



Cool Tools Show Podcast Episode 305: Carol Tilley

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- Mark: Welcome to The Cool Tools Show. I'm Mark Frauenfelder, editor in chief of Cool Tools, a website of tool recommendations written by our readers. You can find us Cool-Tools.org. I'm joined by my co-host, Kevin Kelly, founder of Cool Tools. Hey, Kevin.
- Kevin: Hey, it's great to be here.
- Mark: In each episode of the Cool Tools Show, Kevin and I talk to a guest about some of his or her favorite uncommon and uncommonly good tools they think others should know about.
- Mark: Our guest this week is Carol [Tilly 00:00:34]. She's a returning guest. I also highly recommend Carol's Twitter feed. I'm a huge fan of it, always excited to see a new tweet. Carol is a comics historian and associate professor of information science at the University of Illinois at Urbana Champaign. She's a lifelong nerd. She's a former librarian. Her research is so cool. Here's what it is. It's exploring how young people did cool things with and through comics during the mid-20th century. I cannot think of anything better than that. How are you doing Carol?
- Carol: I'm great. And thank you, Mark. Hi, Kevin. It's great to be here.
- Kevin: Yes, it's wonderful to have you. Thank you for joining us.
- Mark: Yeah. So I mean, I don't think we're going to talk about comics this time, but that's fine. We'll have another opportunity to. We will, though, start talking about a birding app that you like.
- Kevin: Yes.
- Carol: Yeah! So like several hundred thousand people, I downloaded the Merlin app once the pandemic lockdown started last year. The Merlin app is a product from the Cornell Lab of

Ornithology, and they keep integrating really cool new stuff including identify this bird by the sound, by the song. But since I have been working from home and sort of staring out the big window in front of my desk, I've been amazed at all of the birds that seem to exist in this little corner of the yard that I don't see elsewhere, looking out from my house. And the Merlin app has just been so extraordinarily helpful for me to figure out what some of these small birds are that after a while start to look alike.

Mark: Yeah, just little brown birds.

Carol: Yes.

Kevin: So to explain, it's an app for your phone that you can use to listen to the bird singing or making noises, and it will identify the bird just from that sound.

Carol: Yes. So you can use the sound identification, but it also has a sort of five questions description tool that you can use. So you can put in three colors and the size and where you've seen it, and it knows your location, and it knows what birds should or shouldn't be here this particular day and time, and it gives you a list of what the possibilities are. So you may still have to do a little bit of work, but it certainly is helpful in narrowing down the possibilities.

Kevin: So when you're using it, do you start with that kind of visual triage, or in actual practice, do you first just listen to the sound if it's beyond sight? How do you actually wind up using it?

Carol: Yeah, so I probably use it with the visual identification maybe two-thirds of the time and the sound the rest. The sound is really helpful when I'm lucky enough to get out of my office and I'm taking a walk somewhere, and maybe I can't see a particular bird, but I can hear it. So I think it's really upped my identification skills. I can do more than cardinals and robins and doves now. That's a good thing for me.

Kevin: Mm-hmm (affirmative). And it doesn't right now do, if you were able to use your camera. Can it identify visually from the picture?

Carol: Not that I have discovered. That may be something they add eventually. I suspect until then, maybe Google Lens is a good fill-in for that.

Kevin: Mm-hmm (affirmative). Okay.

Mark: Is it free?

Carol: It is free. And they have packs that you can install data packs. You can install for pretty much any location in the world.

Kevin: Right. So the data packs are much more regionally located.

Carol: Yes.

Kevin: [inaudible 00:04:53] the continent level, and they work down to regions. So if you were to travel to Australia, you'd probably want to load the Australia pack.

Carol: Absolutely. So right now, I primarily use the Midwest pack, but I know I'll be traveling by car to the Southwest U.S. next month. So I'll download that pack to keep me up to date there, as well.

Kevin: And you can download more than one pack, but just that it takes up a lot of room.

Carol: Yes.

Kevin: It's a library, basically.

Carol: Yeah. So I think if you want the whole Northwest, or pardon me, the whole North America pack, it's something little over a gig, which for some people, that's not much on their phones, but for me it is.

Kevin: Yeah. Yeah, I use the song identification, and it's simply amazing because it will identify things that are even fairly what I would thought would be faint. I mean, I could hear them, but I wouldn't thought that it could hear it. But here's an interesting way that it worked. I found out about this later one. The huge innovation in the app was that they take the sound, and they turned it into a visual spectrograph, and they use AI to look at the picture of that sound wave to identify it. I thought that was brilliant.

