

TFEO The Attic Monologues Transcript

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SPEAKERS

W. Keith Tims, Morgan Greensmith, Nyx, Bella

W. Keith Tims 00:15

[Preroll Promo]

W. Keith Tims 00:36

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

Nyx 01:02

[Begin clip from The Attic Monologues.] Okay, I'm here today because auditions are coming up soon. And I need to practice like recording auditions, I guess. Okay, so my mum has been clearing out the attic over the summer and she found this super old wooden chest with like a bunch of old handwritten monologues, which must have been left by whoever in the house before us. Excerpts from whole plays or standalones I don't really know there's no signatures or anything. Anyway, they all are pretty interesting. So Mom, let me bring them back to uni. So I could use them for practice can to different characters doing short pieces, trying out more modern writing, you know. I'm more of a Shakespeare person.

Bella 01:38

I still can't believe you like Hamlet more than the Lion King.

Nyx 01:41

You can't beat the original! Hamlet is so much deeper because there are so many different possibilities for interpretation. [End clip]

W. Keith Tims 01:47

Tell me a little bit about yourself and how you got started doing your creative work.

W. Keith Tims 01:47

The Attic Monologues is a Queer urban fantasy horror series created by Morgan Greensmith, who serves as the show's writer and producer. It follows Nyx Ryland, a non binary theater student who decides to record themselves practicing monologues from a collection they found in their attic. Using their lifelong crush, Bella Crowe, as their audience, they begin performing them, but these monologues are strange and dreamlike. And the more Nyx reads, the more it becomes evident that things are not as they seem. These monologues are not just paper and ink. The world is not what they knew. And the people they love just might be in danger, or the danger itself. A student at Exeter University Greensmith is also the president of the Exeter University Podcast Society, which produces the Attic Monologues. The show launched in March of 2021. And it's in production of its first season. I spoke to Morgan remotely from their home in London.

Morgan Greensmith 02:54

My name is Morgan Greensmith, I am a writer and a student. I'm very new to podcasting. But I've been a fan of the medium for a long time since I was like 15. Yeah, I like to focus on stories that aren't sort of told as much and I think podcasting is very good medium for that. Because, you know, there's no paywall. Really, it's just like, whatever you want to do whatever you can give to the medium,

W. Keith Tims 03:19

Right. No one no one holding the purse strings to tell you what you can and can't put out there.

Morgan Greensmith 03:24

Exactly, exactly. Yeah. So it's always been a very appealing medium to me.

W. Keith Tims 03:29

So you're a student, what are you studying?

Morgan Greensmith 03:31

I study Classics and English, which is so the classics part is like Roman Greek mythology, the Iliad, Odyssey, all that sort of stuff.

W. Keith Tims 03:41

Pre medieval, right? Generally, yes.

Morgan Greensmith 03:43

Yeah.

W. Keith Tims 03:44

Good. But I didn't notice the references to Shakespeare in the first episode. Are you a fan of Shakespeare as well?

Morgan Greensmith 03:50

I am. I haven't honestly studied that much. I did Hamlet at A level. But a lot of the references to Shakespeare, I have to admit are searched up. Because I have given this main character, a hyper fixation on Shakespeare without myself having a high fixation on Shakespeare, which was... you know... [laughter]

W. Keith Tims 04:11

Well, that's alright. That's a good way to learn.

Morgan Greensmith 04:13

It is it is yeah. And I'm, I'm doing a module next time at uni on Shakespeare. So I'm like, Ah, research The Attic Monologues.

W. Keith Tims 04:20

Amazing. Excellent. What appeals to you about the classics?

Morgan Greensmith 04:24

Because I am one of those kids who read Percy Jackson as a child. So...

W. Keith Tims 04:29

Mythology is a big deal, huh?

Morgan Greensmith 04:30

Yeah, I just find it so interesting and very strange, actually, because I find history really interesting. But specifically only non living history. As soon as we get to like the world wars, my brain just turns off immediately. But when you go show me some mythology, so show me some ancient relics that have just been dug out of the ground and I is I just find it so fascinating.

