

Speaker 1: I suppose it was [inaudible 00:00:00], but I wanted to get over here. Nobody in my class had read the book, even though the class was environmental econ, so I thought, you know, some of them might've read it.

Speaker 2: Yeah, yeah. I think it's pockets. If you've got ... I'm pretty sure most of the first level English classes are reading it.

Speaker 1: Yeah. It's required for them now, I think.

Speaker 2: And there some pockets of psychology. Yes. Right. There are some psychology classes ...

Speaker 3: Sociology.

Speaker 2: Yeah. Who have been but ... But yeah, it's just pockets. It's the first run at it, too.

Speaker 1: Well, yeah, that's right. Hopefully we'll get more participation in the future. I didn't read it during the summer; I was pretty busy in the summer. But I started reading it when I got back to school.

Speaker 2: Yeah, yeah. Well, let's see.

Speaker 1: But I teach physics, so even though that summary that came out that said Chapter 5 or whatever it was had a lot of discussion about business issues, I wasn't so sure about that.

Speaker 2: Well, I think that was an initial stab at trying to find connections across all of the disciplines and that, and [crosstalk 00:01:18].

Speaker 1: And it was worth trying to do, but I thought it was kind of a stretch, include finance in there.

Speaker 2: Well, let's see. I've got just some different questions that we had brainstormed as a part of, for our discussion. Let me see. What ... let's see. How about this one? Since we're north of the Mackinac Bridge, how do you think that would impact the events in the story, if it had been set here, in the eastern Upper Peninsula, versus in the Lower Peninsula? Do you think there would be any differences in ...

Speaker 1: Didn't some of the Symphony come from ... It seemed like some of them came from the southern part.

Speaker 2: There was one ... One of the Symphony members, right? Was from ... He had spent time at his family's cabin in Marquette and then made his way down because there was nobody else around, it sounded like. Yeah. I think ... We've been posing some questions in the lobby, too, over the past few weeks, and then we've had some discussion questions online. One of the things I was thinking about is if here in Sault Ste. Marie, what would the impact ... If there was a pandemic, how would that impact us? I know we have a larger city across the river, but we do have a river dividing us, too. We don't

have a lot of international visitors coming in, so much. And I don't know if that would make us more insulated from the flu. But it's hard to say. We do still have people; we have international students. I guess if the timing was wrong, or right.

Speaker 3: I think this would actually be an okay area to be in, because you have the water, you have ... Hopefully the fish would still be there, we have the wildlife, we have all kinds of greens around us, meaning trees and grass and ...

Speaker 2: Wood.

Speaker 3: Wood.

Speaker 2: Wood for fuel.

Speaker 3: [crosstalk 00:03:58]. So I think this might be an area that you could survive in, but the winters are hard so if you're-

Speaker 2: But if you think about it, we probably have a good number of wood stoves out there that already exist, right? We have one at our house, and certainly we take great advantage of that if there are ever power outages. We actually ... Was it chilly on Sunday, was when it was cold, cold and rainy out?

Speaker 3: And damp.

Speaker 2: ... And we didn't really need to have the wood stove going, but you know, first opportunity [crosstalk 00:04:31] and it just is so cozy. We thought, you know, it is ... It's vital when the electricity goes out in the winter to have that ability to still have a fire and cook. We could throw a pan on top of that thing and roast hot dogs.

Speaker 1: Sure. Yeah, I actually do too. I have an old-fashioned antique [inaudible 00:04:59], antique wood-burning cookstove, you know, that your great-grandmother used?

Speaker 2: Uh-huh.

Speaker 3: Nice.

Speaker 1: My grandfather, your great-grandma. And it's nice. It does, it provides a nice cozy atmosphere, and you can cook on it. I've made a whole Thanksgiving dinner on that thing.

Speaker 2: Did you really?

Speaker 3: Really? Very cool.

Speaker 1: Yeah. So you're right, this would be probably a good area from that point of view, and also from the point of view there's a lot of deer.

