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- Episode Name:
To'hajiilee
- Air date:

9/8/2013

- Summary:

Things heat up for Walt in unexpected ways.

In the span of this one episode, “Rabid Dog” sets out to do two things rather quickly: prove that despite all of the terrible trauma Walt has caused to his partner, all of the emotional manipulation inflicted upon Jesse, that Walt truly does care for Jesse most of all. And second, that despite those emotions, grounded in shared experience, Walt can be pushed to the point of ordering Jesse’s murder.

Breaking Bad strives to be an experimental show in visual style and narrative structure. Sam Caitlin, a longtime staff writer/producer, took his first turn in the director’s chair for tonight’s episode, and continued the show’s obsession with odd camera perspectives. The low-angle shot in the cold open of Walt slowly opening his bedroom door was incredible. Not quite RoombaCam, “Crawl Space,” or the shovel-cam shot, but indicative of the limits that episode directors push the expressive visual style. More ambitious is the choice, similar to episodes like “4 Days Out” and “Fly,” to adopt a split structure, showing what occurs after Walt returns to his house, abandoned by Jesse after throwing the gasoline, then coming back around to the moment from Jesse’s perspective to catch Hank’s shocking intervention.

From Walt’s perspective, this is another incident requiring an elaborate cover-up, this time an unbelievable story of a malfunctioning gas pump to explain the odorous fumes and prompt a move to a hotel. Once there, Skyler demands the truth—Walt seems incapable of lying to his wife anymore, indulging pomp and circumstance, obvious signs that he’s covering something up. Skyler has steadily been imbibing more alcohol as her marriage descends further into a sham, but her drinks in the hotel start a line of questioning about Jesse’s fate.

At first Skyler is indignant about a threat on her home—that Walt wasn’t right about being the “one who knocks” all the time. But then, just like Saul, she pushes for Walt to retaliate with ultimate force, without ever saying what she means. (Credit Breaking Bad for jumping through the difficult hoops of keeping Walt, Skyler, and Saul from ever saying a definite word about killing Jesse.) It’s the strongest moment of Lady Macbeth comparison so far for Anna Gunn’s character, and she does it while confined to a bed holding a glass of liquor, reduced to a scared, bitter woman advocating for murder.

On Jesse’s side of events, his plan to set the house ablaze comes from a drug-fueled confidence boost, but a gun-toting Hank interrupts, and convinces the “junkie” to come with him, after Jesse yells out some clearly inadmissible admissions about Walt’s actions. After a

cool down day and a detour to Marie's therapist—where she recites Wikipedia descriptions of untraceable poisons—Jesse reluctantly complies with Hank's wishes, anger and desire for vengeance overtaking his fear of Walt's retribution. Once again, *Breaking Bad* gets caught up in the excitement of the moment and the drama, with no moment spared for Jesse to seek legal protection. And lest anyone believe that Hank would get to be a true hero without shades of gray, he admits to Gomez—hell, he practically brags about the possibility—that he might be sending Jesse into a trap to meet with Walt wearing a wire, a requirement for Jesse to grasp leniency.