W. Keith Tims 04:53

You bill the Attic Monologues specifically as a Queer urban fantasy podcast. Can you tell me what does Queer mean to you in the context of your show?

Morgan Greensmith 05:02

I think it was very important to put the word Queer out there in our description so that people know going in that this is in safe environment where we're exploring this sort of theme. You know, growing up as a Queer person myself, I haven't seen my story out there as much, especially with next being non binary, like, we're seeing a lot more sort of gay and lesbian and bisexual relationships, and even like trans characters in media. But non binary is incredibly rare. You know, there's a Wikipedia page, which has about five entries on it. Encompassing that experience is, I guess, what we're trying to do with the word Queer, especially how people gravitate and look after each other in that. So it's sort of a sense of community that is sort of invoked automatically, because especially in a lot of current media, you'll get

the the token gay character, which I have found in life is not true. It's kind of, people just gravitate together even before they know that they're Queer.

W. Keith Tims 06:05

Nyx is non binary. There lots of Queer characters throughout the monologues?

Morgan Greensmith 06:10

Yes, I mean, basically, if I'm writing assume that everyone is queer, deliberately stated, otherwise,

W. Keith Tims 06:17

I got you. Sometimes we talk about Queer media as it's not just about Queer representation, but it's also about queering the narrative structure or approaching the storytelling itself in ways that are not Cis/Hetero standard kind of ways. Have you thought about that at all? And the way you are writing your show?

Morgan Greensmith 06:37

I have a lot actually, I can't explain it too much, because there is quite a lot of spoilers in there. But I am deliberately sort of looking at the traditional structure of narrative and sort of going, why is this? About using my text to ask that question and sort of make, make the listener think about, you know, roles in narratives, and how that can be perceived and changed, depending on the point of view.

W. Keith Tims 07:04

One of the things that I think is really lovely about your pieces is that you've got these monologues, which are quite well written and well performed, that have a really emotional resonance. But you know, if I was dropping in completely sort of blind, and just listen to the first episode, there's not a lot of traditional story there. You know, there's not a lot of action or plot, there's some interesting character stuff, its subtle, you have to look for it, but it's there. I'm wondering is this part of your thinking and how you wanted to structure the storytelling for Attic Monologues approaching, it maybe is more of an emotional or personal kind of narrative about human experience, rather than some sort of straight up plot.

Morgan Greensmith 07:42

I have found that when you look at podcasting, I like to call it podcast pacing, because if you look at it, in comparison to books, it's a very different structure where, because you have this episodic feel you were able to slowly slide in the narrative until 10 episodes in, suddenly, the listener goes, Oh, this is the story that's being told to me. And sort of, especially, I come from the world of like fanfiction, and stuff, where it's far more interesting to explore the every day emotional beats than the grandiose, overwhelming stuff, because that at the end of the day, it isn't something that an audience can connect to personally in the same way, whereas sort of, so for example, the Apollo podcasting app just launched that's for audio drama, and we got labeled as slice of life. And that really surprised me. But looking back at it, I'm actually very happy with that, because I think exploring the individual moments and sort of building the characters up as people before I hit you with the emotional slam dunk is far more impactful

way of treating that narrative and making you care about the characters by being able to connect to them and project onto them.

W. Keith Tims 08:55

You're doing this through the Exeter University Podcast Society. Can you tell me about what that is?

