

TFEO ICE-CREAM Transcript

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SPEAKERS

Elgin & Dustin, Elgin, Johnny, Bobby, W. Keith Tims, Mr. Handsome, Mom, Adam Murciano, Dustin

W. Keith Tims 00:09

[Pre-roll promo.]

W. Keith Tims 00:42

Hello, and welcome to The First Episode Of, a podcast about audio drama and the creative process. I'm W Keith Tims, audio drama producer and podcaster. In this show, I listen to the first episode of an audio drama, then have a discussion with the creators about their show, their methods, struggles and successes. Today, we're discussing the first episode of ICE-CREAM.

Johnny 01:10

[Begin clip from ICE-CREAM. Slightly distorted ice cream truck music in the background.] Wow, mom, ice cream truck! Can I get one?

Mom 01:16

Yeah, sure, honey, just make sure you come right back. Okay? No talking to strangers.

Johnny 01:19

Okay! [runs outside]

Mom 01:22

Hey, Johnny, do you need money? Johnny? [End clip.]

W. Keith Tims 01:29

Ice cream is a retro horror story created by Adam Murciano and Adam Blanford. Set in 1988, it follows the story of 14 year old Elgin Foster who, while spending the summer with his newly divorced dad, witnesses child abductions at the hands of the local ice cream truck driver known as Mr. Handsome. When the police are unable to help Elgin and another teen Olivia team up to discover the truth. The first episode, "When the Streetlights Come On," introduces us to Elgin and his little brother Dustin as they

arrive at their father's house in Arizona. We also discover Mr. Handsome claiming a victim. I spoke with Adam Murciano, co creator of the show and the voice of Mr. Handsome, remotely from his home in Toronto.

W. Keith Tims 02:18

Tell us a little bit about yourself as an artist and a creator and how you got into doing this kind of stuff.

Adam Murciano 02:24

Ever since I was a child. I've been doing local theater. And I've just been so fascinated with just film and television and acting and grew up wanting to do it. And my grandparents, that's what they did. They worked in the film industry as extras, you know, they're retired years, they it was easy work for them and get money. And so for me to like see them do that. It was like tangible that it was possible. It wasn't like, you know, I was just watching TV. And that felt so far away Hollywood and all that. I saw my grandparents like working on big movies and stuff. So I was like, yeah, oh, you know, it's possible, I can actually do this. You know, I tried for many years to convince my parents to get me an agent, I bullied them. They never wanted me to do it. [laughter] They wanted me to be a kid and go out and play instead of dragging me to auditions, which now looking back I'm very thankful for. But at the time, you know, you just, that's all you want to do. And I finally convinced them when I was 14, 13-14 to get an agent. And I started working in film and TV. And I never got anything super big or anything, especially you know, as a teenager, I was kind of awkward looking. I had braces. And so that kind of slowed the career a bunch. But then, you know, as the years progressed, I got things here and there. I moved to Vancouver tried a new city. I'm from Toronto originally, and then 2020 hit. And that's when everything kind of changed for me. I started creating my own work, because we were all locked in the house and didn't know, you know, couldn't audition. And that's where I started to begin working on my own projects. And it was just a light went off. And I have never looked back.

W. Keith Tims 03:51

Had you ever done writing like this before?

Adam Murciano 03:54

Never. So what happened was my agent dropped me in 2020. And it was just days after the pandemic, I think he was clearing off his roster and I was so devastated. I didn't know what to do. I, you know, this was my life. This is all I knew. And everyone always says Create your own work, create your own work, and I'm just like, well, how I don't have like money to hire a camera crew and lighting guys and stuff. And so I was like, You know what, I've always wanted to do this, audio dramas, like let's just let's just try why not? I'm stuck in the house. And so I just started writing for myself, you know, just little pilots just seeing what stuck with me. And so that's I just, there was no really experience that just kind of just practice. But you know, growing up in the film industry and reading a lot of scripts, you know, since I was 12. I feel like I knew how to write a script, if that makes sense.

