

# TFEO Haunted Transcript

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## SUMMARY KEYWORDS

audio drama, haunted, episode, benton, season, x files, story, james, work, listened, jamie, voices, years, abigail, film, people, called, tap, elves, suddenly

## SPEAKERS

Mark, Abigail, James, Benton Hodges, Jamie Evans, W. Keith Tims, Mother

### W. Keith Tims 00:00

[Theme music.] 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 and struggles and successes. Today, we're discussing the first episode of Haunted: The Audio Drama.

### W. Keith Tims 00:42

[Haunted: The Audio Drama's theme music plays.]

### W. Keith Tims 00:45

Produced by Jamie Evans and Benton Hodges, Haunted: The Audio Drama is a paranormal investigation show. Haunted tells the story of reclusive alcoholic writer James Hunter, and bubbly, enthusiastic podcaster Abigail Corbin as they investigate strange and seemingly unexplainable phenomenon. Hodges and Evans share writing and production duties, and Evans voices James Hunter as well. The first episode is part one of a six part story called The Signal where the pair investigate a teenaged boy who murders his parents and then takes his own life. There are over 30 episodes in season one, and haunted season two just launched. I spoke to Jimmy and Benton remotely from their homes in the UK.

### W. Keith Tims 01:37

I would like each of you to introduce yourselves and tell us a little bit about what you do on Haunted: the Audio Drama

### Jamie Evans 01:44

I'm Jamie Evans. I am the creator showrunner, co producer and lead actor in Haunted: the Audio Drama. It sort of was my baby that I've been working on since 2010. And then I brought Benton on

board in 2020 when we decided to do it as an audio drama. So originally it was going to be a video series.

**Benton Hodges** 02:11

I'm Benton Hodges my role sort of amalgamated from all sorts of stuff from producer, writer, helping direct, helping showrun. I do a few voices here and there. I have a little cameo pretty much in every episode. Marketing. Yeah, post production pre production just yet trying to get it from paper to paper to ear.

**W. Keith Tims** 02:30

Jamie you said this was an idea you had in 2010. But this show didn't come out until 2020. Is that right?

**Jamie Evans** 02:35

Didn't come out till 2022! Yeah, today is actually in the one year anniversary of the show premiering.

**W. Keith Tims** 02:42

Oh, wow, that's great.

**Jamie Evans** 02:43

The first thing you need to know is that I'm uh, I'm a bit older than Benton. How big is our age gap Benton? Am I seven years older than you? I think?

**Benton Hodges** 02:51

Yeah, 32 and 25.

**Jamie Evans** 02:54

I came up with the idea for Haunted when I was at uni, I was young and naive and had no idea about how much productions actually cost. And I was like, Yes, of course, I can make a show with all these episodes, and all these stunts and all these monsters and it won't cost anything. (laughter) Over the years, the idea has always been in my head, and I've altered it here and there. I've changed it. I got into audio drama around the time of the COVID 19 pandemic. Because here in the UK. I don't know what the rules were like in in the States, but in the UK during the first lockdown. The rule was you could only go out if it was for exercise. So I was like, Okay, well, I'm going to go out for like four hour long walks. And I would just fill my phone up with audio dramas, and walk around. And I'd go for these really long walks listening to audio dramas. And one day, I was walking through a park near where I live. And it just clicked in my head. I was like, hang on a minute, we can do this as an audio show.

**W. Keith Tims** 04:01

Did you have any background in the arts, Jamie?

**Jamie Evans** 04:04

I've always enjoyed like writing, acting, things like that. I always did a lot of acting in like school plays and things like that. And then I went to uni to study film and television production. Over the years since

moving to South End, I've made a few films. Actually the way me and Ben to became business partners was just before we decided to work on Haunted we made our first feature film together which was like Nancy Drew Scooby Doo type thing.

**W. Keith Tims** 04:33

Brenton What is your background in the arts?

**Benton Hodges** 04:35

Again, sort of school drama, Lander exams, which was our London Academy of Dramatic Arts, sort of the equivalent of music grades, but for acting. Did plenty of those growing up sort of got bit by the bug. But it wasn't until secondary school where I really got into drama, but it wasn't until university where you know when you go out because I didn't do anything remotely dramatic arts arty. See at university and it was sort of one of those moments of realizing more what you don't want to do rather than what you want to do. I'd worked so many sorts of jobs where I just couldn't focus. I couldn't pay attention. I just couldn't, my instincts, I trust my instincts, and they'd always be wrong. And everything always seemed to lead me back to storytelling, that it was kind of clicked for me that maybe I should give a give it a shot at storytelling or telling, you know, sort of acting, but then realize that I don't actually like being in other people's stuff. And I don't like giving my writing to other people. So I kind of gradually shifted from being a jobbing actor to writing and producing my own stuff, because I have control issues.