Speaker 2: Yeah, deer.

Speaker 3: Mm-hmm (affirmative).

Speaker 2: Deer, fish, right.

Speaker 1: Deer and rabbits, and ... yeah.

Speaker 2: Fresh water, yeah.

Speaker 1: Fish.

Speaker 2: Yeah, yeah. We have lots of resources. And we have a lot of people, I think, that know how to can, and preserve food.

Speaker 1: Mm-hmm (affirmative).

Speaker 2: And we have significant native, you know, our Native American, those communities would probably be great resources for medicine, you know, the traditional medicine.

Speaker 1: Yeah, for the skills you might need to survive.

Speaker 2: Yeah, right. Right. Because I know that probably [Adele Easterday 00:06:09] would probably be a very busy woman in town, you know? And anyone with still those, that still has that knowledge of traditional medicine and that, that we would elevate them, I think.

Speaker 3: Native traditions.

Speaker 1: Right.

Speaker 2: So, let's see ... What would you miss most in a collapsed world? Yesterday we were at a meeting and talking about the good and bad of having smart phones, and that they ... Well, most of the conversation was about how bad it is to have to be tied to them.

Speaker 1: Yeah, although, you know, they've become a necessity. None of us could imagine our life without them.

Speaker 2: Yeah.

Speaker 1: [inaudible 00:07:14] they've only been around for 10 years.

Speaker 2: Right, right. It's kind of crazy that it has been that short.

Speaker 1: Yeah.

- Speaker 2: If, you know, that ... What was it, Chapter 6. Right before we go to the ... Travel to the future part, and we learn about Kirsten and the Traveling Symphony, there's that list of all the items that are just, that no longer, you know, there's no more electricity, there's no more this, no more this, no more this. So what do you think that, if you found yourself in the post-pandemic world, what do you think you would miss most about that? Being in that? Would you ... Yeah, what would you miss most?
- Speaker 3: Probably the luxury of just ... If you forget something at the store, just run and go get it, you know? There wouldn't be stores or what we know of today, there wouldn't be the need for maybe even, what I was needing, you know what I mean? I mean, your needs change when life around you changes.
- Speaker 1: Yeah, I ... Go ahead, I'm sorry.
- Speaker 3: No, it's just ... You adapt to what you have available.
- Speaker 2: Yeah.
- Speaker 3: So if you don't ... 10 years ago, we didn't have the cell phones. You know, they had bag phones that you may have had luxury to have in your vehicle at that time-
- Speaker 2: You had the necessity because you were ... yeah, traveling, in sales, or whatever.
- Speaker 3: ... traveling or something, you know, but that was it. That was the beginning of it, you know.
- Speaker 1: I remember that.
- Speaker 3: Yeah, so, I mean, it's just ... You adapt to, with what you have available.
- Speaker 1: I don't know, I was going to say electricity. We have a lot of animals; we have a farm and a lot of animals. We have automatic waterers, but they rely on electricity. If we lose electricity, our horses don't have water.
- Speaker 3: Yeah.
- Speaker 1: You know, people and horses, most living beings, can survive quite a few days without food, but very few days without water. So I guess under these conditions we would have to travel to try to get our horses water. You know, I guess there would be ... The lake is nearby, and streams, but I guess there'd be all these thieves and marauders out there trying to steal your stuff. So it'd be a dangerous thing. I just think, yeah, even more than cell phones, we depend on electricity.
- Speaker 2: Yeah, yeah. My parents are here, and my immediate family, here. My sister and her husband live in the Chicago area, though. Most likely if something like that were to happen, that she and he would probably try to make their way back up. But there would be other people that, you know, people that I connect with on Facebook, who live on

the other side of the country. They're close friends, and just being able to easily just check in with my college friends who I still have very close relationships with, even though we're hundreds of miles away, and not having that ability to do that anymore-

Speaker 1: Yeah, right.

Speaker 2: ... would be really hard. It would be really, really hard.

