

TFEO Untrue Stories Transcript

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SPEAKERS

HG Wells, Robin Johnson, Mrs. Watchett, Announcer, W. Keith Tims, George Orwell

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 Untrue Stories.

Announcer 00:39

[Begin clip from Untrue Stories.] The story you're about to hear is untrue. [Stirring dulcimer music.] [End clip.]

W. Keith Tims 00:46

Untrue stories is a sci fi comedy drama created by Robin Johnson. When George Orwell and HG Wells accidentally double booked a getaway cottage, an argument about tea escalates into an eon spinning adventure, time travel and political machinations. As the series goes on, more famous sci fi writers appear as characters in a show that satirizes the genre. while also being a sci fi story itself. Johnson writes and produces the show, and does the voice of George Orwell. The first episode titled a nice cup of tea introduces us to Orwell and Wells. Orwell is completing his manuscript for 1984. And Wells has happened to have invented a time machine out of a bicycle. When Wells travels into the future to prove his machine works, he discovers that the future Orwell predicted in 1984 has come true, and tries to set things right. I spoke to Robin remotely from his home in Edinburgh.

W. Keith Tims 01:52

Tell us a little bit about yourself as an artist or creator, and how you got started. In all this,

Robin Johnson 01:57

I make a lot of things. I've only got into audio drama fairly recently, as a creator Untrue Stories is my first show. I've got a much longer history as a playwright and theatre maker, I make these fringy plays, I call them literary satires, just kind of the same genre as Untrue Stories. Taking an existing classical

work, doing a sort of parody of it, in which I try and use the characters of the work itself to discuss its interesting flaws. So the first one of those I did was in about 2009. It was about Sherlock Holmes called "Broken Holmes". Which was just before there was suddenly a massive explosion of Sherlock Holmes and there was the BBC series and the Guy Ritchie film and Elementary so there was there was something something Holmesian in the air at that point. It did really well in Edinburgh, which is where I live. And it's also where there's a massive Theatre Festival, in August.

W. Keith Tims 02:59

Sure, that's Fringe right?

Robin Johnson 03:01

Yes, yes.

W. Keith Tims 03:02

So can I ask you how you got into playwriting to start with?

Robin Johnson 03:05

Started with my university drama society, I would write the odd thing there. And just little little sketches. And I just found I enjoyed it more than anything else.

W. Keith Tims 03:14

When you were a child were you a creative type, then?

Robin Johnson 03:16

I don't know. I was the it was a bit of the annoying, noisy one in class that they give you some exercise that I later learned was was just to try and memorize something, and I try and make it into this epic story.

W. Keith Tims 03:30

You're a musician as well, right?

Robin Johnson 03:31

Yes. Yeah. It's a lot of things. My favorite instrument is the mountain dulcimer. I saw one in a shop window about I think it's about 10 years ago and bought it pretty much on a whim. Yeah, it's lovely. But there's a guitar. Piano. If I was in the other room, I could look at all the instruments and tell you them.

W. Keith Tims 03:50

Did you say you lived in Edinburgh or?

Robin Johnson 03:52

Yeah.

W. Keith Tims 03:53

Okay, yeah, many years ago, I came to Scotland and we did Edinburgh to Perthshire and then we went up into the Highlands and then ended up back in Inverness. And then we took the train to London. I remember, music was always kind of central to these little towns, these little communities all over Scotland.

Robin Johnson 04:09

Yeah. I go busking in the park still on some Sundays, I think if I did it every day, it could just about live on the money, but it's not about the money. It's about the relaxation and just seeing and playing and doing nothing else for a couple of hours. It's really nice.

W. Keith Tims 04:24

Yeah, you were in the drama society at university and then you started writing these plays. How did you then make the transition into audio drama?