**W. Keith Tims** 05:47

I understand. (laughter) Now, have you worked on other shows besides Haunted?

**Benton Hodges** 05:51

We've hosted a podcast ourselves throughout lockdown that kind of came and went, I've done various sorts of acting jobs, but mostly sort of extras and background work and stuff like that, but nothing, nothing to the size of Haunted.

**W. Keith Tims** 06:04

So I'm curious as to how the two of you met and started working together on Haunted.

**Benton Hodges** 06:10

We were in a Patrick Hamilton play called Rope, which Alfred Hitchcock then did a film of after its publication. I think it's 1922, I believe when it came out. And yeah, we were we were the leads in that along with the guy who wouldn't have appeared in Haunted yet, but another actor in haunted. The three of us were the leads in that we didn't click immediately, did we, Jamie?

**Jamie Evans** 06:34

No. (laughter)

**W. Keith Tims** 06:36

All right. So what happened?

**Benton Hodges 06:37**

I was always late to performances. I'm sort of chronically late, which I think was you weren't particularly impressed by Jamie. But I think we we didn't really talk much, I think during Rope either. It wasn't until sort of the cast party. And I think we just went for drinks afterwards with the cast a few times afterwards, which I hadn't really done with any other acting groups. And it wasn't until then that it kind of clicked that we had sort of similar interests, similar goals. I think I sort of sent you a script of mine. You sent me some stuff of yours, and then it just kind of... that as well as I remember. (laughter)

**Jamie Evans 07:11**

That's pretty much right. Yeah, it was I remember the rehearsal process for Rope. And I think I didn't necessarily ingratiate myself to the cast that well. I was going through a bit of a hard time in my life at the time. I was actually really worried on Rope because it was the first time I'd ever played a good guy. I usually play villains. And I was like the the Jimmy Stewart role in Rope. I was so focused on Oh, god, oh, God, everyone's gonna think I'm terrible, this is going to be terrible, that I didn't really ingratiate myself to anyone until afterwards. But then like Benton said, we started talking. And he sent me some stuff. I sent him some stuff. And we just met up in a bar one night. And I, I suggested the film that we ended up doing Candy Heart to him and said, I think we could get this made for a relatively small amount of money if we play our cards right. Much like Haunted we kind of were guilty of leaping before we looked. Just as we have been with Haunted, you know, I listened back to season one of this show. And there's so many things where I listen back and I'm like, That is not what we would do now. Why did we think that was a good idea?

**W. Keith Tims 08:32**

I think that's a learning process that a lot of audio dramas go through, especially here in the indie space. You know? I know for me, it's true. I didn't know what the hell I was doing. When I started Book of Constellations, I just kind of put it out there. And I'm generally proud of the way it turned out. But I do look back to and I go, you know, I could do that differently now.

**Benton Hodges 08:49**

We are planning on doing a second. So myself and Charlie, you know, sort of free time are compiling all the footage from the first season and basically, going through it again, to kind of give it a bit more polished to release as a physical medium. I think indie gives you gives you that space to make mistakes, and it gives you that space to learn from your mistakes. I think that's one of the great things about it. Such a good place to sort of cut your teeth and find out how well you work.

**W. Keith Tims 09:15**

Jamie, what made you want to work with Benton on Haunted?

**Benton Hodges 09:19**

It's funny Benson and I we often joke that we're like yin and yang. Because our creative tastes, our artistic tastes are incredibly different from each other. The only similarity really is the desire to be ambitious and create something that we're proud of. A lot of when we were looking into setting up Haunted, a lot of people we spoke to were like, Well, I think there's 33 episodes in the first season?

And, and they were like, Why are you doing that? Why are you doing 33 like? You should be doing 10 maybe and forget all the standalone episodes just do your main story arc, and we weren't interested in that we wanted to, I think both the thing we have in common is both of us get motivated by people telling us we can't do something. (laughter)

**Benton Hodges** 10:13

Fuelled by spite. (laughter)

**Jamie Evans** 10:14

Yeah, we're fuelled by spite. (laughter)

**Benton Hodges** 10:16

I mean, we are pretty much diametrically opposed on basically everything. I think we have the same work ethic, or at least the same, a lot of the same goals. I mean, we once tried to write a sitcom together. And I think we both came in with with wildly different goals or ideas for it. I think we managed to sort of, we toe that line quite respectfully, as well, respectfully disagreeing sort of thing is something that we seem to do quite well, which I think you need to be able to do if you have a business partner who, when at least when it comes to sort of artistic stuff, you pretty much diametrically opposed to we sort of we navigate that minefield quite well.

