

Transcript

Episode 2.4

Book 2, Chapter 4: At Flourish and Blotts

Caroline: You're listening to Harry Potter After 2020, an HP chapter re-read podcast wherein two friends who read the books way back in the day as adults revisit the series through a post-2020 lens. Your hosts are Lorrie Kim, author of *Snape: The Definitive Analysis*; and JC, an educator and long-time HP fan. I'm your editor, Caroline. In this episode, Lorrie and JC tackle Book 2, Chapter 4: At Flourish and Blotts.

Lorrie: We're here to talk about Chapter Four of *Chamber of Secrets*, At Flourish and Blotts. The Weasleys take Harry shopping for school supplies in Diagon Alley. He takes a wrong turn into Knockturn Alley. We meet the new Defense Against the Dark Arts teacher, Gilderoy Lockhart. So, what did you think of this chapter, JC?

JC: I love this chapter. There's just so much fun stuff in this chapter. There's a lot of this book that I have said before is not my favorite, but there's a couple of chapters, like the arrival at the Burrow and this one, and then there's some other ones later on that I just love. I love the world-building that we see here, I love the interactions that we see here. We get these little glimpses of the politics of this world. There's so much interesting stuff happening in this chapter.

Lorrie: Yeah. It's efficiently done.

JC: Oh, very.

Lorrie: It's packed in there. Yeah. The first thing for me is the name of the shop, which we've seen before, but it amazes me every time. Flourish and Blotts is a perfect shop name. It's so British, it's so cheerful, and you can see it. You can see a writer signing something with a flourish and then blotting their paper.

JC: Oh, that's interesting. I hadn't made that connection to writing, but yeah.

Lorrie: And then the first thing in this chapter that really gets me emotionally is when Harry says that, at the Burrow, everybody there seemed to like him.

JC: Oh, yes. That's... ugh.

Lorrie: Yeah.

JC: The whole experience of Harry being at the Burrow, compared to Harry being at the Dursleys' house, is they're complete opposites in almost every way. He talks about the way that they're opposites: the way that Mrs. Weasley's always tried to feed him and making him take third and fourth portions, and Mr. Weasley wants to sit next to him at the table so he can talk to him and ask him questions and values his opinion.

Lorrie: I know. Oh.

JC: And all the kids are friendly to him, especially Ginny. Well, Ginny's not friendly so much as she's so fascinated by him that she can't even speak in his presence. She's putting her elbow in the butter dish and all of that stuff. But that line, it was the fact that everybody there seemed to like him, was just, "Oh, God. Oh, Harry."

Lorrie: To me, that is one of the biggest differences between Haves and Have-Nots. Children come to school, they sit in the same class, and they come from wildly different backgrounds. Some of them are poor, some of them have a lot of money, some of them come from violence, some of them come from literacy. But this one, there's a daily baseline level of calm when people like you; when you live with people who don't hate you, that is a huge difference. I feel like people who come from one of these states -- where either everybody likes you or the house is miserable and full of hatred all the time -- they have a hard time explaining to people who come from the other state what that's like. It's hard to understand. "Wow, you really live like that every day, either with or without constant hatred? Amazing."

JC: Yeah. Definitely, I had friends who, at the time, I didn't realize that's what was going on. When they would come to my house or when I would go to theirs, just the difference in that vibe.

Lorrie: Yeah.

JC: But certainly with my own kiddo, with friends that have come over, I've seen that reaction in friends before: just looking around and realizing, "Wow, everything is so calm here and no one's yelling." It's always like, "Oh, wow," when you realize that.

Lorrie: Yeah. You can put something down and expect that it'll still be there, that someone's not going to try to take it as part of a fight. Yeah. I've been in both situations. It's a huge difference. So, what about you? What did you notice?

JC: Oh, there's so much happening at the Burrow. I don't want to get too lost in the weeds here, but little things that stand out to me are a lot of the mentions of the poverty of the Weasleys that happen in this chapter, and Harry's guilt around that. Errol the owl is this old owl who's literally on its last legs and can barely do the mail, and Harry's got his beautiful owl. The fact that Ron's broom gets passed by butterflies as they're trying to play Quidditch together. There's just lots of these little details, like the guilt Harry feels about having money, even though he basically didn't have anything until a year ago. He had nothing, so he knows what it's like to not have anything and he feels really guilty that he just has this, that he didn't earn it; it just came to him by birthright. But that scene much later in the chapter, when they go into Gringotts and Harry feels really guilty about people seeing what's in his vault, what he sees in the Weasleys' vault, it's just... ugh. But also, it says a lot about Harry. It says a lot about who Harry is as a person that he would even feel that in the first place.

Lorrie: And I think readers -- definitely me and a lot of readers -- think, 'Isn't there some way you could get some of that money over to them?' He's 12. How is he going to bring it up? What's he going to do?

JC: True. He buys them giant ice creams later, is what he does. He buys food.

Lorrie: Well, he only buys that for his two buddies.

JC: Ah, true.

Lorrie: Because if he buys it for everybody in the Weasleys, that's going to raise all those feelings.

JC: Right.

Lorrie: And he has that marvelous opportunity to pass on that whole set of Lockhart's books to Ginny. Okay, that's a chunk of cash.

JC: True.

Lorrie: That's good. But it has to be something that is within the scope of a 12-year-old.

JC: Yeah. Lorrie: You can't ask a 12-year-old to go approach the mom and dad of this huge family and have a talk with them about this. He's in a really rough position.

JC: That's true. Before we get to the trip to Diagon Alley, there are a lot of other interesting things that happen at the Weasley house. I think of all the magical objects in the house that Harry encounters -- that he's surprised by -- which is more of this beautiful little world-building that happens here. The ghoul in the attic, I find really... they just have a ghoul that lives in the attic and bangs around. It's so interesting that in other circumstances, that would be something to call in an exorcist or specialist to get rid of. "No, that's just how it is. We just live with it. It's just part of life." It's such an interesting acceptance of this other being's existence in their space. I find that really interesting, too. Lots of little things around the Weasleys' house that's great, around the Burrow. I love it. I want to go there.

Lorrie: I don't know. I feel like my house is about that messy. I feel like it wouldn't take that much imagination to recast my house that way. My husband says that our garbage disposal is a pig under the sink. Oh, is it Charlie? He gave the garbage disposal a name. But if you personify things here and there... if you have a printer, it doesn't work. It has a mood. Anyway, that book list.