Speaker 1: It would.

Speaker 2: I'm quite dependent on, you know ... I've always thought it would be great to ... You know, there are, especially down in the middle of the state, like [Houghton 00:11:18] Lake, for instance, it's resort, old resort town from back when the auto plants were strong and the auto workers would go up north to Houghton Lake, and there are all these little resorts there, and they're all getting sold off, and for sale, and closing down. I always thought it would be great to buy one of those with a bunch of friends and have a commune of sorts, you know? I might really seriously think of, should something like that happen, just circle in together and just all come, you know, get everybody together that you can to ...

Speaker 1: Yes, you could. I was just saying, one last thought about the electricity thing, because at the very end of the book, remember, they look off in the distance and it looks like they do have electric light?

Speaker 2: Yeah.

Speaker 1: I think electricity is important, but for terms of communication, I think back to, you know, when the Pilgrims came over here? I mean, they'd said goodbye to their families forever. I mean, there was no communication, there was no going back. I mean, so their family wouldn't even know if they arrived safely or not.

Speaker 2: Yeah.

Speaker 1: Talk about lack of communication.

Speaker 2: Yeah. So, let's see.

Speaker 3: Oh, and your point about the electricity and stuff, I wondered that, reading the whole book. I was like, OK, well, is this just a certain area, that this is happening to, or ... I know that it was worldwide, but with everybody starting to start up again, you would think that there would be communities that would still be in full force.

Speaker 1: Right.

Speaker 3: You know, that they might not have lost all the electricity, or that they ... You know, I don't know. It made you, it made me wonder as I was reading that.

Speaker 1: It took them an awful long time to kind of get it going again, I mean, where were the entrepreneurs?

Speaker 2: Right, yeah.

Speaker 1: [crosstalk 00:13:23].

Speaker 2: Well, and I wonder, you know, we've got a water, a hydro plant here, you know?

Speaker 3: Right.

Speaker 1: Yeah.

Speaker 2: So why would that necessarily go away?

Speaker 1: Right, right. Exactly, why?

Speaker 2: Which makes me wonder, did the author know that? Did the author know that Sault Ste. Marie has ... And it's a pity that we couldn't have had her come-

Speaker 1: Well, I come originally from Washington State, and Grand Coulee Dam cranks out a lot of electricity.

Speaker 2: Yeah.

Speaker 1: So, yeah, you talk about hydropower.

Speaker 2: Right. And then, I mean, so, you know, reading ... Going through the book, I don't know if you did the same thing as me, but when there would be certain points, they were going through a small resort town with a Wal-Mart and a-

Speaker 3: Trying to figure out where?

Speaker 2: [crosstalk 00:14:10] ... Doing Google Maps trying to see, where is it? [Manistee 00:14:13], maybe? Trying to figure out-

Speaker 1: St. Deborah by the Water, where is that?

Speaker 2: Yeah. I think that's Traverse, I think it might be Traverse City, but-

Speaker 1: Yeah, yeah.

Speaker 2: ... so, trying to figure out where [Severn 00:14:27] City is, and I think it's fictional, because I looked at the airport in [Muskegon 00:14:31], and it is not two stories tall, However, if they went down as Grand Rapids, then possibly.

Speaker 3: It could be.

Speaker 2: it's not a monolith, but it is, it's a big ... you know, it's got a couple stories, it's glass, and modern, and so ... I'm sure there's some, you know, artistic license and that. But then we have, down in the ... I think down in the Indiana area, or is it Chicago, there are nuclear plants, too, that might ... Although if you need the electricity running to keep them safe, you know, for those monitoring stations, so, yeah. It's-

Speaker 3: The book definitely made you think about other things that might happen.

Speaker 2: Yeah, yeah.

Speaker 3: Yeah.

Speaker 2: So let's see ...

Speaker 1: Were there any great moral lessons to be learned here? I guess, don't want to be too critical, but I didn't think the book was all that profound, really. Did you? I mean, it was interesting because it was Michigan, and ...