**W. Keith Tims** 10:16

I like that.

**W. Keith Tims** 10:57

What attracted you to Haunted as a project Benton?

**Benton Hodges** 11:00

The timeline is a bit fuzzy of how I got involved in the project, because I have no actual recollection of agreeing to be a producer on the show.

**W. Keith Tims** 11:09

(laughter) You just turned up one day, and suddenly there you were, with all these responsibilities, is that it?

**Benton Hodges** 11:13

Yeah, it's like a horror film where it's like, I don't even know how I got here in the first place. (laughter) It just sort of I agreed to write some episodes, or write an episode for it, in fact, and then someone dropped out. So I agreed to write a second episode. And then I was just kind of more than happy to help with the process of helping it get from paper to ear somewhere along the way. I just kept sort of assuming more and more responsibilities. That's how I remember it. Whereas Jamie remembers specifically asking me to help produce and I clearly just blocked that out somehow,

**W. Keith Tims** 11:45

Would you tell me about Haunted: the Audio Drama in your own words?

**Benton Hodges** 11:50

I think it's evolved over time. What I originally thought it was was a sort of a loose collection of ghost stories with the main characters kind of reoccurring through it. But it's definitely sort of blossomed into sort of a dark action adventure. It's definitely compared to Doctor Who a lot. It's larger than life, I think, in a lot of ways, there's comedic elements to it, fans of this kind of action adventure with larger than life, quirky characters, I think it kind of fills that niche quite nicely,

**Jamie Evans** 12:21

So Benton's definitely right, in the sense that it changed a lot from its original concept. Like even from the concept when I first got involved with Benton, there's definitely been an influence there, which is great. What stands out the most about the show for me, and I think is simultaneously its biggest strength and its biggest weakness is it's kind of a throwback to 90s television, like The X Files, because the show has both standalone episodes, and episodes that are contributing to a wider mystery that we're going to be telling for the next five years. And within that the show is capable of being almost any genre, because what what's quickly become apparent was it's not a horror show in air quotes. It's a show about these characters. And although there's always a horror bent to it, it can be almost any genre, we've got episodes that are suspenseful crime stories, we've got some that are outright horror stories. We've got some that are just like wacky comedies. The Christmas special that we did, is about elves that steal candy and, and are addicted to sugar. And I remember looking around while we're recording this scene, where the where the elves have got a runaway ice cream van. And we're in the back of the van trying to wrestle this elf into a freezer. And we've got two actresses tests in Edina doing the elf voices, and there's me and Luke and Isabella and Rory. And we're all like screaming and like, Oh, God. Ah! I just looked around. I was like, this is not the show I thought I was making. But I'm very glad that it's the show I am making.

**W. Keith Tims** 14:08

(laughter) That's great. So the core of the show really revolves around the two primary characters James and Abigail.

**Jamie Evans** 14:17

Yes, it actually goes up to three characters in season two, because we promoted Dan to a main character in season two.

**W. Keith Tims** 14:24

I get the comparisons to Doctor Who are the X Files. It's about a pair of paranormal investigators who get involved in, at least at the beginning it's sort of small town kind of stuff investigating grisly murders or other events and finding supernatural causes at the root of them. You've got James Hunter who is a retired ghost hunter and author. He's burned out. He's disillusioned by the whole paranormal scene. He feels like he wasted his life doing all that. And then we have Abigail Corbin who is this young podcaster and I think that's great because you can do podcaster jokes with that. When she's the host of the Haunted podcast, a paranormal podcast, and she's a fan of his and she's a believer, she's a dreamer.

So we get this very familiar sort of believer/skeptic kind of pair, which did you see in the X Files, or you do see some in Doctor Who or other similar shows. Were the shows like Doctor Who and The X Files were the inspirations for you?

