

Reality Deviants Book Club: Before Lovecraft - Algernon Blackwood



Before Lovecraft

Hello, Mage fans this is Adam with a special introduction to this episode. Pooka and I have been moving fast to bring you episodes so it shouldn't be a surprise that we missed a few details when recording this one. I accidentally used the wrong microphone setting so my apologies. I improved my audio a bit in editing but we don't have enough time to record the episode again.

New announcement. Stefan, the coordinator for the Mage20 SRD project would like everyone to know the team's work is more than half edited now. A new version is

available to Mage fans in Google Docs. The team considers this a milestone and is ready to hear feedback from Mage fans who have read the latest version. I'll put a link in the show notes. For those who are new, an SRD is a system resource document. It takes the rules from the Mage20 rule book and consolidates them for quick reading and quick reference. If you'd like to hear more about the Mage20 SRD, listen to our episode Community Roundup from July 26th, 2025.

Before I start the episode, today's subject is the fiction of Algernon Blackwood. His 1910 novella "The Wendigo" borrows from the spiritual and cultural traditions of several Algonquian-speaking Indigenous peoples, and its meaning differs among communities. It is often associated with greed, destructive excess, isolation, and the loss of one's humanity. We will touch on how it works as weird fiction, how it influenced later horror fiction. We are not treating the story as a representation of Indigenous beliefs.

The novella is one example of what happens when cultural ideas pass through another person's worldview. Blackwood was not documenting Indigenous tradition. He was creating Edwardian weird fiction, reshaping what he encountered through his own philosophical concerns and assumptions. That transformation is part of the novella's history, but it should be examined separately from the living traditions Blackwood drew upon.

Hello Mage fans and welcome to Mage the Podcast. Today is another episode of Reality Deviants Book Club. This is the show by people who believe that reality is the key. And I left it in my other pants

If we can stay on track, we'll look at recommended media in Mage Books to see if they're worth a look. I'm your host Adam and I'm joined by Pooka. Pooka, are you ready for some weird fiction?

Pooka

Almost always. And I have to say, I think my appreciation for old-timey weird fiction has deepened since we've been doing Book Club because the line from Chambers to Malkin to Blackwood definitely has a feel.

I took a course in college on the literature of the uncanny, where we read a lot of the classic 19th century German eerie short stories. And I probably haven't done as consistent a dive into the genre since then. So it's nice to get back into that, to contrast it with the more contemporary dark fantasy that TL and I have been reading through.

Adam

Well, if you're looking for thoughtful, intelligent commentary on books recommended by Mage authors, you need to keep looking. If you're ready to hear us talk smack about a book, you've got the right channel. If you like rants and hot takes, you're going to love us. Mage the Podcast's legal team states, "opinions expressed on Reality Deviants Book Club really do not express the views of Mage the Podcast. In fact, you probably shouldn't listen to these guys at all."

The legal team always singles us out. I love the attention. I need to make a statement about today's episode. We're discussing the fiction of Algernon Blackwood, a British

author from the beginning of the 20th century. One of his most famous and talked about stories was titled “The Wendigo”, taking an idea from the culture of the native people he met in Canada. That word is now considered sensitive by some people, so we will refrain from using it in today’s episode.

That famous story will be called “The Canadian Camping Story” in today’s episode, which is appropriate. Although he wrote a lot of camping stories, there was only one that I can recall that was featured in Canada.

We have been on a weird fiction kick lately. These books work not only for Mage, but also for other World of Darkness games. The weird fiction of Algernon Blackwood is not a recommended Mage book, so I’m wandering a little off the beam here, but I see a number of Mage themes in these stories, so I’m guessing Mage fans will forgive me. I’ll just settle for less four-letter words in the comments. Algernon Blackwood was an English author writing from the end of the 1890s to the 1940s. His name sounds like a pen name stolen from a Charles Dickens novel, but it was his real name. He was a public personality thanks to BBC radio shows where he read his stories for large audiences. He was a prolific author and popular with readers in several genres.

He wrote 14 novels, 10 anthologies, and numerous children’s books and plays. Due to tight deadlines from newspapers he contributed to, Blackwood couldn’t remember at the end of his career how many stories he wrote. H.P. Lovecraft said, “The Willows” is the finest weird story I have ever read. He also said, It is safe to say that Blackwood is the greatest living weirdest, despite unevenness and a poor prose style. At the end of my days, I can only hope to be called a weirdest. Born in Kent, England, to a man who later became

secretary of the post office, a respected position in the early 20th century, Blackwood came from what we would call an upper middle class family.

