

Q&A pt 2 Transcript - Before The Tone

ANNA

Welcome everyone to the Q&A. I am your loyal host, Anna. I am the creator, writer, director, and I play Mack. I am joined by Taye, who will be rustling next to me. And Rebecca, would you like to introduce yourself?

REBECCA

Yeah, hi, I am Rebecca Hansen, and I play Eve Cacace. And you will have also heard me in the credits.

ANNA

Excellent. And Arhynn, would you like to introduce yourself?

ARHYNN

Hi, I'm Arhynn Descy. I'm the composer of the – all the music except the theme music on this.

ANNA

So we are going through part two of the Q&A this morning, afternoon, or whatever time it is for our group here.

And so to start us off, I think I'll share this from last time as well. So we got this from Arhynn a bit, but do you have a favorite moment from the season, either from listening or performing, Rebecca?

REBECCA

Let's see, it's been a while, but I was looking through the scripts a while ago. I think my favorite part, honestly, is when I don't know which episode it is, but when Mack calls in sick, and Eve's just like, "fascinating". Like, what is that about? She wants to study Mack under a microscope.

ANNA

I love that line read so much.

REBECCA

That's when the character got me.

ARHYNN

Yeah, I love that bit as well, because also the way you say it, it's like, totally intrigued by all this, you know, what is going on here.

REBECCA

Are you sick? Can you tell me about this phenomenon of being sick?

(laughs)

ANNA

Yeah. Oh, I love Eve. She's so, she's a little what you might call eccentric.

Oh, man. Yeah, that – you had such good line reads on some of those bits (*REBECCA: Thank you.*) where it's like, that's not a normal response, Eve.

(laughs)

REBECCA

And Eve was sort of pretty interesting too, because I didn't want her to come across as an obvious villain. So I think I had a lot of discussions with you about it too. Like, how much do you want me to lay it on there? How thick?

ANNA

Yeah. And I remember, like, I think your first impulse was, like, femme fatale. And we ended up going in more of a, like, no, it's not so much.

REBECCA

How much of a succubus do you want?

ANNA

Yes! Audience people, to hear Rebecca as a succubus, *(laughs)* go listen to Hubris: A 24 Hour Podcast Challenge. I think that's also the episode I submitted for the showcase in the audioverse awards for Hubris. So even more people will hear the succubus voice.

My cat's meowing.

REBECCA

My favorite is the credits read for that. *(sultry)* Just reading all the names in a very sexy voice really close to the mic. *(laughs)* Having a normal time.

ANNA

Yep. Excellent. Excellent.

REBECCA

Anyway, so I like that Eve is very non-sexual and very unsettling and weird. I like her a lot.

ANNA

She's great.

All right. For, oh, and then a general question. If you worked at Atlas, what job would you want to have and what job would you not want to have? And last time, me and Arhynn and Katie all came on the side of the Eterna guys with the briefcase who, like, didn't take notes.

ARHYNN

Just seemed like a lot of fun.

REBECCA

I think I'd want to be the carpet cleaner because the rooms are changing and disappearing all the time. So half the time, it wouldn't even be a problem for me. Like, okay, that room doesn't exist anymore. Got it.

ANNA

Yeah, I mean, and that begs an interesting question of how much is the greater Atlas workforce community aware of any of this stuff? Is everyone lying to Mack or are they really not seeing it? Find out next time.

REBECCA

Or do they have a secret messenger support group somewhere that Mack isn't aware of?

ANNA

It's always possible. Yeah. It's interesting to think about sort of the— how overt is the horror to the people experiencing it? Or is it just like that's totally normal? It's not weird at all.

ARHYNN

So I always assumed that it didn't happen to them because they're part of the system, whatever that system is. So I kind of like the, you know, things change like the pens change in color. Maybe that didn't happen to them. That's why Eve says, you tell me. When Mack says the pens change color. Was that black before? Whatever. You tell me. So it feels like maybe they had some sort of parallel universe that they don't experience the world in the same way Mack does.