Speaker 2: Well, you know, I think there is something to the fact that the Traveling Symphony, and on the lead caravan, they have, "Because survival is insufficient," right? So that art matters ... In multiple ways. It is a human need, and you know, for us to express. But it also is a human ... It provides a means of escape, like when Kirsten and August go to that, find that house and she finds a wedding dress and a tuxedo, and is thinking about how clothes like that help the audience to escape into the play.

Speaker 1: Mm-hmm (affirmative). Right, right.

Speaker 2: And providing that escaping from your reality. I would guess that would be quite a reality that you would want to be able to escape from, even for, you know, two hours or whatever. So I think, I feel like that is one of the themes, that you could, you know ...

Speaker 1: That's good, I like that. It made me think maybe also about human curiosity, because that was kind of a dangerous thing for them to do, but they did it consistently.

Speaker 3: Mm-hmm (affirmative).

Speaker 2: Yeah, yeah. It's ... One of the things that struck me as I was reading it, too, there are a couple of different ... "Because survival is insufficient" is from a Star Trek Next Generation, I think. It's one of the Star Trek series, TV series. It's not the original one; it's, I think it's Next Generation, because it's a Borg episode, where ... So that comes from that.

But there's another point, and I haven't seen any discussion of that, but it struck me, when they went to St. Deborah by the Water, and one of the kids asked if they could come with them, leave with them, and they said, they refused. They said, "We can't." And they took the approach of, we can't change events in ... We can't try to influence what's going on in these towns that we're traveling through, and it reminded me of Star

Trek. What's their imperative? That when they go to these, they're just trying to go and learn about these other civilizations in space, and they're not supposed to interfere with what's going on. That struck me as, well, there's another Star Trek.

Speaker 1: Yeah, that's good. I hadn't thought about that. That's right, and not I'm trying to think what that is. Now see, I go all the way back to the first, you know, Spock and ...

Speaker 2: Right, Kirk and ... yeah.

Speaker 1: Kirk and Spock, yeah. I didn't really follow it with the Next Generation, but even back then, that was the directive, was not to interfere in any of these foreign-

Speaker 2: Right. They're just there to learn, and-

Speaker 1: ... colonies.

Speaker 2: ... not make changes.

Speaker 1: Right.

Speaker 2: I don't know that they were able to do that all the time, but ...

Speaker 1: Well, you know, that's ... Would be impossible, but at least the idea not to make an effort.

Speaker 2: Right, right. Yeah. Let's see-

Speaker 1: Was there any symbolism? I kept trying to figure out who the heck is this Prophet? Is he supposed to represent somebody or something?

Speaker 2: I don't know. I didn't personally feel like he was meant to represent any real living person, you know?

Speaker 1: Yeah, I didn't get that either, or even a system or anything? That's what I meant about not feeling, for me at least, that the book was all that profound. Because I thought, here's an opportunity to have that be some kind of symbolism of something, but I didn't get it. I wondered if anybody else did.

Speaker 3: No.

Speaker 2: I ... when we were talking, we talked about this a little bit last week, and I've been thinking about it. So there are a couple of different points in the book where there's some debate about whether ... Kirsten thinks at one point, and then later on Jeevan and a friend of his, when he's at the settlement and he's now got a family. They're talking about whether, debating whether it's best for the kids who were born and who have never known anything different than this post-pandemic world, whether it's better or worse for them to know that this previous world existed. Is it worth telling them about?

Is it worth giving that information? For them to know what was lost or what was different, or what they never got to experience?

I kind of feel like the Prophet works into that a little bit, because I feel like yeah, they probably, the kids should know. The more they know about why what happened, and it could just be well, there was a really terrible virus that took over. The more they know about that, the less likely they're going to be susceptible to someone telling them that it was some other, you know, some higher power-

Speaker 3: Greater power.