**Jamie Evans** 15:21

Oh, 100% Those are probably my two favorite TV shows of all time. X Files more so back when I first came up with the show, I've kind of drifted away from X Files a little bit. Lately, I think just because the ending of it is so disappointing. And Doctor Who is massively to the point where like, half of my performance as James, I base on Peter Capaldi as the 12th Doctor, he is the reason James has the gruff sort of growly voice, I wasn't originally going to do it that way. I was going to do it with my natural voice. And I just kept hearing him and thinking actually, no, I think James needs to sound a little a little more like he's been through some stuff. So let's add this, this gravel to his voice, which turns out to be a terrible mistake, it really hurts doing it for a whole day. (laughter)

**W. Keith Tims** 16:16

Why did you want to write this kind of show? And why did you want to tell these kinds of stories?

**Jamie Evans** 16:21

I don't know if I believe in the paranormal or not. Yeah. But I've always found it fascinating. I've never seen anything myself. And I've, over the years, I've actually one of the ways I sometimes make a bit of money is I get hired to go and film ghost hunts, which is great fun. If you don't mind staying up all night and walking around a damp castle with night vision cameras, it's it's fine. I'm a believer that the majority of people are rational. I don't think there would be as many supernatural reports as there are if everyone was lying, I think there has to be something but I don't know what.

**W. Keith Tims** 16:58

Benton do you believe in the supernatural?

**Benton Hodges** 17:00

No, I don't believe in the supernatural. But I think there are probably forces of nature that are beyond our sort of scientific instruments that we kind of slowly understand. But my sort of fascination with it. I didn't clock this until very recently, I was talking about my writing job to a counselor. And they sort of said, well, what, what sort of stuff do you write about as our mainly I'm a horror writer, it was what kind of horror is it body horror? And it's like, well, actually, most of my stuff circles around the fear of the unknown. And I was sort of speaking to this counselor specifically about anxiety about uncertainty and whatnot. I hadn't actually clocked the two that my sort of my main artistic inspiration comes from this inability to have all the answers, this inability to understand our own reality, which was sort of quite a lot of Lovecraftian inspiration there. I'd say.

**W. Keith Tims** 17:52

You know, it's interesting, because when I think about mythology, right, we're looking at human society 1000s and 1000s of years ago, yeah, when we were telling stories back then, we were inventing myths, we were attempting to explain the world. Like stuff would happen, and we didn't know what it meant.

And so we would try to come up with stories to explain these things. And maybe in explaining them, we can get a better handle on them, or we can try to control them, or we can feel like we're a part of them. I think that's a natural instinct in human beings when it comes to storytelling.

**Mother 18:21**

[Begin clip from Haunted: The Audio Drama] (calling up the stairs, entering his room) Mark! Mark? (loud rock music playing on headphones) You shouldn't listen to your music so loudly. Ruin your ears. Mark turn around! ... what... what's all of this? What are these drawings? What are you doing in here Mark? (mark snarls, Mother screams, they struggle). [End Clip.]

**W. Keith Tims 18:52**

The first episode that we hear is part one of six of story arc called The Signal and in that we have the case of a young teenager named Mark, who is, as teen boys sometimes do, suddenly changing their moods and he's becoming kind of aggressive and distant, and he's listening to loud music. And he's making dark drawings and he's writing in a journal and his parents don't quite understand. But then it gets turned on its head when he turns into this sort of murderous feral monster kills his parents and then himself. Abigail, who is chasing down the solution to this mystery recruits James who has gone into hiding into investigating what's going on here and why Mark would become like he is.

**James 19:38**

[Begin clip] Who puts pineapple on a pizza? You do realize it's very unorthodox to just turn up at somebody's house, right? How do you know where I live?

**Abigail 19:47**

I'm pretty good with computers.

**James 19:49**

You know, the sensible thing for me to do would be to call the police. Tell me now why I shouldn't do that.

**Abigail 19:56**

Because I'm desperate. And because people are dying Mr. Hunter.

**James 20:01**

(sighs) Damnit. You may as well call me James. (she squeals in delight) And your name?

**Abigail 20:07**

Oh, I'm Abigail, Abigail Corbin.

**James 20:11**

Okay, Abigail Corbin. You've got five minutes. Tell me what's going on.

**W. Keith Tims 20:17**



Talk to me about why you wanted to tell this story first, when you opened your show,

**Jamie Evans** 20:22

I knew I needed a story arc for the first season, I had been doing lots of research into various, you know, unexplained phenomena and things like that. I came across a video on YouTube, but it was called something like the 10 Scariest Audio Recordings in the World or something like that. And there were some really weird ones in there, there was the one that's now been proven to be a hoax where some Siberian miners drilled a hole and put a microphone down and you could hear the sounds of Hell. And there was one. This actually in America, I don't remember where but some scientists have built the quietest room in the world. It's so quiet, you can like hear your own blood pumping and stuff from that I kind of got the idea of well, we're doing it as an audio medium. Now, maybe the best thing to do is the main arc should be about an audio thing. What if there was a sound so terrible that anyone who heard it was instantly driven insane? What could do that? And that kind of becomes the arc of the entire first season and then springboards into the arc for the next five seasons.