REBECCA

Yeah. But that's the sort of thing that's charming about stories like these. Like, is it really in the main character's head all along or is everybody in on it? That's the ambiguous thing. That's the true horror of this.

ANNA

Yeah. I hesitate to give an answer because—

REBECCA

Yeah, I don't think you should.

ANNA

Yeah. Like I have an answer in my head, but—

ARHYNN

Don't. Don't give it away.

ANNA

We'll find out more in future seasons. I actually just had a sort of planning chat about season three the other night.

REBECCA

Oh, wow.

ANNA

Yeah. Talking about time and how one, one physically keeps time. Um, and that's all I'll say on the subject.

So for the writer slash director, can you talk about the process of writing an entire season of a podcast and also the unique challenges of working in an audio only medium from Rolly?

So the process of writing an entire season of a podcast is it takes forever and it's very frustrating. Uh, and you spend the entire time you're writing, picturing, doing the casting call. Then the whole time you're doing the casting call, you picture doing production. And then the whole time you're doing production, you decide to start thinking about writing the next season. But instead of writing the next season, uh, you have to picture, like, running your fabulously attended live shows. *(laughs)* So that's mentally the process.

ARHYNN

Um, but, uh, your mind is always one step ahead of what you're actually doing.

ANNA

Yeah, it's, it's definitely, uh, the grass is always greener, uh, two steps ahead. Uh, and then you get to that step and you're like, oh no, it's so much work running this casting call. Oh, production will be so much easier.

Um, and I will say production definitely is my favorite part of the sort of running process, showrunning process.

Um, because I can just, like it's, it's work, but it's also a lot of saying, all right, here's this thing, *you* bring it to life and *you*, you know, give me this, this great, uh, line read or this great sound design or this great, uh, music. Uh, while I just sort of sit there and then listen.

Uh, so, uh, other elements of the writing process was, uh, I-I mentioned this in the last Q&A, but, um, I come from a short story writing background. And so writing long form was really, really different for me. Um, and so what really held me to it was first I, uh, I wrote like the first six or so episodes in, like with a small group, not working on the show, but sort of keeping each other accountable for writing projects.

Um, and then I had Saturday nights was the time I would write and I wouldn't write outside of Saturday night. And every Saturday night I had to get something done. Um, and that kept me doing something and I would, I would sit down on Saturday nights and be like, no, I don't want to write. And so I'd start like messaging my friend and be like, ah, let me tell you all these other things. And then I'd have to write something. So, but it did eventually get done.

For, uh, our next question, hope that answered the question.

Oh, for audio only, it's a lot of saying, oh, I can't just say Mack walked through this hallway and then went downstairs and went to the, uh, the office or whatever. I kept having to break up that writing process by saying, and now she's in this new environment. And this is what that new environment sounds like. And she walks there for two steps and now she's in a different hallway. And a lot of that, and that definitely broke up the writing of episode 13.

For the actors, what are the challenges of creating characterization with just your voice? Which were your favorite scenes to perform and which were the most difficult from Violet?

REBECCA

I know there were some scenes where I flubbed a lot, but I don't remember which ones they were. I think it's long monologues are difficult for me, but that's more of a being not a native English speaker than anything else.

What were the other questions? Something about characterization.

ANNA

Yeah, it was, uh, ch-ch-ch, the challenges of creating characterization with just your voice and favorite scenes to perform and most difficult scenes to perform.

REBECCA

All right. So most favorite as I think is one on one scenes, definitely, because we were recording synced together. I had something to act against, which I was very self-conscious about before, because I was like, oh no, now I'm recording under pressure when somebody else is hearing me. I'm not used to that. I'm used to performing on my own, just sending my lines in. But it did help a lot to create an atmosphere, to have something to act against. And I think especially the scenes one on one with Mack and Eve together in her office, just creating that unsettling atmosphere.

And doing this in an audio medium. Well, you need to use your voice in a completely different way than when you're visible. Even though— You have to overact a lot, I think. You don't talk like a voice actor in real life. You totally have to overdo it to sound convincing, I think. But it's also very fun, a lot of fun.