W. Keith Tims 04:40

Yeah, I get that. How did you know about audio drama?

Adam Murciano 04:42

I actually started doing podcasts with my friends in 2013. I just did like a fun talk show thing we did like 10 episodes or whatever. It was really new. Nobody really knew what we were doing. But I would always play around on the iTunes page and look around and stuff and I saw fiction. And I saw like the early stuff like Chronicles of Leviathan and the Black Tapes, all these, like early shows, and I was so fascinated by it, but I was so intimidated. And I was like, I would love to do one one day, but I could never. I could never I wouldn't I don't even know where to begin. And so that's, you know, when 2020 hit, I was like, You know what? Why not? like, I can't film things. I can't really do anything. I can make this in my own home.

W. Keith Tims 05:22

Is this when you created 911 Podcasts?

Adam Murciano 05:24

Yes, our first show was Cascadia and it was just, it's a deep sea submarine show. And I was like, how do I, we got to have a production name. And at the time, I couldn't stop seeing the numbers 911, I would see it on license plates. Every time I turn on my phone, it'd be 911, like the time or just everywhere I would turn it was like I was like, I'm losing my-- I would like take photos just to prove it. Like I'm like, I'm not crazy, you guys. I looked it up. And it's Angel numbers. And it means you know, this is where you're meant to be. I thought you know, that's a really cool kind of, first of all, it's a cool name, 911 Podcasts, but also just like, it's a cool, kind of like homage to me, because at the time I was so lost, you know, and what to do with my career and where to go and to see that all the time. Okay, this is what you're meant to do at this time. And I just thought let's let's go with that.

W. Keith Tims 06:11

One thing I think is really interesting is that 911 Podcasts, you have like a premier subscription service.

Adam Murciano 06:17

Yes, yes. We just launched that.

W. Keith Tims 06:19

You put ICE-CREAM on iTunes. But you you kind of made it a special subscription through iTunes as well. I mean, it was available to other platforms. But you were giving sort of additional content, I think.

Adam Murciano 06:30

Yes.

W. Keith Tims 06:30

So I'm really curious about your choice for monetization here. Because that's one of the questions that a lot of, you know, audio drama people wrestle with is, how do I make money doing this thing? Talk to me about your decision to approach your productions with this subscription model.

Adam Murciano 06:45

Ideally, we wish we started this when we launched our whole production company, but I think Apple wasn't quite there yet, even. On the Apple page, you can get a clean version of the show. So if you're listening in the car with kids, or whatever, you know, we have a whole clean version of it, we also have a super cut version of it where you know, it's great for road trips, or you know, long flights where you don't have to skip through episodes, or maybe don't have Wi Fi, you can listen to it all one setting. And we also have like, behind the scenes interviews, kind of like what we're doing right now with the cast. So we dive into each actor and talk about, you know, their experience of working the show and creating the character and all these things. I think it's such a fun way for fans to go on and to learn more about their actors and the show. And so I'm really excited. And it's been doing really well surprisingly, because, you know, these shows have already been out. But these people really want more content. And I, you know, I was really shocked to see how many people sign up for it. So I'm excited. And I'm excited to see where it goes in the future. As we progress with new seasons and new shows, it's going to be you know, those fans will get the first listen to the episodes and, you know, maybe, you know bloopers and extra content, all that kind of stuff will be available on that platform as well.

W. Keith Tims 07:53

Sometimes people will make their podcasts exclusive, like it's a Spotify exclusive or an Apple podcast exclusive. But I don't think you did that with your shows.

Adam Murciano 08:02

No.

W. Keith Tims 08:02

Talk to me about that.

Adam Murciano 08:03

I don't I don't want to do that. I want people to listen to the work that we've put in, you know, I want it to be able to have that reach, you know, and that's what we do is to entertain, you know, maybe those fans on the platform will get the first access the first listen, but I want to always be available to people. It's why we do what we do. Right?