Speaker 2: ... putting this person in, and it was meant to be, and it was meant to make me someone that you need to follow, you know? So I feel like he represents that piece of it, and maybe that need for people to have some sort of explanation. And if there isn't one that is factual, then it's going to get filled in by something else, you know?

Speaker 1: Yeah, good point. Yeah.

Speaker 2: And we're seeing that these days, right? With fake news, and people not knowing what is real, and even when it looks like it's a real news source, is it actually a real news source? I saw this story yesterday about they've found really hard-to-detect fake news stories that were coming out of Russia that were screen shots that were doctored. Not anything to do with the election. There was a fake story about a gas explosion in Ohio, or somewhere in the States, which didn't actually happen. But they had CNN News, like screen shots of CNN News, with this news story, and the company that supposedly had this gas explosion had to put a notice out saying, "Nothing like that is going on." But there were these things getting sent out by this pod of Russian trolls, basically, internet trolls that were, like, posting all sorts of fake stuff. It's almost like, I don't know, priming people to not know how to read, you know? What can you trust?

Speaker 1: Yeah, right. And not to trust anything else.

Speaker 2: Yeah, yeah. I don't know if I would've felt the same way, because I read this first two years ago, I think, shortly after it came out-

Speaker 1: Station Eleven, you read two years ago?

Speaker 2: Yeah, yeah. We didn't have all this fake news stuff, so I kind of ... I'm probably primed to see that, you know, in this book now, too. I don't know.

Speaker 1: Yeah, yeah.

Speaker 2: Let's see ... Well, we were talking about the brightly lit town to the south, so what do you think they're going to find there? Are they going to find electricity? Are they going to find nuclear ... Radiation glow?

Speaker 1: I don't know, I was very optimistic about it. I thought it was all good. I thought it was civilization coming back to planet Earth. But maybe that was just naïve.

Speaker 3: I got that feeling, too. It does, it makes you wonder. It has to happen again, you know what I mean? We have to evolve, and we have to-

Speaker 2: Recover.

Speaker 3: ... recover, so-

Speaker 2: Be resilient.

Speaker 3: ... Yes.

Speaker 2: I liked that Kirsten was excited, you know?

Speaker 1: Yeah.

Speaker 2: And felt like ... I liked her character. I felt glad that she might actually catch a break. It was tough. She had a tough life.

Speaker 1: Yeah.

Speaker 2: Do you think there's a sequel? A possibility of a ... Is there a sequel story that can come out of this?

Speaker 3: I think so. I mean, you could take it many different ways. You could continue on the way they're living, or follow the Symphony around, and then all of a sudden they come to a town that does have electricity, or you know, different things happening.

Speaker 2: Yeah, maybe they get there and you find out what actually is there, and-

Speaker 3: And what they've been missing out on, or, you know. I mean it could be positive, it could be negative-

Speaker 2: They have a Ferris wheel!

Speaker 3: So, I mean...

Speaker 2: Yeah, yeah.

Speaker 3: And that was what was nice with them, was that they only stayed for so long, and then they would keep going. They weren't changing anything, and they would listen to what the community had to say, well, we've heard traders have come through and have shared this kind of news, or the different happenings, the different communities.

Speaker 2: Yeah.

Speaker 3: I think you could easily have a sequel. But I didn't care for how the book kept jumping. It was hard to follow sometimes, that it just-

Speaker 1: Yeah, that's what I thought, too.

Speaker 3: Yeah. Because it would jump forward so far, and then go back, and then come forward a little bit and then go back again, a couple more ... So it was hard to follow.

Speaker 1: I didn't quite even understand why some, what the role of some of the characters, like Vivian, those letters to Vivian? Or from Vivian?

Speaker 2: To V, I think. I think ... because they were all Arthur, writing.

Speaker 1: To, To V. Yeah, okay, Arthur was writing. But what was that about?

Speaker 2: I think that was a way for her to, without giving too much ... For the author to, without having too much self-thought and reflection, of showing Arthur as he was moving through his life. You know, because, and he said he was using his letters to Vivian like she was a diary.