So that's different from, that's what makes it different acting in an audio medium than a regular stage production.

ANNA

Right. Yeah. I know for doing Mack, one of the big challenges was there's a lot of text, it's a lot of Mack monologue. And the benefit of the audio medium is I don't have to memorize any of that. And so I can just be reading it. But I do know that especially early on, there's some inconsistency in what the Mack voice is. Because it's very, very close to my regular voice. But I think there were like two episodes, like episodes two and three, I was going a little bit, if anyone's listened to *The Six Disappearances of Ella McCray*, it was very similar to July's voice, and that was what I was thinking of. Then I ended up moving away from that in later episodes. And then episode one got re-recorded at the end. So that was very tricky keeping that consistent. I had also originally wanted... I went back and forth on playing Mack because I felt I knew all the line reads I wanted. But I also really did want to be able to just direct her and not worry about how I sounded. So it was a bit tricky. And I wonder, like, Rebecca, did you deal with a similar thing with *Be Not Afraid*? Because you also play-

REBECCA

Oh, for sure, for sure. That's the trouble with, I was just thinking, like, casting yourself as the main character or casting yourself in anything. It's because you might have an idea in your head of how you want it to sound. And then, disappointingly, you don't sound their way.

ANNA

Daggonit!

REBECCA

But at the same time, you know exactly how you want it to sound. That may be easier in some cases. I don't know. You have to detach yourself from the fact that it is you. You have to let go of your ego. Like, okay, I need more energy in this than what you're giving right now, bitch.

ANNA

Mmhmm! Yeah.

(laughing)

REBECCA

How about you?

ANNA

Yeah, there were definitely times where I was like, okay, when I read this, it felt like I was really hitting this beat. And now I'm looking at it. And I didn't. Yeah, there were definitely times when I really felt I'd read it so well, then I'd listen and go, oh.

REBECCA

Yeah, again, we return to this fact that you need to overact.

ANNA

Yeah. And like, I don't come from a big acting background. Like, I enjoy acting, but it's not— I haven't done a whole lot of anything other than this and hubris and a few other little audio dramas. There were also times when I should have re-recorded stuff and thought, oh no, it's fine, and then regretted it.

There's another question for me, which is for the writer, did the story take any unexpected directions while you were writing it, from Tristan?

It took many unexpected directions while I was writing it, while I was planning it, and while I was producing it. It was not originally supposed to have any sci-fi elements. My original concept was just for it to be horror. And as I was going forward, I was like, okay, the only thing I can think is that there's something going on with time, but I need to find something better than that. And well, yeah, I got sucked in. And so I would say that's the most influential change. Danny wasn't supposed to be a character; like that was just supposed to be like, oh, I want to mention other people work at Atlas. And then I started thinking about Danny and I went, oh, I kind of love them. So they ended up playing a much-

REBECCA

But a whole genre change, that's a major change.

ANN

Yeah, but that was pretty early. There were a lot of things later on. I think the latest change was Nes, because Nes wasn't in any of the original scripts. Nes was not supposed to appear in season one, or particularly be a character. Sarahlily was really intrigued by this other interviewee. And so I included another mention, and then we casted. And "we", me. I'm doing all of that production work. And I really liked Luis's auditions. And I was thinking like, okay, what's a role I can offer this person? And I was thinking about the different characters who had been mentioned, and I was thinking about the extras. And I thought, oh, there's the other interviewee who's lost forever in the building.

REBECCA

So you wrote an entire character for this voice you liked extra much.

ANNA

Yeah. And the more I was thinking about it, the more I was like, oh, I'd been thinking about having that character appear in season two. And yeah, after casting, we went through and we edited the scripts. And I put in the voicemail in Please Leave a Message, whatever episode that is, episode 11, I think. And then went through and added him into the finale, including some quotes from the Archivistbot, because I was really thinking about Arden Bloom as being a really similar character, because Arden is a character who is living in the storage place where all of these supernatural artifacts are kept, and it's affected him mentally. And that was very Nes to me. And of course, there are around five people who will understand the reference that I made to it. But one of them is going to listen to the show. So that's really all that matters.

