm, uh, completely wrong.

LERAJE [00:28:31]

No, no, not at all. Not at all. And to be honest with you, I don't think it's possible to be wrong about any work of art, um, all art is subjective. Uh, and it means what it means to the person experiencing it.

LIGEIA [00:28:47]

That's what is beautiful about it.

LERAJE [00:28:49]

Yeah, exactly. Yeah.

LIGEIA [00:28:50]

We are just sharing what we feel, what we think. So if. If you people hate what we were saying. I don't know what to say. I. I couldn't imagine this movie being a book, I think.

LERAJE [00:29:07]

Well, yes, no, that's true. But I do think that there's a kind of, like, uh, when you approach a book that is a stone cold classic of the genre, there's a. There is, like you say, there's kind of like, uh, the possibility you worry in your own head that you're not going to like it.

LIGEIA [00:29:26]

Yeah.

LERAJE [00:29:28]

If I do have a criticism the The Exorcist, it might be that I did find it very difficult to find a connection with any of the characters.

LIGEIA [00:29:39] Yeah.

LERAJE [00:29:41]

That's not a criticism at all, but it's very difficult to imagine the inner life of a very famous actress. It's very difficult to imagine the inner life of a

Priest who's kind of like, losing his faith.

LIGEIA [00:29:54]

Yeah.

LERAJE [00:29:55]

I couldn't find a way to really connect, uh, with any of the characters. And then I thought to myself, get the fuck over it. It doesn't really matter. Just enjoy the book. And I did.

LIGEIA [00:30:09]

And you did. Yeah.

LERAJE [00:30:11]

Yeah. Okay. I think so. I think we talked The Exorcist to death now.

LIGEIA [00:30:15]

Yes.

LERAJE [00:30:16]

So we are planning to read Legion, which is the sequel. Uh, we might read something else in between it, just to give ourselves a bit of a breather.

LIGEIA [00:30:30]

Yes.

LERAJE [00:30:30]

But we will read Legion, and I will be particularly interested what you have to say about.

LIGEIA [00:30:38]

I am so interested now. Really.

LERAJE [00:30:41]

All right. Okay. So we will see you next time.

LIGEIA [00:30:45]

Yes. Thank you for being here. Take care and.

LERAJE [00:30:51]

Read a lot of books and enjoy a lot of books.

LIGEIA [00:30:53]

Oh, yeah.