Carol: I agree. I'm skeptical, perhaps, of some AI applications, but this is one that I can fully support.

Kevin: Great. So tell us about your second choice.

Carol: Oh, wow. Well, like a lot of us, I'm a coffee drinker, and I had relied on a blade grinder, an electric blade grinder, for the last 25 years or so. But just about a year ago, my wife bought a German-made Zassenhaus coffee mill for us, and it's got a burr grinder. I sit with it. I grind the coffee by hand. I hold the coffee mill between my knees, and it has made what was already good coffee just even more fragrant and tasteful. So it's been... I had a hard time believing that the difference in the grinder could really be that profound.

Kevin: And is the fact that it's a hand... This is a hand-powered mill. Is that important? Or if you had just a power...

Carol: If I had an electric burr grinder, I think it would be just as good. I think one of the things that I like about the fact that this is hand-powered is that if we lose electricity, I can still make coffee because we use a French Press, and I've got a gas stove. So we're still in business.

Kevin: That's cool.

Mark: So it's coffee for the apocalypse. All right.

Kevin: Yes, exactly.

Mark: So what kind of coffee do you make with it? Drip coffee or pour over?

Carol: Almost always French Press. Occasionally pour over, but we are dark roast fans. I buy some coffee locally that's roasted locally, but sort of my every day coffee is from Peace Coffee in Minneapolis, St. Paul. I like several of their roasts, and they sell it in five pound bags. So it's a nice way of ensuring that there's always coffee in the house.

Mark: Yeah, definitely. And did you say it's Pete's Coffee?

Carol: No, Peace.

Mark: Oh, Peace. Okay.

Carol: Yes.

Mark: Okay.

Carol: Peace Coffee.

Mark: Is this a... How did you become acquainted with this particular roaster?

Carol: Oh. Just exploration. I was looking for someone new to try, and I wanted a coffee roaster that also had some social justice, socially conscious values. And they do a lot of fair trade work. They've been around for 25 plus years. They are headed by a woman, and all of those things together are things I want to support.

Mark: Sounds like a great choice. I will check that out. We will put a link in the show notes to Peace Coffee.

Carol: Great.

Mark: Obviously, they mail order or online order.

Carol: Yes. No, I don't drive to St. Paul. No.

Mark: Okay.

Carol: Although, I might if I needed to.

Mark: Yeah, if you need that coffee. I hear you. I'll drive a long way to get some coffee. Let's see. We have another pick, and why don't you tell us what it is?

Carol: So I mentioned that I look out over my backyard and get to watch the birds. Part of the reason that our yard is so full of birds is because it has overgrown. We've got a half acre lot in town that's heavily wooded, and it's full of volunteer and invasive trees. So we purchased this amazing thing called the Extractigator. [crosstalk 00:10:39].

Mark: Love the name.

Carol: Yeah. No, it's this sort of bright orange, amazing, powder-coated steel tool that will rip up trees up to about an inch and a half or two inches in diameter, and it has just been such a lifesaver, truly, for us in terms of just trying to get the backyard under control. And that said, I could probably use the Extractigator an hour a day for the year, and we would still be overgrown. But it's getting us closer to ensuring that our neighbors don't hate us completely.

Mark: It seems like it was good exercises.

Carol: Yeah, yeah. It's a lot of fun to use. I showed it to a tree guy who came out to remove a couple of dead apple trees, and he was skeptical. He said, "Well, why don't you just mow them down." That's one possibility, but I would rather rip them out and be sure they don't come back.

Kevin: So this tool is, basically, it's a long, long iron, steel handle that, at the base of it, has a hammer claw.

Carol: A grabber. Yeah.

Kevin: A claw that you find on a hammer, and it works in the same way like you're pulling nails. But with this long lever, you're actually yanking out things by the root. And that's where you claw under it to get at the base of the trunk.

Carol: Well, actually, so the hammer-like thing you're seeing is an extra plate that you can add on for when the ground is soft. So it does help with the lever, but it just grabs on like a vice. So you stick the offending tree in between the vice grips and pull away. And using it, I can pull out a pretty good sized tree every 60 seconds.

Kevin: You say pretty good...

Carol: It makes me feel pretty strong.

Kevin: A two inch diameter? What would you say, a tree...

Carol: Yeah. One to two inches.

Kevin: Yeah. So it's actually used out here in California for invasive species like Pampa Grass, Scotch Broom, which are otherwise sprayed to kill them, but this is a way to do it without spraying. Although, it is a lot more work. And this is really the only alternative

because just mowing things down, those, don't really help. They just re-sprout very, very quickly. So you have to take them out by the root.