ARHYNN

That often happens in films and like that, when people fall in love with an actor. And then they think, well, we need to find a character for that actor. I've heard of it happening a lot.

ANNA

Mmhmm. Yeah. Kind of riffing off one of the previous questions for Arhynn, there were some questions asking about the unique challenges of an audio only format, and you come from more of a film background. So how is it different composing for audio?

ARHYNN

It's very different, because when you're composing to picture, quite often, you don't put music where there's dialogue. That's the time when the music comes out, so that people can hear the dialogue. So quite often, the music goes with the action. And sometimes with the dialogue, but

it's more low key. Whereas here, obviously, the whole thing's dialogue. So it was a matter of figuring out a way to do music under dialogue in the same way as you would with the action in a film. And then a more technical aspect of doing it was when you're writing music to picture your tempo of the music and the rhythm, the visual needs to match the visual rhythm. So you actually spend a lot of time making that work, hitting certain moments and being very precise with your timings, which was quite a revelation. You don't have to do that on a podcast. You can just put the music there at any tempo you like. Just make it work atmospherically rather than fitting with anything. Obviously, there are hit points. If something happens, you want the music to react, but it was a lot less engineering that I had to do, which was very interesting because this is my first podcast. So it was very interesting to discover that.

ANNA

That's really interesting. Yeah, I definitely think about how well the music in the final product ended up really underlining all these things in the discussion happening, the dialogue and monologue. That's very interesting.

We are welcoming to the Q&A the actor of Danny, Micah. Would you like to introduce yourself, Micah, even though I just did?

MICAH

Hello. Hello. Yeah, so I play Danny. I've been listening to your last few answers. It's been really interesting. I didn't want to jump in and interrupt.

ANNA

Excellent. So we'll be able to loop back to some of the actor questions for you. What are the challenges of creating characterization with just your voice? What were your favorite scenes to perform and which were the most difficult?

MICAH

I mean, for the favorite scene, the most difficult, that's going to be the same answer for me, and it's the panic attack scene.

ANNA

Yup.

MICAH

I think for me, it's a real challenge to get into that head space of being the sort of the one who's in control in that situation. But it was a really great scene to do with Anna.

In terms of the character for Danny, I think just as soon as I read the character, I had an idea in my head of what sort of person this was. Like, I think a lot of my own experiences being trans

and nonbinary and especially the interactions that they have in the show, specifically around gender, the little moments where they'll be changing up like m'lord, m'lady. It's, yeah, it's a sort of character that's instantly very relatable to my experience of gender and I found that.

ANNA

Yeah. It was very interesting from a couple of things to build on this. First, it was really interesting writing Danny early on because Danny was, I think, the first genderqueer character I had written and I didn't know at the time that I was genderqueer. So I was like, oh, I have to do so much research, and I have to really think about this, and I have to think about that.

REBECCA

But it was under your nose the whole time.

ANNA

It was under my nose the whole time. Bigenderism!

MICAH

Many such cases.

ANNA

It was lurking. Yeah, and I was thinking about what eventually unlocked that element of the character for me was thinking about a character like Juno Steel, where you have the character is using he/him, but always is referred to as a lady and I was like, oh, that's good stuff. How would this character like to be referred to? And I ended up with that sort of mix in it being an inside joke between the two of them and that was really fun.

And then looking at the character later and being like, oh, I see. I see what happened here with some of my own stuff. And yeah, with Danny, I mentioned earlier and I think before you had hopped on, Micah that one of the big changes in the writing process that surprised me was making Danny a character like they weren't supposed to be anyone other than like a one-off mention. And I really like – Danny, my favorite character in the show. But the other thing was the panic attack episode. That definitely most difficult scene to record. Super easy to write. Writing it, I can just say, ah, people have a bad time. That's fun. I love angst. And then recording it was sooo stressful. *(laughs)*

REBECCA

Oh, shit. This needs to be convincing.