Robin Johnson 04:32

A lot of people told me that my plays would work for radio because we still have radio dramas in the UK and I didn't listen, it might have once or once or twice sent a couple of scripts to some studios and not heard back but when the pandemic hit suddenly I couldn't do in person drama. I've always liked listening to radio dramas and sitcoms and Hitchhiker's Guide to the Galaxy is my favorite thing ever so I thought I could make one of those. The very first episode, I think some of it's ended up being re-recorded. And the first couple of episodes were just, I was just like, posting on Facebook saying, I'm going to make an audio play. Who's in? And I just let any of my friends join in, you know laptop microphones, so maybe the audio quality of those episodes, it's maybe improved a little but it's iffy and that's fine. Yeah, this idea that I keep making these like my plays, I do a short piece on one work of fiction, and then move on to another. 1984 is one of my favorite novels. The Time Machine is a favorite. And they're both interesting. And they're both really hard to do on stage, I think, especially on the kind of budget I've got. But as soon as you're in audio, you can do anything, you can go anywhere. As long as there's a noise. You can do, you can have time travel, you can have robots, you can have creepy caves in the far future, you can have Morlocks. Suddenly these whole worlds open up. I particularly like the sort of surreal comedy sci fi is the genre that I was going for here. And I think that works quite uniquely in audio going back to Hitchhiker's Guide to the Galaxy. That's a brilliant example, because the plot can just go anywhere the creative mind can go.

W. Keith Tims 06:23

What is Untrue Stories? We know that it's sort of a parody, as you've talked about, it's about George Orwell and HG Wells meeting and getting into adventures together. What do you think of when you think about the show? What does the show mean to you?

Robin Johnson 06:36

Orwell has always been a one of my sort of writing heroes, he certainly has flaws, which should address on the show more than I have, I think and plan to in the next season. From his writing, he's always on the side of the working class he's politically a misfit. He sees everything clearly in a way that that makes life difficult for him and at the same time, and this is what I think makes him an interesting

character is he is he is quite curmudgeonly and fuddy duddy and very, very, sort of tweedy and British, which is at conflict with with these left wing values. HG Wells I know less about, but he just seemed like a nice foil to Orwell. I'd wanted separately to write about these two characters. And then I thought, Okay, why not? Why not put them together? And then you have that sort of Bert-and-Ernie relationship.

W. Keith Tims 07:26

(laughter) I like that. Burt and Ernie.

George Orwell 07:27

[Begin clip.] Perfect. No distractions. No London socialites. No annoying fellow writers who think they know it all. And naturally, they're wrong about everything. And I know it all.

HG Wells 07:37

Hello!

Mrs. Watchett 07:38

In you come Mr. Wells!

George Orwell 07:39

What's he doing here?

HG Wells 07:39

(simultaneous) What's he doing here?

Mrs. Watchett 07:41

Mr. Wells. This is Mr. George Orwell. He's a--

HG Wells 07:44

Dreadful, big-footed, Trotskyist hack. We've met.

Mrs. Watchett 07:48

And, uh, Mr. Orwell This is Mr. HG Wells, who's--

George Orwell 07:54

An archaic techno pacifist utopian dinosaur. I'm acquainted with Mr. Wells. What's happening? I thought I'd rented a remote cottage to complete my groundbreaking work of science... I mean, political fiction undisturbed.

HG Wells 08:06

And I thought I'd rented it to finish work on my important secret engineering project. How I'm supposed to do that with this lanky Bolshevik clumping around...

Mrs. Watchett 08:16

Gentlemen, I'm sorry, you've got the wrong idea. But you've rented half the cottage each. It's a but-and-ben. Two rooms. No, I'll leave you to sort out between yourselves. Who's going to get the ben and who's in the butt.

George Orwell 08:30

Yes, yes, we'll have to make do.

Mrs. Watchett 08:31

Fine. You two enjoy yourselves. [End clip.]

W. Keith Tims 08:35

They actually were public figures that did sort of debate with each other publicly.

Robin Johnson 08:40

They had a row at a dinner party in, oh I couldn't tell you the year, in the 1940s sometime. And Wells called Orwell, "that dreadful Trotskyist with the big feet." And Orwell wrote a whole essay about how Wells was a blinkered pacifist. He really couldn't see how serious a threat Hitler was, which might have been true as Wells just had a lot of faith that, you know, technology would advance and then something would happen and fascism would be obsolete. And they almost came to blows at a dinner party. And I think that's the only time they met in real life.