W. Keith Tims 08:22

Yeah, yeah, absolutely. I know that we have to approach this as a business sometimes, right? We have to think about, like, the amount of time we spend versus if we're getting any income at all right? And it's one thing if you're doing this for the fun of or for the love of, but you know, if you're trying to make a career out of this, these kinds of questions are important. But at the same time you do want, I think all artists want an audience.

Adam Murciano 08:44

I feel like we're at the we're at the beginning stages, right? We're still trying to make our name for ourselves, we're still trying to prove ourselves and get ourselves out there. And, you know, really just build our audience, you know, our fan base. And that, to me is the most important thing is to have people enjoy our content-- that always will come first, you know, podcasts, especially fiction podcasts, we're still in the early stages of it. And we're just trying to figure out the industry and how to monetize it and make money and make everyone happy.

W. Keith Tims 09:05

Yeah. Because sometimes it's like, I'll notice comments that like, oh my god, I can't believe they put ads in this audio drama. I'm so used to getting it for free! You know, there's this entitlement, I think that sometimes comes from a lot of people in the audience. On the one hand, I kind of get it on the other hand, you know, artists got to eat too.

Adam Murciano 09:24

And they also don't know how much work we put into it. I mean, some do, but people don't realize how much work it is, you know, and you get little back, right? I mean, to me, what feeds me and what makes me excited is to see the reactions and people actually enjoying it, you know, and that to me, like, you know, feeds my soul. But you know, in terms of like money if like we have an ad it's you know, it's not that big of a deal. Just press the little 30-second thing if you don't want to listen to it.

W. Keith Tims 09:49

Let's talk a little bit about ICE-CREAM itself, the show.

Adam Murciano 09:51

Sure.

W. Keith Tims 09:51

What is ICE-CREAM? In your own words? What do you think about when you think about this show?

Adam Murciano 09:56

Well, ice cream follows this 14 year old boy Elgin Foster, you know, when I create a show, I really want to have an aesthetic to it. I want you to really feel this vibe, whether it's you know, Cascadia it's super futuristic underwater or ICE-CREAM where it's, you know, the retro 1980s summer vibe. And that's exactly what it was, you know, Elgin, he's 14, he's on the cusp of puberty, and he has to go spend the summer with his newly divorced dad, he goes to Arizona with his little brother, he begins to start to notice a string of kids in the neighborhood going missing. He literally physically witnesses it from the local ice cream truck man. But now Elgin has a concussion. And he doesn't know if it's his brain that's playing these games on him, or what he saw was real till he meets his neighbor, Olivia, who's 15 years old, she believes him she even says a quote where nobody questions the ice cream truck man, they just put money in our hands and make us go get ice cream for them. The listener follows Elgin and then Olivia, as they uncover what they start to discover really disturbing things about this guy, and what he's doing to these kids.

W. Keith Tims 10:58

So thinking about Elgin, and how awkward he feels talks about his face and how he's breaking out. And he actually says at one point that he feels like he's very ugly. I'm curious as to, you know, was this coming from a personal space or a feeling that you had when you were maybe growing up?

Adam Murciano 11:13

Yeah, I mean, I struggled with acne terribly. If you know, me personally, like, I had some really bad acne. And as an actor, that was double the pressure, you know, being on camera and stuff. And so I definitely, you know, I think we all go through that, you know, some degree and, you know, I mean, it's yeah, it's like, it's crazy how, like, our appearance really does like matter to ourselves, like, internally, you know, we go out in the world, and we have all this acne, it's like, we don't even want to be seen. And it's like, you know, it's bigger in your head, of course, you know, because the average person, maybe he doesn't care. But you know, it's just heightened, especially when you're that age. And so I want to tap into that, you know, I know that there's people out there that could have related to that, that feeling, it kind of plays into the whole story later on, and what beauty means and how far you'll go to have that beautiful skin looking young.

W. Keith Tims 12:04

You wrote Elgin in a divorced family. Is there a reason why you wanted to add the familial difficulties to his situation?