**W. Keith Tims** 21:31

One of the things I think it's really interesting is that this story does tap into a fear, I think that parents have, which is that suddenly their their children who, when they were growing up, are perhaps very sweet and kind and friendly, and they get to the teenage years, they're changing, they're suddenly becoming different people because they're figuring out who they are. So I like that you tapped into those kinds of fears.

**Benton Hodges** 21:52

Hm. It sort of taps into that that same fear that sort of films like Psycho tapped into, isn't it? Because obviously, like before, then it was all Universal Pictures, the Creature from the Black Lagoon and sort of, you know, vampires, "I want to suck your blood!" kind of horror. And then suddenly, it was like, Well, what if actually, the person who's gonna murder you in your sleep is actually you know, the very good looking handsome boy who runs the till at the hotel. The real monsters are people who who hide in pure daylight who you think you know, who never capable of such a thing? I think that's why people are so fascinated with sort of serial killers and stuff is that that is a real threat. And it's a real fear.

**W. Keith Tims** 22:26

Jamie, do you play with the idea of sort of exploiting people's fears? I don't mean that in a in a manipulative way. But more from a narrative standpoint.

**Jamie Evans** 22:34

Yeah, I tried to, sometimes for better sometimes for worse. I'll give you an example of for worse.

**Benton Hodges** 22:41

(laughter) Clown.

**Jamie Evans** 22:42

There is a there's a clown in The Signal. I think he doesn't turn to a part three, I think. And if I could redo this episode, I would take the clown out. That is purely there because I was like, people are afraid of clowns, let's let's put a clown in it. But in in terms of trying to tap into other stuff. It's an episode called The Lonely Shadows, where I've tried to tap into that crushing loneliness that I think we can all feel. But definitely when you're a teenager, if you're perhaps the teenager at school, who finds it hard to make friends or you're a bit of an outcast, but I wanted to tap into that. So that's an episode about someone who struggles to get along with anyone. So they they literally find a way to create their own friends through mystical means.

**W. Keith Tims** 23:34

Yeah, I think that's effective, but it's smart. You have to work really hard to make someone afraid of something they're not already afraid of.

**Abigail** 23:40

[Begin clip.] I'm sorry. I feel like I've wasted your time bringing you here. There's nothing else.

**James** 23:45

You're wrong. You've missed something. Look closer.

**Abigail** 23:50

Where?

**James** 23:51

Down.

**Abigail** 23:53

Down. What... I don't... Oh, there! Those marks by the feet of the bed. It looks like Mark dragged the bed aside at some point.

**James** 24:03

Exactly. Shall we take a peek? (they drag the bed aside)

**Abigail** 24:10

Oh my god.

**James** 24:12

I'm guessing the police didn't see this.

**Abigail** 24:15

I don't think so.

**James** 24:16

Note it. Abigail, note it.

**Abigail 24:21**

(starts her recorder) Beneath the bed someone presumably Mark has carved symbols into the wooden floors. It's mostly strange symbols I don't recognize lots of circles of various line through them. There are two words I recognize though. Repeated from his Facebook video. "I'm sorry." That's horrible. Why is this so horrible?

**James 24:45**

Because it's starting to read like an admission of guilt. [End clip.]

**W. Keith Tims 24:48**

When this interview comes out, your season two will have launched. When you look back at the beginnings of this show how do you feel? What do you think about when you look back at the beginning here?

**Benton Hodges 24:57**

I'm eternally grateful for how Well, the show is done not just in viewing figures, but in how much the local community and the online community sort of come together to help us out. So many of the roles in the first season were people just giving their voices for free. I think a message to ourselves of just that hard work pays off. I think we were blown away by how well this season had done. And I think blown away by how well we had done just creating this thing off our own backs.

**Jamie Evans 25:27**

It's funny, I'm a very self critical person. And for a long time, I used to look back at this first episode and absolutely hate it. I don't hate it anymore. I used to I used to say I hated it. Now, when I look at the opening of season two, The Town on the Edge of Hell, and I look back at The Signal, I am proud to hear how far we've come.

**W. Keith Tims 25:50**

What do you struggle with?