JC: The book list is very interesting to me.

Lorrie: Oh, my God.

JC: It's hilarious, because there's eight books and seven of them are by Lockhart. I think one thing that stood out to me, though, beyond the cost of the books and everything else: I teach at a university, and if you are going to use your own text that you have written in your course, it has to be approved by a committee. At least at the universities that I've worked at. This may not be true everywhere. But a committee has to approve that because it's considered a self-interest thing.

Lorrie: Yeah!

JC: You're going to make the students buy your own books, you're going to make money off of it. Most of the time it gets approved. I don't know of any instances in which it didn't get approved because it's scholarly work. This is a case where it's such an obvious money grab by Lockhart.

Lorrie: It's so disgusting.

JC: Who approved this? Anyway, yeah. There's probably not anything in place like that at Hogwarts, but that's what it made me think of.

Lorrie: Yeah. And also at the time, a lot of things have gotten more ethical in the decades since Lockhart was teaching Defense Against the Dark Arts. I can easily imagine that at the time, there might not have been rules in place like this. So George says that these books are really expensive. In my mind, they must be hardcovers. What do you think?

JC: Yeah.

Lorrie: There's a low estimate. Imagine if they cost about \$20 a piece; I think that's low. I think they're much more likely to be like 30ish or whatever the equivalent was in Wizarding money at the time. They need five sets of seven books each. At the lowest, that would be \$700, or the equivalent, out of one family's budget.

JC: And that doesn't include any of the other supplies they need.

Lorrie: Right.

JC: That's a ridiculous amount of money.

Lorrie: Like clothes, yeah, and probably more like a thousand just to drop on this. This is the beginning of a theme that shows up in this volume (*Chamber of Secrets*) -- about books, writers, publishing, the whole industry of being a writer -- and this is one of the things that reflects the author's changing life. Later on in this series, you see her dealing with press. She personifies Rita Skeeter as a bunch of different negative dealings with the press that she wants to have her say about, for example. Here, as she's writing *Chamber of Secrets*, she has made the jump from somebody who longs to be a published writer -- somebody who I think probably reveres published writers the way she assigns to Hermione in this chapter as just thinking that they're superstars and that they're perfect -- and she has now made the jump, as she's writing this, into somebody who has an agent, who has a contract, and is now getting the envy from other authors who want to jockey. Either they're not published yet and they're envious, or they are published, like Lockhart, and they want to mark their territory. She's, I'm sure, encountered the whole world of publishing PR, which is a rude awakening. How much your publicists want you to just always be flogging your book, you have to bring it up all the time, you have to be shameless, and everything's supposed to be an opportunity to do some more; it's very cynical-making and unpleasant, but Lockhart is really into it. He does it really well.

JC: This is true. Now, as you're describing that, I'm thinking that this is also something you have some experience with: having to do the bookstore signings and go to conferences and bring up your book at every opportunity. This is something that you've had to do as well, right? How does that strike you? When you read this, did you have more of a connection with it on later readings, because you've had that experience?

Lorrie: When I first read the books, I was working with an author. I was editing for an author who was writing and then was going to be promoting her book, and I was familiar with this relentless

marketing. I was very much against it, because of how unpleasant it feels to be on the receiving end, because it feels so fake. It feels like when you're walking through a mall, and these well-dressed young people come up and they try to spray you with perfume.

JC: Or give you the eye cream that tightens everything, yeah.

Lorrie: They don't know if you're allergic to perfume or not; I'm sure their job is miserable and it's full of rejection, and they have to not look rejected and people walk out of their way to avoid them. Ugh, it's a really stressful take on normal human interaction. What I insisted on with the author that I worked with was: do not do anything like this. What you do is, you do it organically. You talk about what's in there and you let people decide if they're interested or not, and you just have to make the pitch so interesting that people will come to you voluntarily. You'll get more response, better response, if people feel like you're not trying to sell them something. When I started promoting the Snape book that I wrote, I knew I was going to have to do all the promotion myself because the first edition was with this very tiny indie press that was not that different from self-publishing in terms of promotion. It was me or nobody, and I thought, "Okay, I'm going to not mention that I have a book for sale." It'll be apparent if you look it up, but when I go talk to people, I'm going to talk about them and their connection to the series or to Snape, and that's so much more effective than trying to buttonhole people, saying "Give me your money!" and take home a book that you may or may not read. The lack of connection, it just seems so crass to me. Does it work? I don't know, but Lockhart is making a killing.

JC: Right. He's also got this niche of a fan base. He has a very particular fan base, and he is marketing himself to that fan base of middle-aged women. He's got the looks... I'm trying to imagine, I don't know, Perry Como or somebody like that in the 1960s that would make, I don't know, middle-aged housewives swoon. Something like that is what I think of when I think of him. Molly's kids still are teasing her about the fact that, 'Oh, yeah, you just like it because he's good looking,' or the initial idea of, 'Oh, whoever set this book list has to be a witch.' That idea of only a woman who fancies him would possibly ever be interested in reading his books, that kind of thing, is interesting.

Lorrie: He does work hard. There's a grudging respect I feel for how many of these volumes he's pumped out.

JC: True, true.

Lorrie: How much effort he puts into the image, how wholly he gives himself over to the bit.

JC: True, true.

Lorrie: This is work. This is, I guess, Paris Hilton, Kardashian, empty marketing. It's still a job.

JC: Definitely.

Lorrie: And they do it really well. We have a friend, Fox Estacado, who did the logo for this podcast, and she also sometimes does red carpet photos. Fox was photographing a red carpet where Kim Kardashian showed up, and she said Kim Kardashian looks at every single photographer. For everybody who's there trying to get a shot of her, she does eye contact and a pose for every single one so everyone comes away with what they went there for.

JC: Wow.

Lorrie: And I thought, 'Yeah, you know what? Okay, it's work. I do sort of have respect for it. I don't want any part of it, but I do respect it.'

JC: It is... yeah. Definitely, it's work. Wow. And you can see Lockhart doing that here. We're jumping around in the chapter, but the moment when he sees Harry, he's like, "Oooh," and he jumps on that opportunity.

Lorrie: Yes. The other thing this reminds me of, the volume of publication he has and the promotion: it reminds me of how every season there are these hardcover political memoirs, and they get published by the hundreds of thousands -- occasionally by the millions -- and some of them get sold. A lot of them just get pulped, and it's so wasteful. And if you talk to people in publishing and printing, it's agonizing because the quality is variable. It reminded me especially, in 2019, Donald Trump, Jr. had one of these books out; it was called *Triggered*, and it was technically a bestseller.