Carol: No. And I'm not a huge fan of herbicides or pesticides, either one. Although, to be honest, we do have some Japanese Honeysuckle that we are probably going to give up on and treat with an herbicide just because we could pull on that for the next decade, and I think we would still have some.

Kevin: Right. The thing here, we spray, the main and only thing we spray is Poison Oak simply because working with it is...

Mark: You don't want to pull it out.

Kevin: It's a total disaster. I am so sensitive to it that I don't even... If I just brush it, I get it throughout my entire body.

Mark: Oh my God. Yeah, that's not good.

Kevin: Yeah. So we do spray the Poison Oak, and it's very effective, by the way.

Carol: That's good. Yeah, every once in a while, I spot Poison Ivy in the yard, and I've run as far away from it as I can. I let someone else take care of that.

Mark: That stuff is so scary. [crosstalk 00:14:37].

Kevin: So the Extractigator, what's the cost?

Carol: I think it was, I want to say it was around 200. A little expensive, but not really.

Kevin: Right.

Mark: It's going to last forever.

Kevin: Yeah, it will.

Carol: I can't imagine that I will ever break it. I can't imagine how I would break it.

Kevin: Yeah.

Mark: Yeah.

Kevin: It's hefty. Yeah, and I think... I don't know if you can buy it by mail. That would be interesting.

Carol: You can.

Kevin: Okay, there you go.

Carol: You can. They will ship. And I think it ships from Canada, maybe. I might be remembering wrong.

Kevin: All righty.

Mark: The Extractigator.

Carol: And it makes you sound cool when you say it, right?

Mark: Yeah, it does. Definitely. It's like a pro-wrestling name or something. I love it. Okay, well, cool. So that's a good one for anyone who has lots of volunteer trees growing or maybe even bamboo. The Extractigator.

Carol: Ah, yeah.

Mark: So your next one is something that... We are going to talk about comics a little bit. I'm so excited. Oxford Grid-design 3x5 index cards.

Carol: Yeah. So I work in a discipline and a profession where I'm overly connected, like so many of the folks who are on the show and who listen to the show, but index cards and using them is just a way for me to get offline and sort of appreciate the tactile pleasures of doodling and taking notes. A few years ago, I've got a space in one of cartoonist Linda Barry's workshops, and her only requirements for things to bring with us were some packs of index cards and I think we had to have either three or five Papermate Flare pens. They had to be black, and they had to be medium. I have continued with both of those. I hadn't used a Flare pen in years before that. But there is something truly satisfying that the index cards are thick enough and substantial enough that the ink doesn't show through. And I don't know whether... She didn't specify the grid, but I think I have a leftover love for grid paper from when I was a kid and I used to play at designing my own houses. So I like having the grid on one side for a little bit of structured doodling and home design on the side.

Kevin: So this is like your typical, stereotypical 3x5 index cards that has, instead of the ruled lines across, it's a grid like graph paper.

Carol: Yep.

Kevin: On the other side it's probably blank?

Carol: It is.

Mark: I love those. I didn't know that they made grid design index cards, but I could see lots of fun things that you could do with those.

Carol: Yeah. You can both the quarter inch square grids as well as a dot grid. And the dot grids are pretty fun, too. But my...

Mark: What do you use them for? What do you do with them?

Carol: Everything. If I could show you a picture of my desk right now, you would see that it is littered with index cards on which I have written, for instance, my tools for the show today, sort of class attendance, class rosters, discussion notes from class, doodles that I've done in different meetings. I just recently took a class on making a haiku comics with the cartoonist David Lasky, and I used index cards to sort of plan out my comics for that class as well. So they come in handy for lots of things.

Mark: What's a haiku comic?

Kevin: Yeah.

Carol: Well, I don't know that it has a formal definition, but the way that David teaches it, it's just a haiku that we write. Then he, each week, provides a different prompt, and we think about structure. But for class, we were encouraged just to do three or four panels. So very short comics, very simple, thinking about how we use the comic's form to extend the ideas and the structure of haiku.

Kevin: What is it, seven, five, seven panels? What's the haiku part?

Carol: So just like a traditional, the way you learned haiku in grade school or high school. So five, seven, five syllables on a particular theme, but then you translated that into a three or four panel comic strip.

Kevin: Okay. So the idea, it's just that they were kind of brief and succinct, maybe?

Carol: Yes, thank you.