W. Keith Tims 09:15

They do seem like they're well suited as foils for storytelling. Yeah. And since they both did indeed write in science fiction or speculative fiction, that seems to suit the theme really well. And I think you've got a good handle on a couple of characters who are interesting in their own right, but then also can have a lot of conflict between themselves. The story is about time travel. It's also a bit about the power of science fiction, I think. We meet George Orwell, who has rented a room in a remote Scottish cottage to work on 1984 his story, and he discovers that he's rooming with HG Wells, and the two of them immediately get into a row. They don't get along, or well, he's almost finished 1984 But what I think is really funny, is that this version of 1984 or is not our version of 1984. The version 1984 that Orwell has written in your story is a prediction of the 80s that it is exactly like we remember the 80s, full of commercialism and clothes with big shoulder pads and Rubik's Cubes, you know, and all that kind of thing. It's not like the big brother and the sort of depersonalization dystopia we, as the audience are familiar with.

Mrs. Watchett 10:28

[Begin clip.] Is that the manuscript?

George Orwell 10:30

It's not really ready.

Mrs. Watchett 10:31

Go on. Give us a peek. (Grabs the manuscript)

George Orwell 10:32

Wait a minute...

Mrs. Watchett 10:33

Oh, come on. I'll not laugh. I'll never know if you got it wrong. I be long dead by the 1980s. Let's have a wee read. "It was a bright cold day in April, and the radio was playing glam rock. Winston Smith adjusted his aviator sunglasses, as he drove his convertible past the bowling alley."

George Orwell 10:51

That's the future Mrs. Watchett! A society driven by greed shallowness conspicuous consumerism and ridiculous clothing fads. Chilling, isn't it? [End clip.]

W. Keith Tims 11:01

As it turns out, because he wrote it that particular way, then the dystopian future that we know he wrote about actually comes true people say, Oh, we don't want to end up being a consumerist 80s society, we're going to do something different. And we ended up creating the actual dystopia that we know and well. And then Wells has invented a time machine just like characters did in his stories, which is a bicycle, which I think is again, very funny, and Wells goes off into the future and attempts to change things back the way they were. Later in the series, we begin to meet other sci fi authors, they become a recurring kind of motif. I'm wondering, why did you want to start your story with these two in particular?

Robin Johnson 11:43

As I said, I think I think they made a good sort of bickering roomies couple, the joke about Orwell predicting the real 80s is one of the first stages that I had for this. And then if you if you add Wells, it's just sort of become a thing in parody fiction that Wells can time travel, and Wells really liked bicycles as well. And so did Orwell. So I just thought make the time machine a bicycle.

W. Keith Tims 12:06

There's a whole section in the first episode where they argue over tea and actually looked this up, apparently, Orwell had some very strong opinions about how to make a proper cup of tea.

Robin Johnson 12:15

He did. I genuinely love that, like, while he was writing all this stuff about what's wrong with the world? And how can we stop Britain from descending into fascism he was also deeply concerned that people were making their tea wrong. I think that almost sort of summarizes him as, as the kind of character that I put down as. And Wells just strikes me as sort of to tearful to care too much about tea, if it's if it's hot and wet, where it's fine.

George Orwell 12:45

[Begin clip.] Look here, you idealistic antique, there are 11 rules to making a nice cup of tea, and they are all golden. Didn't you read my essay on the subject in the Evening Standard?

HG Wells 12:55

Let's assume I'm one of the small number of people who didn't get round to it.

George Orwell 13:00

This liquid is in clear violation of rule one, rule two, rule three roof. Amazing, it's all of them. You've got zero out of 11. I think that's the first time I've seen a zero!

HG Wells 13:12

Oh my goodness, are you the tea police now? [End clip.]

W. Keith Tims 13:15

It's a very funny sequence, not only I mean, the thing is, is you sort of really took Orwell's rules for making tea literally as he wrote them, but then you sort of expand on it. And it becomes sort of part of the story. Not only was it funny, but it was a clever way to sort of set the plot in motion.

Robin Johnson 13:31

Yeah, that's just honestly, I just put them in a room and listen to them. And they did that. In my head.

W. Keith Tims 13:38

I really liked what you just said. And I wonder if you could talk to me a little bit more. Because I've also sometimes make writing experiments where it's just like, put the characters together into your imagination, and then let them talk and talk to me about your process.

Robin Johnson 13:52

Once I know enough about the characters to the point where without particularly even consciously thinking about it, my brain just knows. I'm just kind of simulating them and write down what they say. That's the Zen, that's what I aim for. And I'm not always there. But that's where I love being that's the most enjoyable part of writing for me.