Speaker 3: A diary.

Speaker 2: He wasn't actually thinking about her, or her responding.

Speaker 3: But that was also an introduction to one of his ex-wives, because that was ... He had to, Arthur had to contact the ex-wife to let her know that, oh, by the way, this book is being released, and it's basically my diary. So you're in it.

Speaker 2: Yeah.

Speaker 1: Yeah.

Speaker 3: I think that was kind of more of an introduction to her; I don't think it was actually supposed to be ... That's how I took it, at least.

Speaker 2: Yeah, yeah.

Speaker 1: But there really wasn't anything especially damaging in there, was there?

Speaker 2: No, I think it's along the lines of-

Speaker 1: It didn't reveal him to be, like, Arthur [Weinstein 00:28:34].

Speaker 2: I think, you know, Arthur ... I think he was performing much of his life through. You know, when he and Clark got together later on and they were talking about [inaudible 00:28:51] ... And Clark reflected, or maybe realized while they were talking and having dinner, that he felt like Arthur was performing. He was saying the exact same things that

he had just heard Arthur, or had just read Arthur saying in a magazine interview, you know? And that he felt like, yeah, you're not really even connecting with me, you know?

Speaker 1: Right.

Speaker 2: So I think that those, I don't know, I think those letters showed that he wasn't as connected to people ... Or maybe didn't realize the value of those relationships, at the time that he was writing to Vivian.

Speaker 1: Mm-hmm (affirmative).

Speaker 3: I think that's truthful, that he wasn't able to connect to the friends that he thought that he had. He just, those were his days of just becoming an actor, and partying all the time, and you know, the connections weren't there. I think he was trying to create more of a connection, maybe?

Speaker 1: Yeah.

Speaker 2: I'll be right back. I have to go manage [inaudible 00:30:24].

Speaker 3: So what do you think happened during the year that Kirsten can't remember? Do you think she blocked it out, or ... It was really hard to say.

Speaker 1: Yeah, it is hard to say. I mean, she's still just a kid. What, 10?

Speaker 3: Discussing what happened when Kirsten couldn't remember that year.

Speaker 2: Oh, yeah.

Speaker 3: You know, is she blocking out-

Speaker 2: Mm-hmm (affirmative). Something traumatic.

Speaker 3: ... [inaudible 00:31:06] traumatic.

Speaker 1: That was the year that she lost her brother, right?

Speaker 3: Mm-hmm (affirmative).

Speaker 1: Which would be pretty traumatic, after losing everybody else.

Speaker 2: Right.

Speaker 1: So yeah, seems like she would've been just traveling around in a fog, and that probably was ... A lot of people were. And then later you're probably just living day to day, and you really don't remember much detail.

Speaker 2: And if you're struggling for food, your brain's probably not focused on setting memories.

Speaker 1: Exactly, yeah, yeah.

Speaker 2: Remembering [crosstalk 00:31:45].

Speaker 3: It's, you're in survival mode.

Speaker 2: Right, right.

Speaker 1: Yeah, you're scared. I mean ...

Speaker 3: Because when did she start with traveling? With the Symphony?

Speaker 2: I think she was ...

Speaker 3: I can't remember how old she was.

Speaker 2: Oh, yeah.

Speaker 3: Because it was after her brother.

Speaker 2: I think she was maybe 14 when she met up with them?

Speaker 1: Yeah. [crosstalk 00:32:04]

Speaker 3: Yeah. It was a few years, in between.

Speaker 2: I think she was around 14.

Speaker 1: Yeah, it was a few years.

Speaker 2: Yeah, can you imag- ... that would be ... just awful.

Speaker 3: Mm-hmm (affirmative).

Speaker 1: She was a pretty tough kid.

Speaker 2: Yeah. And yet she was still very sensitive. You know, she was connected with her feelings. She didn't have, you know, when she would see other kids, she was still thinking about ... She wasn't so hardened, you know. I mean, she would switch into that mode when she needed to, but I think she was still very thoughtful. Which I wouldn't necessarily think somebody who had been through that would have the ability to do.