JC: Technically?

Lorrie: Yeah. It was a bestseller, and later on they found that the Republican National Committee and other Republican organizations had mass-ordered copies of this in bulk. They had pre-ordered it, which affects the sales ranking, and then they had given these books away. The Republican National Committee gave away a signed copy of this book to anyone who donated at least \$50 to Trump's re-election campaign.

JC: Ah. That's a lot of signing of books.

Lorrie: Yeah, and fifty dollars is not a high threshold to be then saddled with some of these hardcovers.

JC: I'm just imagining this warehouse full of books. They're like, "Welp. What are we going to do with these?"

Lorrie: So yeah, if you're somebody who donated to the campaign, that's where your money went. It went to pushing Donald Trump, Jr's book onto the bestseller lists. I don't know who bought it voluntarily, but it was a bestseller.

JC: Wow.

Lorrie: So, yeah. Anyway, as we go on with this volume, *Chamber of Secrets*, we're going to see more and more commentary on different aspects of books and how powerful and drug-like and addictive the cult of books can be and just how they're important anyway.

JC: Yeah, interesting. Books definitely are important in this one for sure. Let's see. Going back to the Weasleys: we haven't even left the Weasley house, I guess, and it's the timeline we were in. So they get their letters and it's interesting that -- I'm sorry. I can't remember if it's Mr. Weasley or Mrs. Weasley. They get their Hogwarts letters. I love the fact that they get one every year, but they just don't get them on their birthday. After the first year, they get it right at the beginning of school. But this line about how Dumbledore knows that Harry's there -- "He doesn't miss a trick, that man" -- which I thought was an interesting comment. We know that McGonagall actually is the one who I think is in charge of sending these letters, but the idea that Dumbledore is aware of everything that's going on. Dumbledore knows that Harry was taken from the Dursleys, and is now with the Weasleys and apparently approves of it. I just find that interesting.

Lorrie: This is the first time I've ever realized there was a moment when Dumbledore realized that how Harry got moved, without his permission, was via flying car and twins. I'm just imagining he must have really enjoyed that.

JC: Probably so.

Lorrie: He loves the twins. I think he identifies with them.

JC: Yeah. When I think about when I was a high school teacher -- and now I've been teaching adults -- there's something about really clever kids who also have this sense of humor, and whose cleverness often comes out in practical jokes and things like that. There's something really intriguing about people like that, and I could never find myself disliking those kids, even if they made my life difficult as a teacher. I always just appreciated... There's the humor and the cleverness and the fact that they were clearly smart, and my goal was always, "Can I harness this for something towards learning? How can I harness this? How can I encourage them to put it in a particular direction?" But I just see the Weasley twins as like that, and I can imagine that when Dumbledore looks at them, he's like, "Oh, these guys are good to have on my side," or whatever.

Lorrie: He really likes them, yeah. I'm scared of them. I don't like them.

JC: Oh, interesting.

Lorrie: They scare me because I don't think they know the line between originality and danger, and Hermione is scared of them the same way. The way they dismiss her concerns, I really identify with Hermione there. It always gets me: the way that they almost kill a guy and nobody cares, but get somebody like Snape almost killing somebody and it becomes a big thing.

JC: Ah, interesting. Interesting.

Lorrie: And in this series, and also in the fandom among readers, it's really easy for people to dismiss that they almost killed a guy because they're charming and they get a pass, and they're also supposedly good.

JC: I don't even remember. When do they almost kill a person? I don't even remember this.

Lorrie: It's Montague in the vanishing cabinet in *Order of The Phoenix*. They push a guy into the vanishing cabinet. Now, he did deserve something. He was really bullying them, but they push a guy in the vanishing cabinet and they say, "I don't know where he went. I don't care. He'll turn up eventually." It turns out that it's been over a week. He is in limbo; between the two vanishing cabinets -- one in Hogwarts and one in Borgin and Burkes -- he can't get himself out. He doesn't have any food or water. He can hear voices getting louder and softer. Sometimes he doesn't know where he is, and the way he eventually gets himself out -- he has not ever taken an Apparition test, but he desperately makes himself Apparate out, and he hasn't eaten or had water in a week.

JC: Wow, I forgot about that.

Lorrie: Right? Right?

JC: But also, that was in the middle of a war situation, too. Yeah.

Lorrie: We get somebody like Snape doing something like that, and it becomes a really big deal.

JC: Interesting. I'll be interested to see when we get to that point, then, how that feels. I'm curious.

Lorrie: The only person who thinks that there's anything wrong with what Fred and George have done is Hermione. She's shocked. She says, "What? What? You did what? He could die," and they said, "Yeah, whatever." And Snape, he has to go deal with this, and then there's a mention later that Montague's parents have been seen walking up to Hogwarts looking very angry. Oh, boy. But the same thing happens -- I'm always astonished -- with Sirius Black at that age with Remus: he was about to send Remus to become a murderer, just like Remus always dreaded. Do we ever really see anybody grapple with that? Well, no, he's very high spirited. He's a big prankster, that Sirius Black. That always makes me hesitate about being in Remus Lupin's position. "Okay, there's somebody that's my friend, and he was about to do this to me. I've been trying to impress upon him this whole time that being a werewolf is no joke. He hasn't gotten that message; he thinks it is still kind of a joke."

JC: Interesting.

Lorrie: "It wouldn't have been funny if I had done that. It wouldn't have been," and yet they remained together as friends -- or husbands, depending on your fanon or canon. So that always makes me nervous. The Weasley twins and Sirius: the way that they get a pass, even though being a trickster means you can't be a trickster and always safe. You always have a foot over the line into danger, or you're not really a trickster. How benign is that? And I'm very jumpy about it.

JC: Interesting. Okay, yeah.

Lorrie: I think the majority are not jumpy about it. I think it might be me.

JC: Okay, we're still at the Weasleys' house. One more thing before we actually get them out of the Weasleys' house, that I think we both picked up on, is that the letter they get from Hermione is written in these really long, complicated sentences, which is exactly how Hermione speaks.

Lorrie: Yes!

JC: It's just a beautiful little bit of writing.

Lorrie: It's such good characterization. Oh, I love it, and that's something that I love about this author. You get the characters from her.

JC: True.

Lorrie: They're individuals. And they're twelve.