W. Keith Tims 14:11

Yeah, it takes a while, some time for me to get into that space, you know, but then when you get there, really all you have to do is just pay attention to your imagination. And then I'm less a writer at that moment. I'm more like stenographer. I'm just transcribing. You know?

Robin Johnson 14:27

Yes. That's ... of course you're a writer, that's, that's that stuff is all going on in your brain that it feels effortless.

W. Keith Tims 14:33

Right. It is it is your imagination, but it feels like you're not in you're not having to get in the way of it. Right. And you don't have to think about it. It just comes. When you started working on this. Did you have the whole arc together? Or are you just like I'm gonna put these two in a room and see what happens and then go from there?

Robin Johnson 14:50

I think I think I had it about as far as episode two, which is where they discover that the book is caused the actual dystopian 1984 to happen, and then I thought, I'll see where it goes from there. There was a big gap, I think a year or more between the production of episodes three and four. And that's when it turned more to being about sci fi in general. And it brought in some other other sci fi authors. Wells has tried to change the past back by swapping around Orwell's manuscripts because they know that whatever goes to the publisher in 1948, is what won't happen. And at this point, Orwell has kind of become the antagonist and he's saying, Well, I want there to be a dictatorship with me in charge. And he's ganging up with a bunch of other famous dystopia authors. So there's there's Margaret Atwood, Ray Bradbury, Aldous Huxley, and Yevgeny Zamyatin, and they plot to take over the world, using time travel.

W. Keith Tims 15:49

This is one of the things I really love about your show is not only do you get to meet these sci fi authors as characters, but you also get to see kind of their viewpoint stretched large, you take their kind of core ideas about the future. And it's like, what if that really happened? What would that look like? And you kind of make fun of that. But it also to me suggests that in Untrue Stories, the Sci Fi authors actually have the power to shape the future that what they write then becomes what the future is. Was that kind of your intention to do you believe that science fiction has this ability to guide us and shape our thoughts?

W. Keith Tims 16:30

And my opinion, Ray Bradbury, I can't remember which one of the big sci fi authors said that science fiction writers are like scouts, which is you sort of write some speculation as if you're kind of going one direction into the future and saying, Oh, actually, this is what lies in this direction. We don't want to go over here. But then I also quite like the idea that he's dystopian authors would rather say I told you so. Once that got accepted time travel, they're trying to make the world into these, to match, these terrible predictions.

W. Keith Tims 16:59

Orwell was kind of a pessimist. And he really didn't feel like the future was going to be a great place. Wells was a was a utopian, he thought that science would save us, would elevate humanity down the road. Orwell was like, No, that's you put too much faith in that. I'm curious as to where you fall.

Robin Johnson 17:16

I don't think science and technology will do it on his own. I think we're seeing that also.

W. Keith Tims 17:22

How so?

Robin Johnson 17:23

Well, the AI creation at the moment, I think, is it that that's another one of Orwell's predictions coming true is one of the ones that seemed less likely to come true, and seem more like a piece of satire than a piece of actual technological prediction was the Versificator, which is a machine for writing novels, that just generates trash. And that is GPT-3! (laughter) I haven't tried four yet, but I think it's much better. So it's interesting, the little things he got, right, the ballpoint pen was another one. And then the, I think he was also right about the sort of increasingly fascist attitudes. He was wrong that they would come from state control, as it turned out, that I think we see a lot of the sort of psychology that he writes about,

W. Keith Tims 18:10

Well, you know, here in the United States, we just had a march of, you know, white supremacists in our capital.

Robin Johnson 18:15

There's no, you know, the government aren't telling them to go there. There's just something nasty in humanity that's not not being addressed.

W. Keith Tims 18:21

Wells would argue that with sufficient technology, we would eventually overcome this sort of nastiness that we have inside us. But Orwell just strikes me as someone just says that that's gonna be a hard fight.

Robin Johnson 18:32

It's gonna be a hard fight. I did things do get better in the long run. If you look at it, that's not much. You know, that's not much consolation to people that are on the on the end of it today. So I do I do believe things gradually get better.

W. Keith Tims 18:45

What responsibilities do you feel if any about using real people as characters?