Adam Murciano 12:13

I think in the 1980s, like, if a parent got divorced, it was like such a big deal. And just to add on to the whole thing of like, You're being a kid, you're going to high school, you're nervous, you're scared, just like that. That feeling again, you know, that teenage feeling of like, everything sucks. Everything sucks, you know? And yeah, and that was just another layer on to it. I want to explore that Bobby character, which is his dad, you know, maybe the dad and him weren't always very close. And the dad is kind of awkward and doesn't really know how to deal with a teenage son and he says awkward things and I just want to explore that.

Dustin 12:47

[Begin clip.] Dad?

Bobby 12:47

Yeah?

Dustin 12:48

Can we go skateboarding after dinner?

Elgin 12:49

Yeah, we want to explore the neighborhood.

Bobby 12:51

Uh, I don't know guys, uh... it's getting late.

Dustin 12:54

Please!

Elgin 12:55

Come on, Dad. It's summer.

Bobby 12:57

... I mean. Oh, all right. Yeah, that's fine. Go.

Elgin 13:03

All right. Sweet.

Dustin 13:04

Radical!

Elgin 13:04

Yeah, yeah, but what's my rule?

Elgin & Dustin 13:06

When the streetlights come on, It's time to come in.

Bobby 13:10

Mm-hm.

Elgin 13:11

In the city? Yes. But can we stay up for a bit later?

Bobby 13:13

No.

Dustin 13:14

I'm gonna go get the skateboards! [runs off]

Bobby 13:15

Dustin, you put your dishes in the sink you knucklehead. Dustin! [End clip.]

W. Keith Tims 13:20

The fact that you set it in 1988 seems to be really relevant. It does have that kind of classic 80s Spielberg-esque kind of feel in terms of the family dynamic, right? When I think about like, ET, or Close Encounters of the Third Kind, I'm thinking about, you know, these are broken homes. These are kids

dealing with divorce, you know? And so I definitely got that vibe, was there. Were there other reasons why you wanted to set this in 1988?

Adam Murciano 13:50

Well, the, the main reason was that, you know, because today, you could just Google things, or you can call someone, you can never have a cell phone, then you know, you couldn't do that. And you know, later on in the show, there's, you know, phone booths and all these things. And I just also just love the aesthetic, you know, I at the time of writing it and making it I was so into 1980s Vaporwave, LoFi music, you know, underground, kind of almost like elevator 1980s Mall Music, I don't know, just you can find compilations on YouTube. And it's kind of dark and haunting in a way and I get very into these shows, and when I'm making a show and so everything my whole life gets taken up about it, you know, music when I'm listening to everything. And so I just love that vibe. I love the feel and you know, the bike rides and all these things that happened in the show that just helped tell that story. You know, and I just enjoy it.

W. Keith Tims 14:37

Cell phones have destroyed horror movies. Right? [laughter]

Adam Murciano 14:40

Because you could just call!

W. Keith Tims 14:42

Exactly no matter where you are. You know, I'm working on on a horror show right now, The Love Talker, but I'm like, Okay, how do we deal with the cell phone issue? Right? And my solution was, well, we'll stick them up way in the mountains where there's no cell phone. But you've got to figure out a way to handle that so you just you just went back in time and I think that was smart. Well I think it was smart not just because it did a handle a problem for you, but because it does tie into this sort of feeling of the classic 80s horror movie. Alright, so we get to the first episode we get to meet Elgin and his younger brother Dustin and of course their dad and mom and we get to sort of get the whole setup there. We also get to meet the ice cream truck driver who is known as Mr. Handsome and you voice Mr. Handsome.

Adam Murciano 15:29

[laughter] Yes.

W. Keith Tims 15:30

It isn't long actually before Elgin witnesses Mr. Handsome kidnapping a child. And in fact, we actually start the first episode with a kidnapping. So there's no question that Mr. Handsome is the monster so to speak.