JC: That's true. Yeah.

Lorrie: Actually, all the 12-year-olds in this chapter are really, really 12 years old. That, and the way Draco is, yeah.

JC: They're all very much their age. It's so true.

Lorrie: Yeah.

JC: And there's more mystery about what Percy is up to. That's the other thing that stood out to me in this chapter, which is kind of fun.

Lorrie: Oh, God. Yes.

JC: All right. So finally, we're going to leave the house. We're leaving the Burrow. Okay.

Lorrie: Let's get out of the Burrow.

JC: So there's multiple ways of traveling by magic in this universe, and it strikes me as interesting that all of them seem really uncomfortable and unpleasant. What is with that? You can Floo powder, which, as described in this chapter, is very unpleasant and uncomfortable. But the same thing as with portkeying, with Apparating, and even if you think about what it would be like to ride on a broomstick for any distance, that's got to be incredibly uncomfortable. They never really address it.

Lorrie: Or the thestrals that you can't see.

JC: So there's no method of magical transportation that is comfortable, which maybe says something about how magical people have managed to stay hidden. If traveling is uncomfortable, you stay home. You don't really go anywhere. That's the interesting thing about this universe: if you have a magical device that will let you travel anywhere in the world instantaneously, that's incredible -- or anywhere you want -- but that's tempered by the fact that it's really uncomfortable and unpleasant to do it. So it's a trade-off; as humans in this world, we would all -- well, some of us would -- travel a lot, except it's very expensive. It's bad for the environment, you just don't have time, all these things. There's trade-offs, and I just find it fascinating that there is a trade-off for this incredible magical travel, and Harry experiences it.

Lorrie: Yeah, and I love this. It's not necessary. The Knight Bus. The Knight Bus is such a nightmare of lurching --

JC: Oh, I forgot that one. Yes.

Lorrie: There's always that one witch on board, she's always on board and she's always vomiting. Madam Marsh.

JC: I can't believe I forgot to mention the Knight Bus. Yeah, another uncomfortable, unpleasant mode of transportation.

Lorrie: And it doesn't have to be. It's just for comic value.

JC: Oh, my gosh.

Lorrie: So yeah, Harry goes on the Floo trip, and it's so bad that at the end, the bridge of his glasses snap. That is such a vulnerable feeling; as somebody with really, really bad eyesight, when the thing that enables you to see -- when that's endangered -- oh, boy. He's really at a disadvantage here.

JC: Sorry, I'm about to sneeze.

Lorrie: Don't sneeze, or you'll end up in Knockturn Alley.

JC: Exactly. Well, the list of things that they tell Harry not to do is comic, but yeah. "Don't do this, don't do that. Don't blink, don't breathe." It's comic, but it's also terrifying. "Oh, no."

Lorrie: "Don't worry. Nothing bad will happen."

JC: Exactly. So when Harry finds himself in Flourish and Blotts, it's very interesting, too, that all the things that he sees in that scene are things that become very important five books later. The vanishing cabinet, the cursed necklace is there, the Hand of Glory. There's mentions of all these cursed objects, so that's really interesting that those things come up again later. It's also fascinating to me that we knew that dark wizards existed and we knew that there was like a shady side to the magical world, but this is the first time we've really been shown it in the universe.

Lorrie: It's so seedy.

JC: It's so interesting.

Lorrie: Oh, it's Borgin and Burkes. Yeah, not Flourish and Blotts.

JC: Oh, sorry. Lorrie: They have the same rhythm.

JC: They do, they do. Yeah.

Lorrie: Yeah.

JC: Flourish and Blotts is the bookstore.

Lorrie: Yeah.

JC: Okay, Borgin and Burkes is the... yes, thank you.

Lorrie: The emporium of dark magic. And wow, Mr. Borgin... that's related to how Gilderoy Lockhart is marketing.

JC: True.

Lorrie: His whole shopkeeper manner is so stressful and so identifiable, relatable.

JC: Yes. Yes, the way that he's described as oily is such an interesting word.

Lorrie: And how happy he is to see Lucius Malfoy until he realizes he's going to have to be buying what Lucius is selling, and then he's not quite as happy. Oh, God, I felt every bit of how stressful it is to be a shopkeeper.

JC: It's very interesting here how Lucius Malfoy is coming across. So you think, okay, he's in a shop where he can be assured that anybody in this space (who's Mr. Borgin) is going to be sympathetic to his political views, and they still speak in code. He's still very careful. "Oh, I have some things that if the Ministry finds them, it might look bad for me." It was very much in code and then later on, we know that they don't speak in code anymore. It's just out there, and there's a very obvious parallel to reality here.

Lorrie: Yeah.

JC: I remember being a kid -- being a teenager, even being a young adult -- and being in spaces with my extended family, where I'm surrounded by white people who have a very particular outlook on the world: a lot of racism, a lot of very particular political views, and that sense of realizing that they all think they're in a safe space to say what they want to say, where no one's going to judge them in this space. So when I, the precocious teenager, would judge them, then the shit would rain down on me because I was obviously wrong, I was naive, whatever. That

was a big experience, but it's interesting to see that happening in this book; I don't think I would have picked this out before the last few years, or before the last decade, how Malfoy's masking even in spaces where he shouldn't have to. He's speaking in code there; later, he's not speaking in code. It's just out there.

Lorrie: Actually, yeah. When you put it that way... Okay, we have Lucius Malfoy; he is dictating the tenor of the scene. He's the most powerful person in the scene, and he's telling everybody what they have to think. Then we have his son Draco, who in some ways agrees with him and in some ways doesn't and is trying to live up to him, and is scared of what his father thinks and wants his approval. Then we have Mr. Borgin, who has to pretend to agree, and Lucius doesn't know the ways that Mr. Borgin disagrees.

JC: Yeah. Lorrie: Lucius doesn't care. He's telling him, "Obviously, you, a shopkeeper, have to adopt whatever I dish out, because I have the wealth that is your trade." We see later, after he leaves, Mr. Borgin say, "Well, Mr. Malfoy..."

JC: Right.