Blackwood was sent abroad to learn German and other useful things for helping his father's business. That was how he came to spend time in the wilds of Canada and the wilder streets of New York City. He started writing in his late 30s. The anthology of John Silence stories in 1906 was what really got his writing career going. John Silence was a supernatural investigator, which was almost a requirement of the weird fiction authors of the early 20th century. The majority of his weird fiction tales that are recommended today range from 1906 to 1911.

In 1900, he joined the Hermetic Order of the Golden Dawn, but dissatisfaction led him into a splinter group, the Holy Order of the Golden Dawn, headed by A.E. Waite, where he remained a member until 1914.

He was a member of the Psychical Research Society, so he was something of an Arcanum member himself. Some say "The Willows" from 1907 was the first clear statement of the tenets of weird fiction.

That and "The Canadian Camping Story" are his two most famous stories. I read 26 of the stories for this episode, all six John Silence stories, and the stories collected in Old Style Tales anthology with footnotes.

Blackwood learned to fear the isolation and unpredictable natural forces of the Canadian wilds, as well as the urban sprawl of New York City, where he lived in shabby conditions and was the victim of crime.

Blackwood slowly built mood in his stories. He was adept at portraying the thoughts and feelings of his characters with subtle writing. The author seriously loved camping. If you like stories of pitching a tent, rolling out a sleeping bag, and then fighting for your life against the forces of a predatory cosmos, you'll find plenty in his anthologies.

Reminds me my last camping trip. Before we roll into our standard questions, Pooka, do you have anything to add on Blackwood or his fiction?

Pooka

I mean, I'm convinced never to go camping again, for sure. I confess, I didn't know anything about him going into this. I'd heard his name kind of bandied about in the context of Lovecraft, and I'd probably seen a summary of his work somewhere, but that was about it.

He does sound like, with his name, it sounds like the name a British Hermetic would have, Algernon Blackwood.

But I think we also read different collections. So I was reading from the Penguin Classics paperback, black cover edition, which has 9 stories. And the introduction in that book by S.T. Joshi really helped shed a light on my idea of Blackwood's approach to storytelling and his overall ethos, which was developed from his travels, his wanderings through

Buddhism, the whole sort of man of civilization crumbling before the sublime power of nature thing. I thought it was interesting, according to that introduction, how autobiographical some of his work apparently was. Not in like an Edgar Allan Poe way, where some of the characters feel like outgrowths of the author's traumas and fears, but where his characters have the same kind of backstory and experiences that Blackwood himself does. So like "The Willows", the trip down the Danube at every, basically every paragraph, the edition I had had a footnote where it was like, flip to the back of the book, see the entry from Blackwood's diary at the time where he talks about that particular village or that particular landform. So I really got to see the translation from his real life experiences into the story.

And I think we saw a bit of that with Chambers, maybe less so with Machen. But it was an interesting angle to see how those times and those experiences produced him and his writing. And as podcasters, I feel like we have to applaud his radio work. Apparently also Ancient Sorceries was adapted into a classic B movie called Cat People, which I haven't seen. I don't know if you've seen it, but add that to the movie club.

Adam

No, I haven't. I'm curious now. I didn't know that. There's always room for movie club.

Well, our first question, Pooka, what did you find appealing in the stories?

Pooka

So structurally, I quite liked the pacing. If I had to draw out the plots of these stories, I think they would start and end in roughly the same places at the same levels as other weird fiction authors, maybe a little bit less intense by the end, because I do find Blackwood's finales to be not quite as fever pitch, but it would be a very smooth rise to that big finish.

He does well at building tension slowly and steadily, and at least from the ones I read, he didn't sidetrack himself too much with philosophical ramblings or sentences that got lost in their own subordinate clauses.

I also, I really appreciated the focus on capital N nature, which underpins a lot of the stories. So the notes in my edition point to how the heavy quotes, antagonists in many of these stories feel elemental.

They are of the earth, though maybe a long forgotten or unknowable part of it. Joshi also points to the esoteric philosophies that Blackwood subscribe to that work their way into the stories, things like perceiving the fourth dimension through the senses of the body or the idea that spirit beings might be different branches of the evolutionary tree.