**Benton Hodges 25:54**

(laughter) A very broad topic. I was diagnosed with pure "O" OCD. A few months prior, obviously, I've had it my entire life and just not realized what it was. I sort of I obsess over sort of specific things and the themes change over years, but it's just sort of only recently kind of getting proper treatment for it. But obsessing over tiny little details till they drive me insane has always been a big struggle of mine. And I know it's a big annoyance of yours, Jamie, where I sort of bring up the tiniest plot point and be like, that doesn't make any sense that this this this, you're like, just just drop it just leave it!

**W. Keith Tims 26:32**

How do you navigate that? How do you get past that?

**Benton Hodges 26:34**

With treatment, I've learned that sort of the best way to get around it is to basically laugh with the thoughts. So when you have kind of the thoughts of this doesn't make any sense. This isn't any good, or you're wasting your time you kind of just laugh with it, go, that's such a good idea Brain, thank you for giving me that that's such a good thought! And you just kind of sarcastically laugh with it, treat it like it's a bully, and you get this little rise in anxiety. And then you sort of just ride it out. And eventually, and it took a few months. But I'm sort of quite happy to say that I feel like I'm on the other side of it.

**Jamie Evans** 27:05

For me, other than just trying to balance this show around a full time day job as well Impostor syndrome is a big thing for me. Like, like I said, the show did better than we thought we charted a few times, we got some good reviews. And I still even after all that, I still sit there sometimes and we'll get one bad review. And that's it, I'm in a spiral. Or I'll, I'll sit there and I'll listen to other shows that that I think are better than ours. Like, like Echoes in Between or Subsister or Morbid Forest. They are all incredible shows. And I sit there listening to their shows. And I'm like, Ah, oh, you guys, you're better than us! I can't help it. I just do. But I have the weird ego thing where I'll bounce from one end to the other. Like, I'll sit and write an episode in Season Two and be like, hm, tower block full of vampires, but they're Chavs if I'm a genius! (laughter) And then I read it back and I'm like, I'm a moron. What is this?

**W. Keith Tims** 28:14

Yeah, well, you know what they say. "Comparison is the thief of joy," right?

**Jamie Evans** 28:18

Oh yeah, a hundred percent.

**W. Keith Tims** 28:21

So now I have to ask then, if that's a problem, how do you measure success?

**Jamie Evans** 28:25

There's two ways of looking at this because there's measuring success in the business sense. Does the show make more than it costs? The answer is no at the minute. On an artistic level, all I've ever wanted to do is tell a story that affected someone emotionally. I remember sitting in a cinema like five years ago, or whenever it came out and watching Avengers: Infinity War when Thanos snaps his fingers and everyone starts crumbling to dust. Turning to my right. And there was a grown 40 odd year old man crying. And I was like, Yes, I want to do that. So for me, the best thing was when we did the midseason twist in season one, and I'm spoiling my own show now, but oh, well, the mid season twist at the end of the fourth story is that Abigail has actually listened to the signal herself, and is now slowly dying. And her and James have this huge argument where James basically says, You've got yourself into this. It's not fair of you to put this on me. I'm leaving and he walks out. And after that episode aired, we got someone write to us. He was like, Oh, I cried so much. And I was just like, yes. (laughter) I'm a terrible person. But yes.

**W. Keith Tims** 29:50

Benton how do you measure success?

**Benton Hodges 29:51**

Obviously, if you chase awards and whatnot and you Judge your success by that you're kind of the goalposts will always move. I think there's always that part in the back of your head. That's like I want I show up to my sort of high school reunion and be doing better than everyone expected of me sort of thing. I think there's definitely that will always kind of look over me. But in all honesty, I think just being proud of something that I've made and knowing that I kind of put my blood sweat and tears into it, that to me is worth more to me then that an Oscar kind of thing is just making Haunted making content. It fulfills me and that is enough.

**Mark 30:28**

[Begin clip.] (Mark speaking on a recording. Tense music builds throughout.) What I did it was to protect them. I know the truth now. They've told me the truth. I choose to no longer play along with this lie. For those I'm leaving behind, I'm sorry. Liza, I love you. [End clip.]

**W. Keith Tims 31:05**

Fans of The X Files or Evil will enjoy Haunted. The serial nature of the show allows for long term stories, but also gives it the freedom to play with genre and style. From horror, to suspense to comedy. You can listen to Haunted the Audio Drama 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](https://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](https://audiodramalab.com). Keep telling stories. It's the only way we're gonna get out of this mess. Until next time.

**W. Keith Tims 32:18**

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