Lorrie: He didn't agree as much as Lucius thinks, but he is going along with Lucius imposing all of his values on the scene. Then we had Harry, who is absolutely disagreeing and he's a little spy. What Lucius is saying, like he just pointed out, it's not necessarily what he believes. It's his performance that he puts on when he's imposing his values on the scene and getting compliance from his son and from the shopkeeper, and they agree, they comply. It's this tiny glimpse of Lucius Malfoy. Aside from triggering countless thousands of fics, it's astonishing to me how much we understand about that family from just a few lines; just the dynamic between him and Draco, and even how on the surface he's telling Draco, "Yes, yes, I heard you complain about Harry Potter a zillion times." But we find out later that the whole time he had been listening, and he already had a plan to try to get some vengeance for his son. Even on that level, there's more going on than Draco knows.

JC: Yeah. It is very interesting that Draco, at this point, he's such a child, obviously. But the fact that Harry lives rent-free in his head I think is amazing. We get the impression that he has complained about Harry Potter constantly all summer to the point that his dad's like, "I'm going to do something about this." Harry probably thought of Draco four times and mostly probably in connection to Dudley, like Dudley's worse somehow.

Lorrie: Yeah, that annoying guy.

JC: I love that. I just love the fact that Draco's like, "Oh, my life would be perfect if it weren't for that awful Harry Potter," and Harry's like, "Who are you again?"

Lorrie: Yeah.

JC: Not quite, but still it just goes like that. But also, I love the fact that Draco in the shop is like, "Oh, I want to... look at this. You said you were going to buy me a thing. Were you going to buy me this cursed object?"

Lorrie: Yes. He's so twelve.

JC: He's such a kid, it's so fun.

Lorrie: He's annoying and distracting his father, who has serious evil to attend to. Draco, shut up. And I like that when he mentions, "I said I would buy you a racing broom," I'm like, "Oh, that reminds me of the racing bike with Dudley; this is obviously expensive stuff." But then Draco says something that -- I've done workshops with kids this age about this: he says, "Harry Potter got a Nimbus 2000 last year, special permission from Dumbledore, so he could play for Gryffindor." Draco totally has a point: that absolutely shouldn't have happened. He's absolutely right. There was nothing but disgusting favoritism there. There was no reason that this exception should have been made, except that Harry Potter is Harry Potter. This is the beginning of what we see as repercussions from the House Cup switch that Dumbledore did the previous volume. If you do that -- if you treat a whole quarter of your school in this careless way -- you can't expect them to not have feelings about it. If you break the rules that you yourself have set at will capriciously to favor your own House, you can't not know that they're going to respond. In their own way, both Draco and Lucius have noticed this. Dumbledore could have improved things by not doing that, by not breaking his own rules. Giving Harry the special broom, that was bad. But elevating Gryffindor at the expense of Slytherin in front of everybody and employing humiliation and suspense to underline his point, we see the repercussions starting here.

JC: We've talked about this at the end of the last book as well, and it's reminding me again that all of those actions had the effect of making the Slytherins feel like they were being oppressed.

Lorrie: Well, they were.

JC: Yeah, they were. But I'm thinking about people like Lucius Malfoy and Draco Malfoy, who are used to being able to command power walking into a room, so I'm making this connection between the white men who think that they're "help, help, I'm being oppressed" because they're suddenly not getting everything they want and they're not the center of the universe. I totally agree with you that Draco has a point there, but also I find it very interesting that it's the first time for Draco that he didn't get everything he wanted; he wasn't the most special one in the room and he's struggling with that, and also I think Lucius, as well. It was like, "My kid is a pure blooded wizard, his last name is Malfoy." He mentions the name Malfoy carries a certain connotation, the fact that Draco didn't beat Hermione in grades, all of these things. Lucius has these expectations about what it means to be a Malfoy, and the fact that his son's not getting that respect at the school is a big deal to him. I think about, when I was a high school teacher, the ways that different parents would interact with me.

Lorrie: Yeah.

JC: And the wealthy white parents? It was a very different experience than talking to parents from other populations. It was very much like, "Oh, you caught my kid copying a test? Well, you can't give him a zero unless you catch every other kid in the room, because I know there were other kids copying. You cannot give him a zero, it's not fair." That kind of bullshit, but there were only a certain class of parents who would dare talk to me that way, and yeah. Also, what I'm getting a little bit off of Malfoy here is that entitled parent.

Lorrie: And Borgin catches on that immediately because he says right away, "Wizard blood is counting for less everywhere."

JC: And it sounds like exactly the thing that you would say to someone in that situation to show that you're part of the group.

Lorrie: Right. "Remember the good old days when nobody challenged you for oppressing everybody? Wouldn't it be nice to go back..." We know that Borgin doesn't believe in this. He knows that this is a fail-safe appeal to Lucius. The thing is about Draco: Draco is a tragic character. He's not untalented. When Lucius says, "If his grades don't pick up, that may be all he's fit for," I suddenly realize, oh, my God. Draco came in second. He didn't come in fourth or twentieth. He almost did; he would have, except for Hermione. He's actually good, but that's part of the tragedy of Draco Malfoy: the hit to his self-confidence that it takes when his genuine efforts -- and he has some genuine talent in a number of areas. He does his best, but he's not allowed to be proud of it because it wasn't fulfilling what his father wanted. Does he get credit for the good things he does? Uh, Snape likes his work. Snape recognizes it, and that's the first thing that happens to Draco at Hogwarts in Potions class is that Snape says, "Look, you're good at process. Good for you." Oh, and Draco tries to make excuses. He says, "Oh, the teachers all have favorites. That Hermione Granger!" Draco Malfoy, you are making excuses.

JC: It's always somebody else's fault, isn't it? It's never your fault. It's never your responsibility. Yeah, that's very familiar to me, too.

Lorrie: And Lucius shuts that down right away -- good for Lucius -- when he says, "I would have thought you'd be ashamed that a girl of a no-wizard family beat you in every exam." He's just bringing up facts, but later on in the series we hear Lupin say that James and Sirius were always the top students in their year, and people sometimes say, "Really? What about Snape?" But what Lucius Malfoy says about Hermione makes me think, "Oh, these are just numerical grades, ranks. There's no room for debate here; that's how they rank them." Whether or not that's a good measure of who's a good student, that's a whole separate issue. But when you're talking about who is the head of the class, that's not up for debate. It's Hermione, and I bet you Draco's number two.

JC: Interesting.