I might have talked before about the idea of the sublime, which is one of my favorite concepts to consider in discussions of this kind of fiction. It's that sense of wonder or horror or both that occurs when the mind rubs up against something it cannot fully comprehend.

When you look at someone like Lovecraft, the things that inspire that sense of the sublime are otherworldly and all-consuming. Here, they're simply things of nature whose power

humanity has forgotten. It's a little more understated and in some ways, I think, creepier because it feels more like everyday experience has gone amiss.

"The Willows" is maybe the best example of this, where everything that's eerie or threatening or confusing can be, and often is by the characters, attributed to some manifestation of the natural world.

Blackwood kind of takes that sensation of when you see something moving in the bushes or the darkness, and you're not sure what it is, and he then extends and sustains it and builds an entire narrative around it.

The fact that he was also a journalist, I think, comes through when it sounds like he's reporting someone else's story that gets told to him. It gives me the sense of an urban myth, like a friend of a friend of mine told me that her cousin's sister told her about this thing that happened. And the story is...

They live solidly in that realm where there's a sense of uncertainty and enough distance that you can find your way to a reasonable explanation of the goings on. But it'll be slightly off. And it has that vibe of this could happen to you. So I liked that.

Adam

Well, Blackwood was not a master of prose, but he was a good storyteller. Like many weird fiction authors, his stories are hit and miss, but a lot of good ones. The short list of good stories for Mage the Ascension are A Victim of Higher Space, "The Willows", Smith,

an “Episode in Lodging House,” “The Canadian Camping Story” and “A Psychical Invasion.”

“A Psychical Invasion” talks about mage instruments in 1906. Quote, “systems of divination from geomancy down to reading by tea leaves are merely so many methods of obscuring the outer vision in order that the inner vision may become open. Once the method is mastered, no system is necessary at all”, end quote. It sounds kind of Magey to me, I must say. In the same story, when spirits attack the protagonist, the room seems larger and confusing in several ways. A good example of Correspondence and Mind to confuse an opponent.

A Victim of Higher Space is a perfect example of an Orphan who advanced too quickly in the sphere of Correspondence for his own good. He reaches out to another mage to bail him out before it’s too late. This story gives great examples of how you can describe Correspondence sensing of the fourth dimension in your games.

“The Willows” shows us two men who think like mages. The conscious recognition of weird fiction principles makes the story very appealing. They know they stumbled into a Shallowing where supernatural forces are touching Earth. They can hide from the threat by keeping their minds focused on very human things. Have you ever wondered what it’s like to have a hermetic renting the apartment below yours?

Read Smith, an “Episode in Lodging House,” and you will know exactly what it’s like. An excellent portrayal of hermetic magic that needs an acolyte to assist at a crucial moment.

Great stories for larger World of Darkness games are Ancient Sorceries and The Transfer. Ancient Sorceries portrays a man being drawn to a French town where a society of hedge wizards has enchanted the place. It slowly transitions from a charming spot to vacation to a frightening trap by malevolent witches.

Just like the West Coast town I saw in my last vacation, which I will not name because I do not need another mystic confrontation. The Transfer links well with psychic vampirism, page 103 in Sorcerer Revised, if you're curious. The story pits a psychic vampire against a greater one from the Umbra that disguises itself as a patch of dirt in a rose garden. The story is a great inspiration for Storytellers looking to use an NPC psychic vampire. It also gives a good example of two psychics observing a supernatural struggle that nearby Sleepers just can't see. Not only that, this story offers a hint for anyone studying the Sphere of Time. "For time is measured by the quality and not the quantity of sensations it contains." I don't know about you, but that got me thinking. Pooka, where did Blackwood's fiction fall short for you?

Pooka

I think it was more individual stories that didn't fully land for me. I mean, to your point about not being a master of prose, "The Canadian Camping Story," the dialogue in there, I just kept wincing because trying to write an accent, like to do an accent you're you're clearly not familiar with in writing can just land so terribly. I was like, oh, this is so difficult for my eyes.

And I know that early 20th century American or Canadian accents might have been especially grating to the British ear and the characters speaking at are these rough and tumble wilderness guides, but still, this was also the story where I'll make my disclaimer, the typical awkwardness of the early 20th century comes up. Lots of, shall we say, ethnic descriptors not used in polite company occurrence with succession. But even those elements didn't fully disrupt the mood and the pacing, which was a lot in alignment with the others. It's just the story where I think I got taken out of it the most.