Speaker 1: Well, she was definitely a survivor. I mean, I was surprised, you know, the first time they mention the tattoos and they said whoever it was who saw them kind of shuddered or something, and I thought, boy, I didn't get the idea ... I didn't think that was, you know,

a count of the number of people she had killed. I didn't get that 'til the end, you know, when she kills a third person.

Speaker 2: Yeah.

Speaker 1: She was pretty good with a knife.

Speaker 3: And carried what, three? On her?

Speaker 1: Yeah.

Speaker 3: Yeah.

Speaker 2: Yeah. I ... Who was your favorite character?

Speaker 1: Oh, Kirsten, for sure. Yeah.

Speaker 2: Yeah. I liked Jeevan, too. I liked Jeevan ... He was pretty self-aware too, you know? I think he seemed like, I want to say, like an old soul. He knew that what he was doing when he was a paparazzi was just for now, and he was looking for what he was supposed to be doing.

Speaker 1: Yeah, you're right. I liked him.

Speaker 3: I think there are a lot of different characters that you could connect with in the book at different times.

Speaker 2: Yeah.

Speaker 3: That's really important.

Speaker 2: Like August, going in and just saying nice things every time he found a body. It just, it's sweet. It's really sweet.

Speaker 3: Yeah, because you know it wasn't pleasant, those last few days, for them. You know, so ...

Speaker 2: Yeah, and there were some where I was like, okay, I'm not going to think about that. You know, where Kirsten said I'm not going to think about ... And immediately, I went like, yeah, I'm not going to think about that. That's a terrible possible story. Don't even want to contemplate it.

Speaker 3: Yeah.

Speaker 2: So how about this? I felt, and I was talking with Mary [Mickman 00:34:57] on the English faculty, when we had picked the book. She had read it before, too, and we were talking about just how beautifully written it is. You can really picture, you know, what's going

on. She used the term, it's very cinematic. You know, it's a very cinematic book. That's how I felt too. When I was reading it, I could picture the movie that should be made of this book.

Speaker 1: Mm-hmm (affirmative).

Speaker 2: So building on that, what did you ... As you were reading it, did you picture any of these particular characters with a particular actor or actress in that role? There was one, the Prophet? I was picturing somebody. I was picturing a ... Not a current, but a younger Woody Harrelson. I could see him playing that guy.

Speaker 3: Oh, yeah.

Speaker 2: He can do enough crazy-calm, you know, that I could see him doing that character.

Speaker 1: Hm. It's an intriguing question, but I'm not sure anybody comes to mind for me. I don't know.

Speaker 3: There are so many different actors.

Speaker 2: Okay, well, so how about this one? I think we're coming up on the end.

Speaker 1: Yeah.

Speaker 2: So if you were one of the survivors of the pandemic, where would you travel, if you would travel? And where would you go? Or why would you stay, if you weren't going to travel?

Speaker 1: It's a good question for the Conductor. Why did she do what she did? How did she collect these-

Speaker 2: People?

I would imagine, because it sounded like a number of them all came in individually, right?

Speaker 1: Yeah, they just drifted in.

Speaker 2: They were all coming in ... Kirsten came in, the guy from Marquette came in, August came ... They were all kind of collected, like you said. They were all people that were ... They didn't have anybody else to stay with. Nobody was leaving their family to go and travel, so they were searching for a family.

Speaker 1: So it's interesting ... What would you take with you in a circumstance like that, and they all took their instruments.

Speaker 2: Yeah.

Speaker 1: And I did enjoy how she referred to the people in the Symphony as Third Tuba, Second Violin ...

Speaker 2: Right. And some of, even, the Conductor, she dropped her name. She just called herself the Conductor. So many of them, that became their new identity in this new world. They, I think, probably decided, "That name doesn't fit me in this new world. That is the old me in that old world. I'm now the Viola."