Kevin: And abbreviated? Okay. I'm going to send you a book I did called Bicycle Haiku, which is a haiku and a sketch every day for 90 days on my bicycle ride across America.

Carol: That's really cool. That sounds very compatible with the way David teaches the workshop.

Kevin: And so haikus in English are kind of weird things because they don't quite work the same as in Japanese, but there is something about trying to fit things into three lines that is a nice constraint.

Carol: Absolutely.

Kevin: And so you got this idea, the grid cards, 3x5 index cards and the Flare pen from Linda Barry's workshop, which I'm very envious of because I love her book Syllabus, and It's It, or whatever it's called. They're fabulous. What else did you learn from her workshop?

Carol: Oh my gosh. I think there was something just about being in the room with her for a full day. There were maybe 30 of us in attendance, and just the chance to sort of be part of her extended aura for a little while was wonderful. A lot of what she shared was about mindfulness and risk taking and reflection, and I think we didn't do necessarily a lot of drawing or cartooning. We did some, but it was very much about writing and about connecting with memory and being open to possibility.

Kevin: Mm-hmm (affirmative). Yeah. That is a large part of art.

Carol: And I would say, if you ever have a chance to take a workshop with her, just do it. I would like to go back.

Kevin: Mm-hmm (affirmative).

Mark: That sounds amazing.

Carol: Yeah. And she brought... She was very generous with her time. She was very warm, spent a lot of time talking individually with people, and just encouraged everyone, regardless of where we were coming from, what skill level we were coming in with or what our goals were. It was a nice mix of people, and there were some professional cartoonists there along with just kind of every day folks like me.

Mark: That sounds so cool. Was it like an all day?

Carol: It was. It was. For that one, I drove up to Southern Wisconsin to do that, only a couple of hours from here. I suspect she might do workshops elsewhere, especially after...

Mark: I'll keep my eye open.

Carol: Yeah, especially after COVID is gone, or lessened.

Mark: Yeah.

Kevin: Yeah, right.

Mark: Wow, yeah. That's the kind of thing you would have to jump on because I imagine it would just sell out immediately.

Carol: Yeah. I think it does. I don't know quite how I lucked in timing-wise for the one I attended, but I was really glad to be there.

Mark: Cool.

Kevin: So tell us about what you're working on now and if there's some place that people should go to to hear more about what you're up to.

Carol: Well, I have this longterm project that may never end, and that's okay. But the core focus for the research work I do is looking at the ways in which young people, ages three through 18, 19, 20 sort of did things with comics in the mid-20th century, and not just... I mean, part of it was just reading, of course, reading comic books and comic strips, but this was also an era where a lot of the early fan cultures had their start, and a lot of young people were sort of developing their skills as cartoonists and sort of building networks of cartooning peers through contests and different comic books and other kinds of magazines. And they were also using or working with and through comics to do a variety of sort of civic types of projects, whether it was something more simple like selling comics to raise money for a polio charity or to make comics scrapbooks for soldiers who were away during World War II.

Carol: But also, the kids who sort of stepped up and spoke out about the adults who were trying to censor and legislate the sales of comics during that time period. So...

Mark: So it's like the seduction of the innocent era.

Carol: Absolutely. Yeah. And it really was... So the work I did... Gosh, it's been almost a decade ago, now, on Fredric Wertham, who was the author of *Seduction of the Innocent*. That really is what turned me on to shift from thinking about comics from the perspective of adults to thinking about what comics meant from the perspective of young readers because when I was going through his archival materials, Wertham's archival materials, at the library of Congress, I was really amazed at the numbers of letters that young people sent him in the 40s and 50s, sort of giving him their take on what it meant to read comics and how comics mattered to them. There were small things, too, just even within the various reports of conversations he had therapeutically with comics readers, just seeing what comics meant to them and what they added to their lives and to their experiences and understanding of what it meant to be alive, to be human.

Kevin: Yeah, I grew up in the 50s and 60s, and we were prohibited from having comics or reading comics. And so there was...

Mark: Probably because of Fredric Wertham.

Kevin: Yeah, exactly. And there was a kid in our neighborhood who wasn't, who had comics, and we would go under his porch. We had a secret place to read Batman. I mean, this was the comics we were reading. We were reading Batman and Superman and The Flash comics under the porch, illicitly, as if it was a crime. And that's what my association with comic books was.

Carol: Reading under the porch?

Kevin: Yeah. That's the only place I ever saw them.