Mr. Handsome 15:44

[Begin clip.] [Ominous music.] Look kid. I'm going to share something with you that's going to bring you great value to your life. Why don't you come a little closer? Nothing in life is ever free. Even when you think it is. It isn't. They always make you pay. One way or the other.

Johnny 16:16

Well, can you wait here? And I can go ask my mom.

Mr. Handsome 16:21

No no. That's okay, Johnny. The ice cream will melt. I have another idea of a way you could pay me.

Johnny 16:29

What now?

Mr. Handsome 16:32

I want you to sing to me my favorite song. Can you do that for me? Johnny?

Johnny 16:44

What's that?

Mr. Handsome 16:47

[slow, strained singing] "I scream. You scream. We all scream for ice cream." Your turn. [end clip]

W. Keith Tims 17:01

A lot of times authors might have chosen instead to sort of hide that a bit. Make it part of the mystery. You know, the who done it. I'm curious as to why you wanted the monster right there up front from the very beginning.

Mr. Handsome 17:11

Thank you for asking that. You know, it's for me. I want to drop you into that. You know, it's about six minutes into the show before you even meet who our main character Elgin. The reason why I really did that was because it wasn't... Mr. Handsome. You know he's doing these things. But that's not the twist. The twist is why is he doing these things? You think one thing about Mr. Handsome and you think one thing and where the story's going. But it completely switches and I've seen people say I never thought I would feel bad for Mr. Handsome. But I do. The horror part is not like the jumpscare or the music or their you know, like, that's not the scary part. Yes, you can be on watching a film, and you can see all the bore and all that. But the true horror to me is how you can make one wrong mistake and that can change the course of your life forever. Your past, maybe you did something in your past, it can come back and haunt you again. These are the themes that really are terrifying. And, you know, that's kind of what we explored a lot with this character, particularly and what choice do you really have when you're in the corner? You know, it's things that could happen to you. That's what's scary. You know, everyone is one mistake away from making a life changing decision. Truly.

W. Keith Tims 18:17

There's some pretty scary things that happen specifically to children in this show. And you had child actors, I believe?

Adam Murciano 18:23

Yes!

W. Keith Tims 18:24

Did you have to do anything special knowing that you'd have kids who were dealing with this sort of scary subject matter? And maybe your background as a child actor played into this?

Adam Murciano 18:34

Well, I have to tell you, the child actors were phenomenal. They came into the studio prepared. They knew what they were doing that I was like, are you okay with this, right? Oh, yeah, this is a piece of cake! They were excited. They were they were just on the ball, the first scene of that first episode, you know, I swear at the end at the little kid, my character, Mr. Handsome, and I didn't feel comfortable personally doing that. I was like, I don't feel comfortable doing this in the studio. I don't want to swear at this nine year old child. So I asked him to leave. And then we did that part later on. But working with kids was very interesting. You know, we have to deal with the union. And we have there certain times and chaperones and going through agents. It was interesting, but it was so worth it. Because those kids they brought it and I'm so grateful for them truly.

W. Keith Tims 19:18

Is there anything about this particular story that made you want to tell it when you did?

Adam Murciano 19:22

Yes. Well, me and Adam, which is my co writer, we just finished writing a sitcom, which is coming out. It's our next production. And we were just really working on it. And we were on the last episode of writing that sitcom, and I was-- so I'll never forget this. I was outside. It was May, late May, early June. And this blaring annoying ice cream truck just went vroom right by me. And I was like, Oh my God, that's so annoying. And I just started thinking about it and thinking about how it's almost kind of hypnotic. You know, you see kids running to it and you buy this ice cream from this person that you don't even know and then they're gone and I remember, my mom would have like a little jar at the front door, you know, when she was at work, whatever, you know, for the ice cream truck should have change in there for us kids to go grab it and you know, go get ice cream. And it's like, what? Like, if you really think about it, it's a crazy concept. I'm not gonna cancel any ice cream workers, we love ice cream trucks, trust me. But if you really play into the horror of it all, it's interesting. And so this whole story kind of just hit me in that moment. And I called Adam, my writer, and I said, you're gonna think I'm absolutely crazy. Because we were gearing up to record the sitcom. I said, we're at the shelve sitcom, because I have this other idea that I want to do in time for Halloween, are you down and he said, You're crazy. Let's go. And so we penned the whole show in about less than two weeks, it just came out. And that's how I knew that this was something that I want to do.