And I could also point to, I mean, he was a guy writing at the turn of the century. The women in the stories are kind of flimsy as characters, which I think has been the case for all three of these weird fictional authors that we've read. So dealing with that. But I was pretty much along for the ride for all of these. Maybe I would say this style wouldn't be to everyone's taste.

I could point to if I had to point to something, two things. First, the stories tend to end very abruptly, but I don't think that's unusual for weird fiction or horror or even short fiction in general. And I say short fiction, but frankly, some of these were novella length at least. So something like "The Willows" or The Insanity of Jones was another one. It carries on, it reaches its climax, and then it just kind of ends.

I personally don't mind that, but that might not be to everyone's taste. And then the other issue is these stories never really veer into the outright fantastic, which again, I see as a feature rather than a bug. So in Ancient Sorceries, did the whole cat people, witches Sabbath really happen? Was there really some assortment of spectral beings wandering that island in "The Willows"? Did Smith, the hermetic, really summon those beings in his

room? I sometimes feel that in modern fantasy, maybe in part because of the World of Darkness and its impact on media, people want certainty in the stories that such and such magic exists, or they want narration from the supernatural being's point of view, or whatever it takes to be certain of the story's world. Early horror and weird fiction regularly refuse to do that, and Blackwood consistently refuses to do that. It's not a turnoff for me, but it might be for someone who wants more closure and tangibility, sort of a spectrum between uncomfortable mystery and satisfying conclusion.

So I don't know where you fall on that spectrum, but I'm fine with it.

Adam

Yeah, it's interesting that you point that out. I guess it took me a little longer to realize that. But yeah, there is a desire for certainty of what happened and what is this world like that I'm reading a story about in more modern fiction. And when you turn back to the weird fiction of early 20th and late 19th century, there was more of a something odd happened, we don't know what it was, and that's not really a problem from the author's point of view. So yeah, nice to point that out.

And like you, I was not turned off by it. I found it to be an interesting dimension to the story. But for me, some stories took too long to set the scene. A number of stories could shed 10 or 20 pages and benefit from the weight loss. John Silence is Blackwood's supernatural investigator character. The stories are really good, but the final few have him turning into a messianic figure. He starts to look and talk like a Jesus clone, which just did not work for me. One biographer said critics didn't like John's silence stories because the

character knew everything about the supernatural, so he wasn't challenged. That was probably why Blackwood stopped using the character early in his career. The criticism, I think, is a valid one. Pooka, did these stories give you any ideas for running Mage?

Pooka

Well, following on that point about uncertainty, I might have said this previously, but these are great pre-Awakening stories. So the Smith story, like you said, the actual mage comes upstairs, borrows a text, asks a few linguistics questions from this hapless Sleeper, and then kind of warns him off without getting any proper information about what's going on. "The Willows" and "The Canadian Camping Story" are both close encounters with what's on the other side of the Gauntlet.

The Man Who Found Out was another one in my collection, shows what happens when you find a primer and you don't have the willpower to handle Awakening. The vibes of the King in Yellow and that we never find out what's actually in the text that causes this drama. So weird fiction frequently gets into this kind of territory. This is the sublime again, but here we have some tangible plots for it.

I don't know that players would want to have this be their arc because they're playing the game to become mages and do magic, but it makes an interesting contrast to mix into the world of your Chronicle. If you want acolytes or Custos or whatever, have them encounter NPCs who flame out or go mad.

Have the character's backstory kind of compared with those who failed. Maybe they think, there but for my avatar go I. I'd also say each individual story gave me at least one idea for how to describe and manage a specific game concept. So the Smith story had a demonstration of what I would call a Mind effect, where the narrator hears the mage whispering in his ear from elsewhere.

"The Willows", perfect example, like you said, of how to run a Shallowing, and particularly encountering elementals there. "The Canadian Camping Story," which I also have, I have a bunch of little descriptions of it. So here I'm going to call it the Jack London H.P. Lovecraft camping mashup adventure.