ANNA

Yeah. And I was very glad to have on – Sarahlily worked for, I think it was like a hotline or something like that and got training for helping people out of panic attacks. And so bringing them on to do the directing for that scene was really, really helpful.

With most scenes where I was directing and acting, it was already a little tricky to navigate that to be paying attention to the other person's performance and paying attention to my own and trying to keep that under control. And for that scene, I was like, no, I can't do this. I'm not going to be able to focus on doing like little adjustments. So that was definitely tricky.

MICAH

Yeah, I think it's a very different mental space being sort of in control like you need to be when you're directing and getting into the mindset of having a full-on breakdown.

ANNA

Yeah. And then I got to listen to that episode around 10 million times during various edits during the production phase.

REBECCA

As you do.

ARHYNN

The question is, where did Danny go to? Or actually, where did Mack go to? It was great. I love that moment when suddenly Mack is separate from Danny. Brilliant, brilliant climax to that whole scene.

ANNA

Yeah, who knows what happened? Who's to say?

If only there was someone with the answers.

REBECCA

Remember to subscribe to find out.

(laughing)

ANNA

And then there are a couple other questions directed at me. One of these I sort of brought up was, were there any scenes or characters you had originally planned to include but didn't make the final cut? Are there any minor characters or new characters we can expect to see more of in season 2?

That's from Sarahlily. So Sarahlilyy does know the answer to this, but there's a decent number of minor characters who will be playing a bigger role in season two, including a certain mostly absent figure in season one, who is nonetheless very significant.

So that will be interesting. I don't want to give too much away, but I've definitely kept an eye on the original casting document and all my notes there, some of which include things like, oh, maybe this person would be good for this character in season two, so that'll be interesting. And then were there any scenes that had been planned to include didn't make the final cut? I don't think there really were because I wanted it to be pretty tight. It's pretty limited in the format. I had thoughts for some short episodes that I may yet still write to be like five-minute things in between seasons. And so that will be like, you know, like, Mack and Pascal going to a bar and stuff like that. So we'll see if those end up happening. I would love for them to, but it will depend on my writing situation.

REBECCA

Little treats for the listeners while they wait.

ANNA

Yes. I guess I can ask the group here, is there anything you guys would really like to see in future things for you to sort of either as a listener or as a crew member to create?

ARHYNN

Are you referring specifically to the short in between ones or in season two?

ANNA

Either way, any future content.

ARHYNN

So the whole, I don't know if I'm misreading this. All I know is what I've heard like your listeners. But to me, there seems to be a whole kind of maybe spy angle in the background. Not necessarily spy is probably the wrong word, but with Daria and what she knows and you get the sense that something else is going on behind the scenes. And that I would love if it played out like there was sort of a double layer going on there.

REBECCA

It's secretly a cult.

ARHYNN

It feels almost like she knows a lot, but yes, she was warning a little bit, because she couldn't say much, which is just exactly what spies would do.

But not necessarily spies, but just maybe somebody who's trying to fix a situation or I don't know. It's just that feeling like there's this double-edged thing. I'd love to know more about that.

REBECCA

I want to see what happens if Mack brings in sort of a union into this whole situation, workers rights organization and what they would say about all of this.

That's what I'd like to see.

MICAH

I think for me, there have been some things mentioned to me about Danny's character that I probably shouldn't say too much about, but yeah, definitely interested to explore more of some things about Danny that Mack might not know yet.

ANNA

Yeah...I can pretty confidently say that all three of those in their own way are going to come up, oddly.

REBECCA

Oh, wonderful.

ANNA

Not strictly unions, but it's not that far off. I'm going to put that out there.

One thing I'm really, really looking forward to in season two is I really want to bring in some singing—

REBECCA

Yesss.

MICAH

Musical episode.

ANNA

because I really want... Yeah, there's not necessarily a musical episode. That would be wild, but I would have to find a way to justify it in-world.

This kind of goes off of maybe some things people are reading into things with spy-related, spy-vibe activities from Daria, is I really want, like, a speakeasy-style lounge, and they have a lounge singer, which I'll have to chat with Arhynn about doing the scoring there.