Lorrie: And this is the one thing from Draco's upbringing that he can't shake in *Cursed Child*. He has been so brave as a father, trying to change the way that Malfoys raise their children, trying to marry who he wants, trying to not be a racist, nazi snob. But the thing that really torments Scorpius, that causes problems for him, is that Draco thinks that Scorpius is supposed to be a leader in school. "Draco Malfoy, have you taken one moment to think about what Malfoy reputation is like in the time of Scorpius Malfoy? No, obviously you have not." But that was the thing he failed to do. His father sent him off -- a perfectly bright, privileged young boy -- sent him off to school saying, "Okay, well, you know my position in wizard society. You're a smart kid; you go and you rule Hogwarts," and he shows up and he's foiled immediately and continually. This is the one thing he can't look over, and I found that to ring very true. As a parent, you try and you try to eradicate all the inapplicable ridiculous poison, and you can't get it all. But yeah, Draco failed, oof. He almost got it.

JC: Yeah. Total aside, but we should do *Cursed Child* when we're done with all the books.

Lorrie: Oh, I fully intend.

JC: That'd be great.

Lorrie: I love *Cursed Child*. Okay, sidebar here. I know people hate *Cursed Child*. I think it's because there's a specific way of reading it that makes the whole thing make sense. It's

completely canon to me. It is absolutely the eighth story and I think it's brilliant, but you have to work for it.

JC: Yeah.

Lorrie: It's worth it. All right. Back to *Chamber of Secrets*.

JC: We're jumping way ahead. Have we talked enough about Borgin and-- whatever the fuck the store's name is. Borgin and Burkes? Okay.

Lorrie: Oh, my God, there's the witch with the tray of human fingernails.

JC: The witch with the tray of human fingernails. Okay, first of all: back in the store, when Harry's first looking around, there's this mention of there's a countertop with a bunch of human bones on it, and I have this moment of, "How does he know from a glance that those are human bones, because that's actually not... unless there was a skull sitting there or an entire rib cage. If it's just some bones, how do you know they're human bones? That doesn't make any sense, but whatever. Anyway..." But then we get the alley with the witch with the tray of human fingernails, and I'm like, "Oh, wait a minute. There's something going on here." So what is it with dark magic and using human remains? Does this come up later in the books? I honestly don't remember. Or is it just a creepy factor that we're seeing?

Lorrie: I think it's mostly creep factor, because we have the Inferi. We have the Inferi in Book Six, but they're whole. They have not been chopped up for parts.

JC: Yeah.

Lorrie: The human fingernails tray is such an indelible image. My younger daughter loves fake fingernails, but they're always falling off and we're finding them all over the house, and my older daughter and I just look at each other and go, "Knockturn Alley."

JC: Knockturn Alley. Oh, my God.

Lorrie: This is so gross. You sit on one, it hurts.

JC: Oh, God. It also reminds me of every year at Halloween, there's all these snacks you can make for Halloween parties. There's these fingers that you can make -- cookie things you can make look like fingers that have been chopped off and you do little almonds for the nails and make them look like they're all rotten. That's what's in my head. And then the witch with her mossy teeth...

Lorrie: Oh, my God, the teeth, yes.

JC: Oh, my gosh. Yeah, so whatever's going on with the human body parts, I don't know, but we'll see if it comes up again.

Lorrie: Saved by Hagrid.

JC: By Hagrid. That idea that you brought up so many times about Hagrid being the one to take you from one place to another...

Lorrie: Yeah.

JC: When Hagrid showed up, I was like, "Oh, there he is, just like Lorrie said!"

Lorrie: Oh, my God. Of course, Hagrid can just walk in and out of Knockturn Alley however he pleases. He's not afraid. Such a relief. And then when Hagrid brings Harry back out to Diagon Alley, there's this amazing scene that's so not like his life at the Dursleys: everyone is so relieved to see him. They've all been worried sick about him. They noticed immediately when something went wrong. Mrs. Weasley comes running; she's dragging Ginny in one hand and her purse is flapping in the other. They're so relieved. Mrs. Weasley brushes the soot off of Harry, and Mr. Weasley reaches for his glasses and fixes them. Doesn't even have to say anything.

JC: Yeah. Oh.

Lorrie; And they're so glad to know he's safe. Everybody cares. This is so much the opposite of him alone at the Dursleys, wondering, with his cold soup...

JC: Right. Exactly.

Lorrie: "Is anyone even going to notice?" It's lovely.

JC: It is great. It's so good, and I think on top of that, the fact that he tells Hagrid the story about Dobby, he tells Mr. Weasley about what he saw and Borgin and Burkes, and they immediately take him seriously and are concerned about what he's told them.

Lorrie: Yeah.

JC: And that, too, just the amount of care. It's amazing. It's amazing. It's not something that Harry has gotten a lot of in his home life, for sure. To be taken seriously, I think that that stands out to me. Yes, the physical care, that's super important, but as a kid -- and maybe you had this experience, too -- when you had something really important to convey and adults just didn't take you seriously and didn't listen. But this is happening. Not to say this doesn't happen to Harry forever for the rest of the series, because it does -- it's a big theme of people not taking Harry's concerns all that seriously -- but this is a moment when they do and it just feels so satisfying.

Lorrie: Actually, that has gotten me on re-reads of the series. There's one sentence from McGonagall that's my favorite thing she ever says; it's in *Order of The Phoenix*, when Harry has had the vision of Nagini biting Mr. Weasley. Nobody is believing him or everyone's thinking, "Oh, that's just a nightmare;" he goes and tells McGonagall, and she says, "I believe you." Wow. So then we go to Gringotts and we see Hermione's parents, and they're standing nervously at the counter that ran all along the great marble hall, waiting for Hermione to introduce them. That moment is so big for me. They're immigrants; the way they're nervous standing there, this is my Korean parents on Parent Day at back-to-school night. I don't really know what to expect, but they know even less, and there's all these white people who know each other and who bring the right kind of cupcakes.

JC: The moment when Mr. Weasley says, "Oh look, Molly, they're changing Muggle money," in this really condescending, "Oh, look, it's so cute" way also kind of digs into that for me. The pointing and "look at how different they are, look. Oh, their costumes are so pretty," that kind of feeling.

Lorrie: Well, from my immigrant perspective, I always thought, "Thank goodness, somebody thinks that. I'm latching on to them. They will tell me everything I need to know."

JC: Ah, interesting.

Lorrie: "Yes, yes, I feel very different, very uncomfortable. Please, help." But yeah, Hermione as an immigrant really stands out to me. At this point, yeah, I was still a little worried that Hermione was going to be typed as an Asian American girl because so much of her experience mapped totally onto mine.

JC: And you've written about that, too, haven't you?