Carol: Right. And for some kids in the 30s, 40s and 50s that was the case, too. Comics reading during that period was largely much more normalized because if you look at the

statistical data from that period, it was 95, 96% of elementary school-aged kids, for instance, who were reading comic books and comic strips not just every once in a while, but for many of them, it was every day and sometimes for hours a day. So it was a very different time.

Kevin: Yeah because we didn't really have TV. That was the thing.

Carol: Right. Right.

Kevin: We didn't have TV. We couldn't afford movies. I mean, we went to a movie, I don't know, maybe a couple times a year. So that was the only, other than reading Hardy Boys, reading books, that was sort of the most cinematic or graphic or visual entertainment that we had.

Carol: Yeah. The thing, too, it was the comic books and the comic strips, but a lot of the kids, too, as you mentioned, in a pre-TV era, some of the kids were listening to the radio shows that were based on comics. And some of them were going to the movies and seeing the film serials that were based on comics. Some of them were playing with the toys that had their branded comics characters tied to them. I mean, sort of the everyday interactions I find really interesting, but it's also the kids who were really inspired and found their voices and sort of stood up and did cool stuff either to preserve their access to comics or to find ways of making their spot of the world a little bit better through comics. I mean, those are the stories I really find meaningful.

Kevin: And you were mentioning you were working on, this is a project. So what is the project?

Carol: Well, hopefully it will be a book, but when it's all done. There are so many stories I want to tell, so many stories I continue to hear. One of the pockets of archival treasures I found have been letters, many of them from teenagers that were written to the people, to the men on the U.S. Senate judiciary sub-committee that investigated comics in the early 1950s. And I've been able to track down some of these once-young letter writers and talk to them about what motivated them to write those letters and about what their comics reading experiences were like.

Kevin: Have you thought about making it into a graphic novel?

Carol: Well, I have, but I think I would need a collaborator. I can truly say, my cartooning skills are not there yet.

Kevin: But there would be a lot of people, I think, who would jump at that chance.

Carol: Yes. I think you're probably right. Maybe it can be an adaptation of another project.

Kevin: Well, there is so many really, hugely talented cartoonists and graphic people around the world.

Carol: Absolutely.

Kevin: To choose from who are sharing their work. And you could very easily find someone, I think, to match that project, and that would be really cool to have it come out as a graphic novel.

Carol: Yeah. No, that's a good idea.

Mark: Did you do much research into kind of the dark side of all this, the Brooklyn Thrill Killers and Joe Schuster's... What was his series? The Nights of Horror, or something like that?

Carol: Yeah, the Bondage comics that he did. I have done some reading, and I've read parts of what's in Wertham's archival materials that are around the Brooklyn Thrill Killers. There's just so much fascinating stuff. I don't know. If I really had my way, I would probably spend most of my time researching and probably very little time talking about all of this cool stuff. I just get so sucked in to reading through the archival records and the newspaper accounts that then I sort of lose steam when the writing comes around.

Mark: Yeah. When I was a kid, I was probably 11 or 12, I found Seduction of the Innocent at the Boulder Public Library and was just fascinated by it. And I think maybe you later exposed that a lot of that research was bogus.

Carol: Yes.

Mark: But then I found a book that was also at the Boulder Public Library, a very thin book by Wertham, done maybe in the 70s, called Fanzines.

Carol: Yes.

Mark: It was almost like mea culpa or something. It was kind of like a non-judgemental almost loving look at science fiction and comic book fanzines produced in the 50s and 60s.

Carol: A lot of people take it as his apology to all of the ill will he engendered through the Seduction of the Innocent, and I don't really think of it as an apology or a mea culpa because he still didn't like comics even when he wrote that. I think he just got the point where he thought, or could see that people who read this stuff could do something that he found productive or useful or pro-social with it. And all of that correspondence he had with fanzine creators in writing that book, that too is at the Library of Congress. And I have read through it, and some of it is really funny. I mean, there are these letters that he would send out with a quarter, or 50 cents or however much the fanzine cost. He would send it out to these teens to make an order, and they would write back, and they would send his money back and say, "We're not sending you a copy."

Carol: But there are some really cool treasures in there. Not just the letters, but some of the correspondence he had with sort of the pro-am fanzine editors during that period, the letters he wrote trying to explain himself. All of that's part of the record.

Mark: Oh, man. That would be fascinating.

Kevin: Yeah, well, I'm so glad you're doing that research, and I can't wait until you can share.

Carol: I'll try to write. I'll try to write faster.

Mark: Yeah, definitely.

Kevin: Or do a YouTube version or something.