ARHYNN

I'm intrigued.

ANNA

A single lone piano going along with whatever public domain music we sing.

Yeah, and then I also— That's been in my head for a while, that was one of the basic things that I kept thinking about in the season one production. But then I was thinking, you know what? I want to sing, and there will be an opportunity for Mack to sing, so we'll see.

ARHYNN

Karaoke!

ANNA

Pull a Sheridan tapes, everybody sings karaoke, and everyone only knows public domain songs.

REBECCA

Or for some reason Atlas Consulting can't decode sung conversation.

ANNA

Excellent, excellent. We're really cracking the code here.

This is also from Sarahlily. Anna, which episode title is your favorite and why?

And this is specifically, it's not what it asks, but it's specifically asking me what my least favorite title is, which is I Can See My House From Here, which was the first one I came up with and then hated and still made the final cut.

(laughs)

But other than that I would say I do like the title A Little To The Left in episode 8. I think that's such a core element of the show. And episode 13, Not To Be Reproduced, is named after a painting by Magritte, which was a sort of vibe inspiration.

It is a painting of a man looking in a mirror, but the mirror reflects the same angle we see, which is the back of his head. But when you first look at it, you think, okay, it's a guy looking in a

mirror, but something's off and it takes you just that little second of processing, and that was what I wanted out of the show.

ARHYNN

I love the one that was named after the pizza. What's it, mushrooms and olives?

ANNA

Yeah, half mushroom, half olive.

ARHYNN

That's it. I really enjoyed that title.

ANNA

Yeah, and I think that transitions us to the question which character was the most fun to write, which was Dandelion. He's so irreverent. It was really, that was one of the few episodes that I didn't write during my, or I didn't write that section during my designated writing time, because I was wandering about, and I thought, oh my gosh, he ordered a pizza to her house. Who does that? And I had to go write that immediately.

Oh, I'll toss this one to Micah. If you worked at Atlas, what job would you want to have and what job would you not want to have?

MICAH

Yeah, I've already been thinking about this one, and I just want Mack and Danny's job. I just want to be sitting in the room with my headphones in all day listening to my playlist. I think that's, if I'm the one watching the people, as long as I'm not the subject of the watching, although I suppose I say that, that's sort of everyone who works there.

Where's the answer for just, I wouldn't show up to the interview.

(laughing)

ANNA

Excellent. And someone also asked, Danny's playlist available when?

MICAH

I want to know that too. They've got very similar music taste to me. I want to hear it.

ANNA

Oh, perfect. Yeah, and someone had asked me on Tumblr, and I haven't responded yet because I want to look up the song that they mentioned, was asking about the Crane Wives. The problem with Danny's playlist becoming available is that there's a specific song that's a really big inspiration for part of the character, and it's not mentioned by name, but it's alluded to in the show.

And if I say what song it is, there will be spoilers.

MICAH

Oh!

ANNA

But it is a Melissa Etheridge song. But I could put it together a playlist, a YouTube playlist.

REBECCA

Spoiler-free playlists.

ANNA

Spoiler-free playlist.

ARHYNN

I think it's something that you promise for the, you know, season three.

ANNA

Yeah.

ARHYNN

The end of season two, get the playlist.

ANNA

Yeah. Or if I set up a Patreon, can be like, and behind the paywall we have Danny's playlist.

That part was also interesting because I was trying to think of what do people other than me do when they're doing a long stretch of stuff, and a lot of people listen to music, and I am more of a unsurprisingly listening to a podcast person, so that I have a story.

But I was like, oh no, Mack can't be too similar to me, so she also listens to music. But I don't think we know what her music taste is.

I'll have to explore that in the future. Maybe not in season two, because she's having, well, I shan't say.

(laughing)

REBECCA

"I shan't say."

ANNA

I have also been asked, where did Mack learn to make her famous tomato sauce in episode seven?

And the answer is tomato sauce is just a matter of having canned diced tomatoes and spices pretty much, and then anything else is sort of an additional element. So I think she probably figured that one out early on, like, when she was living alone and needed a fast dinner.