That gets into similar territory, but I would err on the side of saying in that case, it's a spirit fully breaching the Gauntlet. There's another one in my edition, "The Glamour of the Snow," straight up Fae story, so I could transpose that into a crossover with Changeling. And Ancient Sorceries has a crossover with the Bastet, maybe.

So lots of ideas, but very few of which have to do with the protagonist actually willworking or using magic, or even mages themselves turning up and doing grand things. But Mage is vast and contains multitudes, so I think it's an important corner to explore and account for.

Adam

Well, several stories show spirits using a psychic ability to affect people's thoughts. After a victim is depressed and pessimistic, the spirit has an easier time working its mischief.

These are good examples of the spirits shown in Werewolf the Apocalypse. They hide on the other side of the Gauntlet, hovering near a hapless victim and using their spirit Gifts. These are the kinds of problems that Sleepers will want mages to solve for them. “The Willows” showed mental focus as a kind of mystic stealth. The Mind 1 Rote Multitask could be adapted. Let your mind think about two things at once, your current problem, of course, and something mundane, trivial, unrelated. Then consciously focus your whole mind on the unrelated train of thought. Your mind will become invisible to Umbrood and other weird creatures. Just an idea. Now, Pooka, did you get any possible insights into the world of mage?

Pooka

Maybe the biggest takeaway for me from the ones that I read is a reminder that Akashics and Euthanatoi don’t have the monopoly on reincarnation, nor do Dreamspeakers or to some extent hermetics have the monopoly on dealing with the spirit world.

Ancient Sorceries, I would argue, gives a solid outline in how you could do past lives, the background in a Verbena context, because you have this town full of witches in touch with their former selves, apparently.

And I guess the Insanity of Jones was another one that has something of a Euthanatos vibe because there’s like a reincarnation angle, but it has this framing of heavenly justice or whatever he calls it.

But yeah, reincarnated witches holding Sabbaths and possibly transforming into cats.

That's a side of the Verbena we don't get to see very often. There's also something of a pagan attitude towards the spirits that manifest in "The Willows" to the point where the narrator's companion is saying things like, well, I guess we're going to be sacrificed as though it's the most obvious thing in the world.

And I think these stories also point well to the particular horror of Mage. You don't need Nephandi or technocratic torture chambers or cosmic elder gods from the deep Umbra to create the horrific in a game. Simple psychological horror, if done well, can work well because it's something that the player can relate to, creating that bleed across the player character divide.

One of my favorite things that I've done in a game is have the players meet this one Umbrood who had the ability to pry out a deep dark secret, and that was something I had encouraged them to work into their backstories.

So they confronted this fallen angel spirit thing, and he was sassy and mocked them by making thinly veiled allusions to those secrets. And some of my players, I loved the way they roleplayed through those scenes, because you get to see the character go from, how does this umbrood know my secret to, oh no, now my fellow mages have heard what it is, to what else does this thing know about me? And watching that development with good players, really fantastic.

And the thing with good creeping horror or anything uncanny is that it blurs those lines. It invites in the unexpected and the inexplicable. That narrative has always felt more

compelling and relatable to me than the Ascension War. So I tend to foreground it in my games and that these stories inspire me to do that even more.

Adam

Well, I saw an interesting balance baked into many of the stories. Too long in human society drains people. They need the quiet, open spaces and influences of nature.

However, too long in nature puts people's minds in tune with a greater cosmos where many predators lie in wait. The answer is to move back and forth to maintain a proper balance. For mages, I can see this dynamic playing out. They need isolation to advance difficult mystic or hyper-scientific knowledge, as well as develop the innovations that will make their careers. But this isolation makes it easy to fall into obsessions or get tempted by Umbrood or other cosmic powers. Mage factions formed not only to advance knowledge and power, but also to provide the means to maintain that balance. Mages respect the solitude of their peers, but also look for signs that the solitude needs to end. This might explain why Channies became a thing.

Bob's experiments of living on the ceiling and subsisting on light energy is pretty cool, but he's drooling and convinced his teddy bears the oracle of pumpkin spice lattes. Time to reel him in.

"The Canadian Camping Story" is a chilling portrayal of primitive forces of the universe reaching out to humans who are in tune with nature. The contact is lethal to humans.

Mages could use their Sphere magic to protect themselves, making that contact safer in the short term, but still dangerous for the mind.

Perhaps this is the source of Marauders? I was thinking about that for a while after finishing the story. Well, Pooka, did Blackwood inspire you to try anything new in your Mage games?