Lorrie: The whole super geeky, super unathletic person who has to be the adult for her parents because they don't know this world, and not getting what she needs from the school because they're overcompensating, saying, "Well, you know what you're doing, so we're going to give you less than what we give the other kids." "No, please don't."

JC: So the kids have some time to reconnect and wander around, and Harry buys them these bizarre ice creams. It was strawberry and peanut butter, and everyone's like, 'Okay, that's interesting.' But then there's this moment when they go into this other bookstore and they run into Percy, who's reading the book called *Prefects Who Gained Power*. There's something about that title, and there's plenty of titles in this series that have that kind of... it's like a Chuck Tingle feel to them...

Lorrie: Yes! Yes!

JC: Where it's exactly what it says on the cover. There's no euphemisms; this is what you're going to get. And I'm like, "What was that book about?" Oh, my gosh, it's amazing.

Lorrie: It's not a very long book.

JC: Yeah, I guess he's just standing in the bookstore, flipping through it. Oh, my gosh. But it also tells us something about Percy; they say, "Oh yeah, Percy wants to be Minister of Magic someday," but it sets Percy up, too, for things to come.

Lorrie: Yeah. The completely extracanon detail about this: Percy later on becomes not that important of a character, especially in the movies. But Chris Rankin, the actor who portrayed Percy in the movies -- at this point in the series, you think Percy's going to be a bigger character than he turns out to be. Chris Rankin is a Harry Potter fan, has become a fixture over the decades of Harry Potter fandom, has become a fixture on the fandom circuit, also has completely made his stand with the fans against transphobia, and has done countless panels about the meaning of Percy Weasley.

JC: I've never seen him speak at one of those. I haven't been to a lot of the cons where he was speaking, but I've heard great things about him.

Lorrie: But I think he's actually a little bit relieved to move away from doing the panels because he's, at this point, said everything there is to say about Percy Weasley.

JC: I'm sure.

Lorrie: But he has started this other thing, and I only saw one, but it was good. He basically does a variety show; he can sing, he can do imitations, he can run game shows, he has friends, he brings them up, he showcases other people's talents. It's a whole phenomenon. Chris Rankin is a whole phenomenon all by himself.

JC: Oh, bless him.

Lorrie: Yes.

JC: Okay, so now let's go to Flourish and Blotts.

Lorrie: Okay, we have the white teeth and forget-me-not blue clothing of Gilderoy Lockhart, which exactly matches his eyes, and there's this mistrust -- a profound mistrust -- of the shininess of being somebody who lives for PR. This is the beginning of what's going to be appearing between Lockhart and Snape as being exact opposites in every single way.

JC: Ooh, uh-huh. Lorrie: Including the teeth (we know Snape has horrible yellow teeth) and the color (we know Snape has one color). Those are surface opposites, but the opposites go really deep as we'll see later. But Lockhart is right: "Together, Harry, you and I are worth the front page." God, yes. Good instincts.

JC: And it's true, too, that Harry is so uncomfortable being pulled into this. That difference between the way that Lockhart is pulling Harry in and Harry's so uncomfortable, and then Harry ends up getting shit from Draco about it just a few minutes later -- "Oh, I bet you love that." Harry never enjoys any of the attention he gets for his fame ever in this entire series. It only brings in bad things.

Lorrie: Yeah.

JC: It's not even the first time, but it's an example of a time when Harry's getting something he did not ask for because of his fame, and it just doesn't do him any good.

Lorrie: The first time that happens is Snape.

JC: That's true.

Lorrie: When Snape in Potions class says "our new celebrity," and Harry's just looking so pathetic like, "Why are you starting something with me?" Draco has bought that line entirely. The resentment that the Slytherins have against that gets turned into and projected onto Harry, and that is the one time that Ginny speaks up in front of Harry.

JC: Yes, that's the first time we've heard her voice almost.

Lorrie: Yeah, it's the same thing as what's about to happen to her dad. She won't respond to being provoked for herself or her poverty, but when Harry is unfairly criticized that way she says, "Leave him alone, he didn't want all that," and that gets Draco to ridicule her, much to her regret.

JC: But also, it's like, "Gryffindor!"

Lorrie: Yeah. You can handle yourself, but pick on someone else. Really, that makes everything harder. Then this is so subtle: Ron says, "Bet you're surprised to see Harry here." That's such a subtle way of reminding us that Ron thinks the weird Dobby appearance was cooked up by Malfoy to get Harry in trouble. I really admire this. Ron says that; Draco has no idea what he's talking about.

JC: Yeah, has no clue.

Lorrie: That was well done.

JC: It's interesting, too, that they think that Draco is much more of a scheming evil-doer at this point than Draco is. Draco, he's just a kid. He's a bully.

Lorrie: Yeah.

JC: He's obnoxious, but he's not actively scheming to do evil at this point. They're just convinced that he is. I find that really interesting, too.

Lorrie: And they're not wrong to have their suspicions go toward Draco right away. They're closer than they know.

JC: True, true. So then we get the amazing scene where the kids hold themselves back, and then Arthur Weasley, the eighth child of Molly Weasley...

Lorrie: Oh, my God.

JC: Decides to attack Lucius Malfoy in the bookstore. In retrospect, I find this weirdly out of character.

Lorrie: Yeah.

JC: It doesn't feel right at all. It's almost comic. And then when they get pulled apart by Hagrid, they both have bruises on them. I can see why they didn't go there in the movie version, because it doesn't make sense for either of these characters, I think. I don't know why the author made this choice. I really don't.

Lorrie: I kind of love it, though.

JC: Do you? Lorrie: I actually do love it, because we don't actually know the dads well enough to conclude later that this is out of character for them. Now having read the whole series, we think of them both as having more power and more dignity.

JC: And more restraint.

Lorrie: At this point, we have just met them both. We didn't even see Arthur Weasley until now, and we've just met Lucius Malfoy and they're very much set up as opponents. We've seen throughout the chapter that they have reason to hate each other; that Arthur is trying to get Lucius Malfoy for these artifacts, and Lucius is trying to get Arthur Weasley for setting up this new law and meanwhile has other reasons to resent him, and they're both acutely embarrassed by each other. Arthur is really embarrassed by the opportunistic, former Death Eater and the lies that he's telling to get by now, and Lucius is mortified by this Muggle-lover poor guy that's not acting like a pureblood, so I do love that. Then Arthur does the same thing that Ginny did: Arthur has been criticized for poverty and he manages to hold on to himself, but then Lucius says that the Grangers are trash, that Arthur is associating with the Grangers and that they're garbage.