...Trying to see if I skipped any things. I think we sort of touched on this, but for Micah, do you have a favorite moment from the season? And that's from Tiakla, by the way. Either as an actor or as a listener.

MICAH

Yes, in terms of favorite scene, definitely going back to the panic attack scene for recording, but I think a favorite moment would be going back to what Arhynn was saying before about the, just in the final episode where Mack is walking through the hallways.

And I think it's the moment on the stairs with Danny when they're sort of the moment in between lines where Danny is not there anymore. And that's, I love that moment. It's very like, it's that, I think it's that effect that you're talking about is like those moments of that episode. It's great.

ANNA

Yeah, I love that moment. I think in the part one of the Q&A, when we were going over that question, we were all like, episode 13, episode 13 is perfect. We're so proud of episode 13.

And as we should be.

Yeah, I do love that moment. And that's another thing that changed a little bit from my original plan because I think in my original outline, I had it as Mack is screaming and it gets cut off by the voicemail box. Something was chasing her or something like that. I didn't know what it was going to be. I knew there was the voicemail box cut off. And in the end, it needed to be subtler. It needed to not be exit pursued by ambiguous monster. It needed to be the stairs. They got you.

(laughs)

All right. I think that takes us through all of the questions that we got.

Would each of you like to chat a bit about any upcoming projects that you are working on and like to promote or anything else you would like to close us out on? I'll start with Micah.

MICAH

No, nothing for myself at the moment coming up. I would just, if you're in the UK and headed to Thought Bubble, check out High Grave comic series that's been made by people I know. If you're into narrative podcasts and graphic novels as well, I know that there's a crossover there.

ANNA

Excellent. Rebecca?

REBECCA

Yeah, and we already mentioned this, but I make the podcast called Be Not Afraid, and both me and Anna are in it. So there's another crossover. *(laughs)*

It has some unsettling sci-fi elements as well, but it's decidedly more comedy.

So if you're into that, angels and making fun of the Bible and that sort of thing, then that might be up your alley.

ANNA

There's also some gender fuckery.

REBECCA

Oh yeah, a lot, a lot. Every time you think about or refer to God, their pronouns change.

ANNA

Excellent. And Arhynn?

ARHYNN

As I mostly do film composition, I have a film on BBC at the moment, I believe it's still on BBC, called Blank. It's a sci-fi thriller. And then for people who are in the US, there's one that's come out called Crypto Shadows, which is on a lot of streaming platforms over there, also a sci-fi thriller. I seem to be specialising in that a little bit.

Yeah, that's kind of what's out there at the moment. And I'm just waiting to start scoring a horror film. They're busy editing at the moment, and I will be scoring that as soon as they're done. So that one's called Purgatory, I believe. Oh gosh, I forgot. But it'll be a while before it comes out.

ANNA

Excellent. And I have this show, don't know if you've heard of it, it's called Before the Tone, it just finished its first season.

REBECCA

Yeah, I think I've heard of it. Yeah. It's pretty good.

ANNA

Oh, is it? (*laughs*) I also have a limited series called A Somewhat Peculiar Frog, which is just four episodes. I think it's under three hours to listen to the whole thing, it might be significantly less than that.

Oh, it's significantly less than that. It's under an hour to listen to the whole thing, excuse me.

Um, and that's fun. It's got a talking frog, it's got storytelling, it's a very nice time.

I think those are my main projects. You can also listen to, I've done some writing and acting for Hubris, which we also mentioned during this Q&A, and I am the trio of angels, (*creepy voice*) Senoy, Sansenoy, (*REBECCA: and Semangelof!*) and Semangelof. Oh, and be not afraid. Until next time,

Disclaimer, uh, the world is vast and confusing, and it is very easy to get lost.

Chew on that.

REBECCA

Oh, I like that.

ANNA

It's like all the disclaimers, it's just stuff I come up with. There isn't a great code. Maybe next season there will be a great code.

Um, or is there? All right, and thank you for listening. I'm going to stop the recording.

REBECCA

Woo!