W. Keith Tims 20:45

There is something of like this urgent opportunity cost that comes with an ice cream truck, right, especially when you're a kid. It's like, Oh, my God, I did this ice cream thing that I did not know was going to be there. Suddenly, it's here. In 30 seconds, it will be gone.

Adam Murciano 21:01

Gone! And it's like a drug, you know. And it's that's such a crazy concept to me. Like, it's kind of crazy how that even hasn't been really much explored in film and television. You know, parents don't really question it. They just give you money and say, go get ice cream. Okay.

W. Keith Tims 21:15

One of the other things I like about your show is that it's-- you've put a lot of work into the sound design.

W. Keith Tims 21:20

There's a lot of Foley, some interesting, really cool music, too. But what I really noticed that stood out was you put a lot of attention to detail into little sounds in the background. But there was one moment that sort of stood out to me, it's when Elgin has taken a fall on a skateboard. He's hurt his head, and he's talking with his dad and his dad actually throws him an icepack to put around his head. And you know, you didn't have to do that. I mean, he handed him an ice pack. You put the dialog in there that he tosses it to him, and that he did you actually did the Foley of someone throwing an ice pack across the room?

Adam Murciano 21:20

Thank you.

Bobby 21:55

[Begin clip.] Yeah, skateboarding and photography. A dangerous combo. Let's get you some fresh ice here. [tosses an ice pack from the freezer] Catch! So other than that, how was... exploring the 'hooood'?

Elgin 22:12

Don't say 'hood' dad. But it was cool. Hey, can I ask you something?

Bobby 22:24

Shoot.

Elgin 22:27

Do you know anything about an ice cream truck guy around here?

Bobby 22:32

Mm, I know there's an ice cream truck comes by maybe once a day or so. But that's about all I know. why?

Elgin 22:42

He gave Dustin free ice cream. I know I just got some weird vibes from him. Plus the music for his truck sounded, I don't know, demonic.

Bobby 22:55

(chuckles) Demonic. Was this before or after you hit your head? [end clip]

W. Keith Tims 23:06

Talk to me about your philosophy about these little details that you put into your show.

Adam Murciano 23:10

Well, thank you so much for saying that and noticing that because you know, as the editor, I'm you know, those are little things that I hope people catch. And you know, I think it's just to me, that's fun. You know, I love to do these little easter eggs and these little background things, because it helps pick paint the picture, you know, and that's why I love audio dramas so much is because I'm giving you all the tools, you just have to fill out the blanks, which is just "picture it" right. And so I take the time to do that. I take the time off spent hours and hours and hours sitting there looking for the right sound effect, you know, because it's important. To me, that's important, you know, and that's why I love listening to shows because I like to listen to those details. So, you know, I really like to put that in there. And it helps with experience, right? It helps you feel like you're in there. And it's like 3D almost right? So for me, that's, that's what I enjoy.

W. Keith Tims 23:59

These little details really add some veritas to the to the shows, like a feeling of reality, there, leaning into the realism of the scene. Like that moment with the ice pack. I mean, that moment again, it didn't have to happen. But I do think it added to the relationship between Elgin and his dad, right and sort of told us a little bit more about who they are to each other.

Adam Murciano 24:21

Yeah, like, he's not really like, maybe the best dad, like he's more of a buddy kind of dad, if anything, and he's trying to relate to his son and he's awkward and catch catches ice pack. Like he didn't have to do that. He's trying to be cool. And it's that typical 80s dad, you know? And that's, that's part of the story, you know, and it comes into play later on when things start to go wrong and he doesn't know how to handle it.

W. Keith Tims 24:43

What do you struggle with?