Robin Johnson 18:50

I don't feel like I'm insulting their memory or their grandchildren are going to be mad at me. If that's what you mean, I do feel I have a bit of a duty to not rose-tint them. And for all the flaws in my Orwell, I haven't succeeded at that. In particular, he was homophobic. I regret not having addressed that in the first season. Wells I know less about but I'm, I'm also portraying and more positively than when I bring in other other science fiction authors. I try to make them match the impression of and that I get from their books,

W. Keith Tims 19:21

Your listeners know upfront that this is not a biography, but this is a parody.

Robin Johnson 19:25

Yeah I think that's, yeah.

W. Keith Tims 19:27

It's about it's about capturing the essence of them in their works, I think, or at least the way they were publicly represented. It's not about these real people. It's about their the way they they look at the world as seen through their their works.

Robin Johnson 19:41

Yes. I mean, that's, that's all I've got to see them with, I think, Orwell, in particular, was very good at putting his opinions down on paper. So I think if you and I've read a lot of his nonfiction as well, and I think he committed a lot of his mind into his words, so. Oh, yeah, his outlook is very well preserved. I don't think I've represented it perfectly, because I've not. But.

W. Keith Tims 20:09

It's more like, they're not representative of themselves. They're representative of a point of view or an ideology. I think. And I think that's an interesting way to tell stories, you know, especially because stories throughout history have always sort of, many of them have taken characters, which are clearly representing certain viewpoints or certain beliefs. And I think it works here, especially in a parody situation, where you're kind of poking fun at things and using these perspectives to poke fun at them. Now, you mentioned a new season. That's not out yet, right? It's coming though right?

Robin Johnson 20:40

No. It's not. I decided I would write it all at once. It's getting more more science fiction. There's more sort of space opera stuff, sci fi in it, there's more history switching hijinks.

W. Keith Tims 20:51

How has the show evolved, even over the course of season one? Because you told me there was a year between episodes two and three, how is the show evolved over the course of season one. And now into Season Two? What has changed?

Robin Johnson 21:04

There's more characters. Episode One is pretty much only Wells and Orwell having an argument in a house, I learned more about audio dramas production, you can certainly hear the difference in the in the production values between the first and the and the last episodes there. I think I just kind of found my feet as to where it was going as a story into this sort of time travel romp, rather than it being completely about the works of these two authors. It's bigger, it's become about science fiction in general. So I think it possibly started with a story about science fiction, and it's now a science fiction story, which is still about science fiction, and in which the main character are still sci fi writers.

W. Keith Tims 21:44

What do you struggle with?

Robin Johnson 21:46

I can have great trouble just deciding to sit down and write, I've got better at that.

W. Keith Tims 21:51

How do you get past that?

Robin Johnson 21:52

I have no idea. Once I'm into it, I did find that writing completely sequentially helps. I think if I tried to write a two or three hour play about these characters, it would have taken me years. But because I was writing, you know, 15 to 30 minutes at a time, the first episode was already out, I can go back and change anything I've just got this bit to concentrate on, that helps a lot. I'm trying to set myself that as a constraint for writing season two, without actually producing between the episodes. And that helped.

W. Keith Tims 22:24

it can be a real challenge sometimes for me, like I'll say to myself, Okay, I've got 30 to 45 minutes here of time, look, I should probably work on writing something. And sometimes it's just really hard to get yourself into that space. You know, your brain finds lots of reasons not to whether it's doing something else are talking yourself out of it like, well, what can you really do in 30 minutes, by the time you get into the zone, and it'll be over! You know, and yeah, you've got to trick yourself. Sometimes I think, you know, I've got a space that I just do nothing, but I do writing in. And so if when I go and sit in that space, my brain's like, oh, we must, must be time to write. It doesn't always work. But it helps. Yeah. But you're right. It can be a real challenge, especially if it's like the end of the day, and you've been working all day and you're tired. And you know...

Robin Johnson 23:09

Yeah, doing most of my writing at the weekends now. But I can't do that. I can't say oh, I've got 30 minutes to write, I have to have, I have to have three hours to write. And you know? And I'll have written something by 30 minutes. So clearly, I could have done that. And I wish I could tell my brain to do that. But it's, it's not gonna do it.

W. Keith Tims 23:28

What brought you back for season two? What motivates you to keep going?