Pooka

I guess besides all the sort of specific elements that I mentioned, all of these weird fiction read throughs keep pushing me to make more room for Sleepers, initiates, and all the stages of slow and messy Awakening in between.

We actually had a discussion on the Discord, I think yesterday, about starting players off as Sleepers before running them through their Awakening. And I've run Seekings, but I've never done actual Awakening scenes with players outside of a prologue or talking about their backstories. So that could be a really interesting arc to actually play through over the course of multiple sessions. And I'd want that experience of the sublime to be part of that first leap from ordinary mortal, maybe one with high Awareness, but still Sleeper to proper mage.

And these stories give me options for how to describe that experience at the table. I will also admit that I rarely set Mage stuff in the wilderness. I am an urbanite through and through, and I like the story opportunities that cities offer. But I should give the forests of "The Willows" a chance and "The alpine Village of The Glamour of Snow" a chance. And

I like nature, I just feel less familiar with it and therefore less certain about running games in that environment. So maybe basing the games off stories where the characters are also unfamiliar and uncertain with what's going on would be a good exercise, trying to find that balance that you're talking about.

Adam

Overhearing or eavesdropping is a common thread in Blackwood's fiction. In his youth, he had to live in poor apartments in New York City with thin walls. He heard too much of the intimate lives of others. This no doubt affected his ideas of the falsehood of isolation. All people are connected and involved with each other. Many of his tales involve supernatural disturbances that a protagonist overhears by accident. These incidents either involve the protagonist in a supernatural event or the problems of other people. This relates to the first level of most Spheres for mages. Mages can't help becoming aware of supernatural or just natural events around them that Sleepers cannot observe. This presents an interesting option for Storytellers to introduce plot threads.

Players become aware of crimes or hidden problems around them. The dessert trolley is a ploy to take a bound victim through a crowded restaurant. The college student's actions are being controlled by a Bygone that hides in her backpack. If the players ignore other people's problems, they might build up callous, heartless resonance. On the other hand, if they try to solve every passing problem, they become oversensitive and unfocused, which might strengthen a distracting resonance that makes all of their Sphere effects harder.

These are some ideas that suggested themselves to me after a dip in Blackwood's Weird Fiction. I'd like to hear what our listeners think of after reading some stories. Well, finally, Pooka, do you think Blackwood's stories belong on the Mage recommended list, even though they weren't placed there?

Pooka

Were they not? What the heck are we even doing here? But yeah, I'd put them on the list, especially for a mortal-focused game. They'd be good inspiration. I'm going to go out on a limb and say they might be best for second edition, because there's not much of the madcap vibe and crackpot philosophy that I associate with first edition, and everything in these stories just feels too elegant and precise and sticking its fingers into the Umbra to drop them into Revised.

You can make almost anything work in M20, but they don't feel particularly well suited to that edition. Second has just the right combination for me of the Ascension War not feeling all encompassing, people, including immortals, just living their lives, and the occasional weird indefinable thing popping in from elsewhere.

Paradigms such as they are, if we want to call them that, like the ways of being and sense making in a world that frequently has this weird stuff going on, those feel fairly closed and isolated to their corners of the world in these stories. Like protagonist goes to random place and finds the world works in a totally unique and unexpected way there. And I don't know, I associate that with second edition for whatever reason.

Adam

Well, I saw some real Mage-worthy ideas and references in these stories, Outer Forces toying with mortals in a way that belongs in the World of Darkness. I would recommend Blackwood's better stories for every edition of Mage. Most of these stories are in the public domain. If you'd like to give them a try, a Web search should bring many up for free. I recommend them for Storytellers looking for ideas or just World of Darkness fans who want to keep themselves in that headspace when they're away from the game table.

For those of you who chewed through the straps on your straitjacket, it's time to start your day. For those of you who haven't been restrained, the day's not over yet. The Blackwoodian cosmos of predatory beings waiting to get you on your next camping trip is fiction.

Really. Would I lie to you? Pooka and I appreciate you listening to this episode. I think we've covered weird fiction well enough for a while. For our next book, I'd like to try a gentle transition, a nonfiction book about legendary places.

Until next time, do your part to nudge the consensus in a positive direction.

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Well, thanks everyone for listening. Until next time, truth until a paradox, baby.