JC: And says it in front of the Grangers, too, like they don't even... Yeah.

Lorrie: Yeah. Who cares what trash hears? That's when Arthur loses it and he throws a punch, and I am mortified for these two. By the time Hagrid separates them, I feel like I'm looking at two little boys who had been fighting. But it does get across that there was some really deep insult, and then later on we see that the Grangers are shaking with fright. That's a detail that I feel doesn't get enough play. I actually forgot about it. This is their first time going in like this.

JC: Oh, my gosh. Yeah, and then to have this happen.

Lorrie: Yeah.

JC: It's like, "Is that what these people are like? Is this normal? Is this what our daughter has to live with?" No, your daughter lives with worse shit than that. Trust me.

Lorrie: "Yeah, but that's not what she said. We asked her how it was, and she said 'fine'."

JC: Yeah, exactly.

Lorrie: So they're scared like, "Where are we sending our child?" Then when you realize what's going to happen to Hermione later this year, she's probably not going to tell them that either.

JC: Oh, my gosh. Yeah.

Lorrie: Immigrants.

JC: Oh, my gosh.

Lorrie: This is totally being an immigrant child, going to school and coming back and not telling your parents anything that happened.

JC: Mmm. Interesting.

Lorrie: They don't need to know. They can't do anything about it; it would just upset them.

JC: Another thing that stands out to me about the fight between Arthur and Lucius is that there's no magic involved; I feel like every other time we see adult wizards going after each other, they're pulling out the wands. We do get the introduction to dueling in this book, too, so it's interesting that that's not what happens; it's just fists. It just makes it seem like children, like you said. Children would fight with their fists. Real wizards would pull out their wands and cast curses at each other. This is just like kids; they're acting like children. That's so interesting.

Lorrie: Yeah, it's really gotten them in a gut place.

JC: I don't know if we see... Do we see any other just-fists fights in this series?

Lorrie: The kids have them.

JC: That's true, okay.

Lorrie: In the Quidditch stands. The kids have them quite a lot.

JC: The kids. Okay, yeah.

Lorrie: Even pretty late.

JC: Right, but between adults, though. Does Sirius ever just punch anybody? I don't remember.

Lorrie: Well, we know that Snape never does anything physical that he could do with magic. We know that Hagrid just shakes off attacks from Aurors because he's just so physically strong. We know that -- well, we'll see later during the Dueling Club that when Hermione gets paired up with Millicent Bulstrode, they totally forget their wands; Millicent Bulstrode just has her in a choke hold. And we get the reference in the first book when Ron and Harry are getting ready to have a

wizarding duel with Draco, but they have no idea what to do, and Ron says, "Just throw your wand away and punch him in the nose."

JC: Punch him in the nose, yeah. Yeah. But it does still seem like physical fighting is cast as something lesser and undignified for wizards. If you're a real magical whatever... Okay, this is completely an aside: I am so frustrated by the gendered terms 'witch' and 'wizard', and they're so severely gendered. There's nothing in between, there's nothing generic, and that's making me crazy even talking about it. I can't even talk about them without having to enforce this gender binary, and it's really frustrating. Okay, that's a whole other topic, but anyway, yeah. Magical folk, let's say. The dignified way of fighting is a duel. It's like Alexander Hamilton and Aaron Burr, right?

Lorrie: Oh, my God, those idiots.

JC: There's something just as idiotic about that. "Let's meet at midnight, etc," but yeah.

Lorrie: I'm still so mad at them.

JC: 250 years later or whatever.

Lorrie: What a waste!

JC: But yeah, back to your point about the Grangers. I do wonder what kinds of conversations happened after they left. When they got home, what did Hermione have to say to convince her parents that everything's okay? What happened?

Lorrie: Oh, my God. I wonder. Yeah, did she have to get McGonagall to talk to them? It's scary having kids.

JC: For sure, for sure.

Lorrie: Wow. Well, they went shopping. They got their school supplies.

JC: That was a very eventful school supply shopping trip. It's not like going to Walmart and picking up your pack of pencils and your three spiral notebooks. Man. But also, it's very interesting, I think, just to go back to Diagon Alley. One of the things that this whole chapter made me think about, too: the first year versus second year experience, whether it's high school or college. The first time you go -- the first year that you're a freshman, let's say -- everything is new and shiny and big and complicated, and you're like, whoa, look at all this. Then you go back the second year and it's just like, eh, but you see the dirt in the corners and you see the place where things need to be fixed. It's more complex, but also you know what you're getting into this time. I really have that feeling -- the first Diagon Alley chapter compared to this chapter -- this felt more like going back for sophomore year, and you're like, "Yeah, yeah, that cafe over there, they don't have really great food. Okay, yeah, this place over here..." It felt like that to me. We're seeing more of the world, but it's not as shiny as it was before.

Lorrie: Well, I just sent off two sophomores to school. This is September, and you just sent off one.

JC: I sent off one, too.

Lorrie: Yeah. But my college student has started her second year and my 10th grader has started, so there's definitely that feeling. But speaking of sophomores, this is her sophomore book.

JC: True.

Lorrie: And it is a sophomore book in every way. She does have to reintroduce everything, and she does have a bit of a slump in this book where you're finding that it's not as compelling as some of the other volumes. Although this chapter sure is, and she has made the move from never-before-published author to someone who has a contract, and she's self-conscious about it and she's writing about it.

JC: Interesting. I have to say I'm enjoying reading this book so much more than I thought I would. I think we're going to get into some stuff that maybe is less enjoyable, but the last two chapters have been so much fun. I'm looking forward to the next one, because there's a whole other big... the Whomping Willow.

Lorrie: The next one: the Whomping Willow. Oof. That is a completely original edition to this universe. JC: It's going to be fun. Lorrie: Well, we'll talk to you about it next week.

JC: Yes, we will. Yay.

Caroline: You've been listening to Harry Potter After 2020 with hosts Lorrie Kim and JC. You can find show notes for this and all other episodes at HPAfter2020.com. There, you will also find ways to support the show, contact the hosts, and more. If you like what you heard, consider giving us a review on Apple Podcasts or wherever you get your podcasts. Harry Potter After 2020 is produced and edited by Lorrie Kim and Caroline Rinaldy. Original music was composed by C.L. Smith. Thank you for listening.