Adam Murciano 24:45

So I think if you asked me this this time last year, I would have said the perfectionism in me, you know, it was so hard for me to be okay and done with the scene and be like, Okay, it's good enough now two audio dramas later, I have overcome that, and you know, I still work hard, and I still put the details, but I'm okay with it. You know, I'm like, Okay, this is good enough, I can move on to the next thing. You know, I think that just came from confidence. But today, I would say I struggle a lot. And it's this is really

weird, but I struggle with like, post show blues. You know, I work so hard and so long on these shows, it really does take up my life, like, I eat sleep dream, breed the show. And then when it's done, I'm like, what do I do with myself? You know, what's not exactly right. And, and that's not good, either. You know, and I'm trying to find that balance of being, you know, living my life and doing the show and having that kind of balance. And that's what I'm working on right now. So that's kind of what I struggle with. Especially after ICE-CREAM. It was like a kind of a big low. I mean, I spent so much time in such a short time, but it took up all my time. And then when it was done, it was like this, like, weird come down. It was, yeah.

W. Keith Tims 25:52

What have you been doing to get past that?

Adam Murciano 25:54

Make new content? [laughter] I love what I do. Yeah, I love this so much. And it's like, I just, I know that this is for me, you know, and so I just Yeah, on to the next thing.

W. Keith Tims 26:06

Yeah, that's, I mean, that's the thing is, I find that if I don't keep myself busy, it's easy to, for me, you know, I deal with anxiety. So for me, if I, if I don't distract myself by doing some work, it's easy for me to get into sort of a thought, yeah, negative thoughts space and that kind of stuff. But it's yeah, it's like, Okay, now what? you're done with, you know, you're done with this thing? And do I work on the sequel? Do I work on something else? And then it's all sort of like trying to find the next idea? Because, you know, I've got, I've got tons of ideas. And I'm trying to find the ones that stick, right?

Adam Murciano 26:40

That stick! Yes. Yeah.

W. Keith Tims 26:42

How do you measure success?

Adam Murciano 26:44

So I look at it in two different ways. I think internally success, like the success I measure is, if I'm happy with the piece that I did, if I'm jumping up and down and clapping when I listened back to an edit, I'm like, yes, yes, yes. That, to me, is a success. You know, I feel good about putting it out. I'm excited. That's a success. Because I feel like you know, when it's not right, something's not right with the edit. When you don't feel like some timing is off, you know, there's things to work on. But when you when it all kind of gels together, you're like, yes. And then you put it out. And it's just like, I'm excited to do that. That's one way. And then the other way is the kind of external way of success I kind of measure is I don't really look, I mean, I do look at the numbers, of course, you can't, I'd be lying, if I didn't. But, I think truly, truly, truly is seeing people recommend our show, talk about our show on forums and Reddit. Like I could cry, because it's like, you know, if anyone you know that you work so hard on these things, and

you kind of just put it out there. And then you see people talk about it and enjoy it. And that is like I said earlier, you know, it's like a high, it's like a drug. And it's like, okay, you know, this is why I do what I do. You know, it's to entertain, and to provide like, almost like an escapism for people. And if I've done that, then I have achieved my job and goal.

W. Keith Tims 28:00

I presume that 911 Podcasts is trying to be a money making operation, does that enter into your feeling of accomplishment or success?

Adam Murciano 28:08

I haven't really thought about it yet. I mean, I'm gonna be honest with you, it's been so busy with just creating content and making stuff. My goal right now is to just have people enjoyed the show, build a fan base, I feel like money and all that will come later, you know if that is in the books, but to me, that's not why I'm doing it. That's not the main priority. I know that there's not a lot of money in this yet. You know, and so I feel like if I start to think about, Okay, I gotta do this for money, got to lose money, then our content will start to decrease in quality and my priorities are gonna shift. Right now, I just want to focus on creating good stuff, quality stuff, building a fan base, all that other stuff will come later.