Robin Johnson 23:31

I've discovered that I should have been writing audio all along. One of the first plays I ever wrote completely by myself. I had a rehearsed reading at a young playwrights festival in Nottingham years and years ago, one of the actors came up to me afterwards and said, I think this would be a really good radio play, you should write for radio. I didn't bloody listen. And now it's 20 years later, and I started writing for audio. And it's the most fun I've had writing. So I just want to keep doing that.

W. Keith Tims 23:57

You kind of jumped in and started making Untrue Stories out of the blue just kind of did it. So I'm curious, is there anything you wish you had known about making audio drama before you got into it that you know now.

Robin Johnson 24:11

I wish I just known more of the technical stuff. You know, what room tone is? How to how to make a scene sound real what sound levels to make things? What is the minimum amount of hardware that you need to insist your actors have? I wish I had been better at communicating two ways with the cast sometimes. I found the audio drama making community and they've been a huge help. And I kind of wish they'd looked around and listened in there before before diving in. But I'm not sure that's how my brain works. I just want to do the thing.

W. Keith Tims 24:45

What's next for you?

Robin Johnson 24:46

I'm working on a show called Submitted for the Approval of the Midnight Pals, which is based on a Twitter account called Midnight Pals. I happen to know the creator of that show because we both make interactive fiction games. Yeah, we did a crossover with Untrue Stories, which is, which is how it started. Midnight Pals is a sort of parody of a particular 90s teen anthology horror show called Are You Afraid of the Dark? In that show there's this group of cool teens who call themselves the midnight society and they meet around a campfire every week. They're the framing device. One of them tells a story and that's the episode of The Week, which is a sort of surreal horror story. Usually about one kid getting peer pressured into exploring a spooky house or something by his cruel older brother and Cruella the creator of Midnight Pals started to write this on Twitter as conversations between real horror authors living and dead. So the main characters are Stephen King, Clive Barker, Dean Koontz, HP Lovecraft, Edgar Allan Poe and Mary Shelley. Most of them are sort of anthology episodes with those characters having a bit of an argument in the frame. And then as a parody episode, so I get to do my literary parody thing again. We've got the whole first season written. We're recording one episode a month we're hoping to launch in late 2023.

W. Keith Tims 26:11

How do you measure success?

Robin Johnson 26:13

I don't know. I'm not sure I do, to be honest. I wanted to make the thing I made the thing. One tip that I read on some podcasting group was if you're disappointed about your numbers, remember why you started making your show in the first place. It probably wasn't to get n plus 1000 listeners. The number of listeners that we've had is modest. But if that many listeners came to a Fringe play I would be overwhelmed. So there's that. As long as I'm making people laugh, they get good feedback, and proud of proud of having made it. It was just yeah, it's just been really fun to make. To be honest, the biggest driver for making it has been how much fun it is.

HG Wells 26:52

[Begin clip.] Would you say you're the only person in the world who can make a cup of tea as good as this one?

George Orwell 26:58

That is dishearteningly probable

HG Wells 26:59

Give me your cup.

George Orwell 27:00

What?

HG Wells 27:01

Your tea. Nobody else could make a proper cup of tea like you right? I mean, if I tried to replace your tea with one I'd made you'd notice at once.

George Orwell 27:09

Before it got past the mustache.

HG Wells 27:12

So if I return here in a week's time with this perfect cup of tea, and it's still warm...

George Orwell 27:18

You can't trick me Wells, I can tell if it's been re boiled

HG Wells 27:21

No reboiling!

George Orwell 27:22

And a thermos flask leaves a distinctive glassy texture!

HG Wells 27:25

No thermos flasks! The bicycle is already capable of short trips. I will take it out there and I will travel through time seven days into the future. And if I come to you, just as I am this time next week with this cup of tea, and if it's the same cup, and it's still warm, there can only be one of two explanations. Either your tea making skills are not as unique as you think they are. Or the time machine works!

George Orwell 27:52

You're on. I know it's a sham but at least I get peace and quiet for a week. [End clip.]

W. Keith Tims 27:56

Sci Fi fans particularly ones familiar with classic authors and their works, will find plenty to laugh at in Untrue Stories. As the series progresses, the storyline becomes more complicated and zanier, but it always is told in a charming, light hearted way. Perfect for listening over a nice cup of tea. (theme music) You can hear Untrue Stories 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 belong 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.