Carol: Yeah. I've done a lot of talks over the last decade or so, and some of them have wound their ways onto YouTube. So you could hear me talk about different parts of this project including there was a talk I gave a few years ago at the National Archives, and I think that talk is still available on YouTube, if you're curious.

Mark: Oh, good.

Kevin: If you have a link to that, we can include that.

Carol: Great. I was going to tell you both, I have a reprint. I have a first edition of Seduction of the Innocent, but I have a reprint copy as well, and after the research I did on Wertham sort of made the rounds, and all of a sudden people who didn't know who I was did know who I was. I started taking my reproduction with me to comic-cons, and it's turned into this lovely autograph book.

Mark: Various comic book people.

Carol: Yeah, just let me tell you that I have lots of different great cartoonist's autographs in there.

Mark: That's cool, like in the margins.

Carol: Yeah, no. I just tell them. I hand them the book, and I ask them, "Will you deface my copy of Seduction of the Innocent?"

Mark: That's awesome.

Carol: Everyone is so excited to do it. They're like, "Can I do anything? Write anywhere?" Some people have... There's some great stuff in there. Derf Backderf who did My Friend Dahmer and the most recent Kent State comic, did a lovely drawing. Trina Robins, who is a long-time comics historian and creator...

Mark: Yeah, she's amazing.

Carol: Yeah, she has written some fun stuff in the book. But it's just this really wonderful memento for me at this point.

Mark: Oh, Carol, you know what I would love is, do a kick starter and publish a facsimile of it.

Carol: Maybe I will.

Mark: That would be the coolest. I would buy one at any price.

Kevin: Right. Or also, even to make it more valuable, send it around to all the people who haven't signed it yet.

Mark: Right. Right. Just fill it. Yeah. [crosstalk 00:37:44].

Kevin: Yeah. That would be fantastic. Have them join you and say we get all the high-profile ones, and then we'll have the kick starter. And that would be really cool.

Carol: And that's the thing that I have missed about the COVID lockdown is getting out to comics events like that and meeting people. So it's been a while since I've gotten to add any signatures or other defacement.

Kevin: Well, that's really great. We'll put whatever links we can in the show notes. If you have a link to your talk, that would be wonderful as well.

Carol: Yeah, I can send that along.

Kevin: And anywhere else that people can contact you or follow you. I think you have a Twitter account.

Carol: Yes.

Kevin: And your website. Well, thank you, Carol. Really appreciate it.

Carol: Of course. No, this has been fun. Thank you for asking me back, Mark.

Mark: Yeah, of course, Carol. Thank you so much. It's been a pleasure talking to you again.

Carol: Likewise.

Mark: And so many good tools.

Mark: Hey, everybody, it's your co-host, Mark. And I wanted to let you know that we have a lot more going on here in Cool Tools than just this podcast. We have our flagship website where we review a new tool every day. That's at Cool-Tools.org. We also have four different newsletters. We have this podcast. We have a YouTube channel where we review tools. And if you like what you hear and see and read, the best way to help us out is by going to our Patreon page at Patreon.com/CoolTools and donate at any level you wish. You can even contribute one dollar a month. And that would mean a lot to us. The money that you give us will go towards paying for our transcribing costs, editing videos and editing the podcast. It goes towards paying contributors who write the reviews for

us. It goes towards our equipment costs, our hosting costs, and it supports our very small company of three people.

Mark: This week, I wanted to give a shout out to some of our Patreon supporters who have been giving us at least \$2 a month. And if you give us \$2 a month, we'll give you a shout out online, and this week, I would like to thank Michael [inaudible 00:40:00], Molly Star, Em [Velderman 00:40:01], Opposable Thumbs, Pamela Cooley, Patrick Ware, Paul Hosey, Randy Fischer, Stewart Burrows Brand, Synaptic Sam, Therese Schwartz, Tom Hawkins, Tom Markum, What Bear, Heavy R. [Pengelin 00:40:17], David Lang, Eric Beyers, Sean Hartley, Stephen Powell, Greg [Lichsteit 00:40:23], John Hopson, Adam Bristol, Adam [Neyher 00:40:26], Anonymous, Bill Kempthorn, Bruce I. Niles, Chris Woodriff, C. Colos, Darrell Flynn, Ed [Fliegoff 00:40:34], Eric Henschrow, Eric Hoover, Godfrey Saldana, Jay Skiles, John M. Larson, Jude Galligan, Kenneth Gilman, and Lucas Frank.

Mark: Thank you very much for supporting the show, and we will see you next week.