W. Keith Tims 28:50

I'm kind of in this weird crossroads, too. Because you know, Book of Constellations I did mostly just for myself, and as a way to introduce myself into the field, to build an audience, a portfolio piece, if you will. Now I'm working on Love Talker and Love Talker is much more ambitious. I'm actually trying to figure out the best way to maybe I can get some commercials or something, you know, just to do that. But then I'm thinking about the show after that, because I'm like, Okay, if Love Talker is successful, then hopefully, I'm gonna have a sizable audience base that I can maybe... And so I'm thinking, Well, what about my next show? And so maybe I should do something that is Patreon friendly? Specific, that I can make new content for that's open ended. See, the thing is by thinking about that, I'm already affecting the kind of choices of the stories that I want to tell.

Adam Murciano 29:34

Right, exactly.

W. Keith Tims 29:35

That becomes part of the calculation. And that's kind of a weird place to be for, you know, an artist who says, like, I like this story, I want to tell it, you know, so.

Adam Murciano 29:43

Right, but it's also it's also you're thinking about your fans too like, what you can give them like alternate endings, and behind the scenes look and all these things that helped with the experience of your shows. So like you said, Yes, it does affect the way that storytelling is, but it also gives more of experience heightened experience for those fans as well. What's really cool about this medium and audio dramas is that this stuff will live on forever. And it's not current affairs. So you know, people can listen and discover this in 10 years, and it's still fresh to them, You know what I mean? And so you can

always make money on it later on. Like, that's why I'm saying like, I feel like right now, I'm just trying to build up the content and the library and make a good collection of shows and stuff. And then later on, you know, we can find advertisement and all that stuff later on. Same with you. You can find it later on and put it on your show, because again, people will always find it and listen to it.

W. Keith Tims 30:33

What's next?

Adam Murciano 30:34

We are also working on a audio sitcom called Supermarket. This is an exclusive! We haven't announced it anywhere. Yes. And it is a full slapstick sitcom. We have some amazing actors from Kim's Convenience, Schitt's Creek, you know, an actor from Riverdale, we have a lot of great talent on the show. We've already recorded the pilot. And it's wild. I mean, we just came off of doing Cascadia and ICE-CREAM, which are both kind of dark shows, and we want to do something completely opposite. And this is a lot of fun that's going to come out in the summer.

W. Keith Tims 31:08

Wow, so lots of audio drama in your future. Is this your career?

Adam Murciano 31:13

It is I mean, I'm still acting I still audition stuff. But this you know, creating my own stuff is like the best thing ever. You know, as an actor, you don't really get that opportunity, you kind of audition and then people get you booked. And that's someone else's work that you're portraying. Right. So this is kind of my fun little way of creating my own stuff with my friends and and I love I just love it so much.

Elgin 31:32

[Begin clip. Elgin is watching a little girl singing to Mr. Handsome in his ice cream truck. Elgin takes pictures with a film camera.] Come on... come one... Shit! Out of film! [Mr. Handsome grabs the girl, drags her into the truck. The ice cream truck door slams closed.] Holy shit... he just took that little girl.

W. Keith Tims 31:58

ICE-CREAM captures the vibe of an 80s horror story well. Fans of the genre will enjoy the monstrous scares and the retro soundtrack, elevated by strong performances, and careful attention to detail. [Outro music begins.] You can listen to ICE-CREAM on most major podcast platforms, or see our show notes for more information. The First Episode Of is written and produced by W. Keith Tims. All the opinions expressed in this show belongs to the people who expressed them and not necessarily to anyone else. The theme song is "Mockingbird" by David Mumford. This show is a production of Alien Ghost Robot Creative Media. If you want more information, want to sign up for our newsletter, or are an audio drama creator and would like to be on the show, visit our website at thefirstepisodeof.com We're happy to be a part of the Audio Drama Lab, a Discord based resource for audio drama, development and networking. Check it out at audiodramalab.com. Keep telling stories! It's the only way we're going to get out of this mess. Until next time.

W. Keith Tims 33:11

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