Speaker 3: Well, with the name change, it would give you identity of what you're doing and-

Speaker 2: In that group.

Speaker 3: ... in that group.

Speaker 2: Yeah, yeah.

Speaker 3: You know, because 50 years ago, that's where "Smith," maybe, came from.

Speaker 2: Right, true.

Speaker 3: He was a blacksmith. Or, you know, Baker.

Speaker 1: So you were known for your talent, not so much for-

Speaker 2: Or your father's talent, right?

Speaker 3: Right.

Speaker 2: Yeah, and, you know, it was interesting, too. When the Prophet came across Kirsten at the end, and he referred to her as Titania. So the name he had, he didn't know her real name. But he knew her as Titania from *Midsummer Night's Dream*, so she had that identity with him.

Speaker 3: It's almost like names didn't matter anymore.

Speaker 2: Yeah. And he just referred to himself as the prophet. He dropped Tyler. I wonder, too ... There was one thing. I think it was when they first came across him in St. Deborah by the Water, and he was talking about, he saw his mother die twice. I don't ... I didn't quite understand that reference, because obviously the death-death, but it seemed to me, because they were always talking about ... I mean, he and his group were always talking about following the light, and being part of that light. It seemed like she had ushered him into this belief system, that everything happened with a purpose, and so I wonder what ... It seemed like it was that remark is flipped from what I would've expected for her. Unless she became ... It didn't seem like, through the whole story, when they were at the airport, it didn't seem like she was veering from that path, of belief and believing that everything had a purpose and everything happened for a reason.

Speaker 1: Oh yeah, she definitely ... Yeah.

Speaker 2: So I ... That one just struck me as I couldn't make that one match up. I couldn't make the two deaths match up.

Speaker 3: Maybe it was a down part of her life that he didn't think she was going to recover from. Sometimes Christians believe that they're going to be reborn. Well, maybe this was the-

Speaker 2: The death before the rebirth, of something?

Speaker 3: ... Something. You know. I don't know.

Speaker 2: He was just so young. I know that when they went to Israel and she was seeking, was started on that path of being more religious and that, and he was really young. You know, so it ... it seemed really young to-

Speaker 3: Think that way, or to remember that.

Speaker 2: ... think about, yeah, about the first death. Unless she talked to him about it. That's another possibility, is that she may have ...

Speaker 1: But how did he become so evil? I didn't get that.

Speaker 2: Yeah.

Speaker 3: And just taking people out of their communities that they passed through. That was just ...

Speaker 2: Girls. Yes.

Speaker 3: Yeah.

Speaker 2: Yeah. I think, you know, one of the questions that I came across was what would the trajectory had been if Arthur hadn't died on stage? He would've probably still died because of the flu, possibly.

Speaker 1: Yeah, all along I kept thinking that they were going to conclude that he died of the flu and not a heart attack, but I guess it really was a heart attack.

Speaker 2: Yeah, and if he hadn't died, I think that trajectory would've been that ... Because he was planning on going and being with Tyler. He wanted to be the father that he realized he should be, and I think Tyler was always missing that, and maybe that's what sent him on this path of ... The rejection, or feeling like he was rejected or whatever, I don't know. But perhaps, if Arthur had been there at that end, and had been able to ... Maybe it would've stopped it. But we'll never know.

Speaker 3: Never know!

Speaker 1: Maybe in the sequel, we'll find out.

Speaker 2: Yeah. All right.

Well, thank you for coming.

Speaker 3: Yes, thank you.

Speaker 1: Thanks for doing it. I mean, I think it was a neat idea, and hope we can do it again.

Speaker 2: Yeah. We'll be looking to see if we can do another one next year, and keep ... You know, build on momentum.

Speaker 3: Yeah.

Speaker 1: Sounds fun.

Speaker 2: All right. Thanks, have a good evening.

Speaker 3: Thanks.

Speaker 1: Yeah, you too.