Morgan Greensmith 08:59

Yes. So my friend, Joe Mayo, set it up last year when he was in his final year during the pandemic, because he came from a podcasting background and wanted to be able to make podcasts and help people make podcasts. So I joined when I was in my second year. And basically, they just went, we want people to make podcasts. Do you have any ideas? And I went, Well, I've got this idea. And this idea and this, I've been playing around with for a few years. And then I went home that night, and I went, what if I came up with something completely different. And so I suddenly the Attic Monologues was born overnight. I sort of brought the first script to a session and they went, This is great. start casting for it, start rolling for it. And it was very much a stumbling process from there. And then Joe graduated, and I took over as president because I was probably quite invested in the society because it has helped me make this show. So I am now the president we run you know how to make podcast workshops and writing workshops for audio drama. We do a pug club every week where we listen to a podcast and then come together and talk about it. So it's a lot of fun.

W. Keith Tims 10:04

I'm really old. So podcasts weren't a thing when I was back at university. But this sounds like a really interesting idea. I'm wondering, do you have any sense is that is that something that's happening across campuses? Are there podcasts clubs that are springing up?

Morgan Greensmith 10:18

Not that I'm aware of. Joe was very proud of us being the first podcast society in the UK for universities. So maybe we'll catch on.

W. Keith Tims 10:26

Have you had any training as an actor? Or have you taken acting classes or anything like that?

Morgan Greensmith 10:30

I did GCSE and A level drama. So I have some experience with acting, but I was always more of a techie.

W. Keith Tims 10:38

The reason I asked is there's a perennial problem that actors have and that is trying to find a monologue that's good for auditions that they haven't heard before. When I heard about Nyx and their trove of discovered monologues that immediately made me think, Ah, see, now there's a good thing. That's a good resource for an actor to have. Where did you come up with the idea for that?

Morgan Greensmith 10:56

I'm not sure exactly. I think it was having been around drama people a lot. I have, when I was in first and second year, a lot of my flatmates were drama students, so they were always complaining about oh, this monologue, I have to do this monologue I can't find. And so I sort of knew that experience a little bit as well, because we had to in A levels, even if you were a techie, you still had to perform a monologue so desperately tearing through all the plays they had in the drama department trying to find a monologue that fit was absolutely awful. So I found one monologue, and I'd use use that for every single audition I've ever done. So, you know, if it ain't broke. Nyx is a drama student at the university. So they probably go through that a lot more than I have

W. Keith Tims 11:42

Tell me a little bit about the Attic Monologues, in your own words, what is this show about? What does it mean to you?

Morgan Greensmith 11:49

It started off as an urban fantasy, and then sort of has devolved a little bit into a horror, which was I was not expecting, so I'm not a horror person. But we have officially added horror podcast to our bio, which was like a life changing thing for us. Yes, it is urban fantasy. Yes, it is horror. But at the end of the day, the Attic Monologues is about the struggle of growing up at the moment in this world, like that is a theme that I'm very focused on in a lot of the different works I do, trying to explain and explore how young people are existing in the world today, and especially at university, you know, in my second year, we were in the middle of the pandemic when I started this project, and it was a very traumatizing time for everyone. It felt especially isolating. And so exploring mental health. And exploring interpersonal relationships is kind of more the focus and the all the fantasy stuff just kind of comes along for the ride, because especially something that I have seen in a lot of shows is, you know, depression, mental health field get explored in a lot of fantasy shows. But they get explored in conjunction with the fantasy. So you know, there's a massive war in the fantasy world, and everyone has depression because of that, things like that. And I sort of wanted to go, what if they already had all of these issues? And how does that interfere with the hero's journey? And the way the narrative is told? Because they don't react to events the same way that a mentally healthy person would.

W. Keith Tims 13:23

What is the driving force behind you wanting to tell this particular story? I know, you said that it kind of came in a flash to you as an idea. Why did you want to tell this story and why now?

Morgan Greensmith 13:34

That was the sort of year that a lot of big podcasts were ending. So I mean, all my friends were very into the Magnus Archives, for example. But it was very interesting to see the creator Johnny Simms say how it was originally aimed at people his age, like 30s, you know, in the workforce, sort of that sort of vibe, but it rang a lot of resonance with younger people, you got teenagers listening to it, despite the fact that it was aimed at a much higher audience. I wanted to tell a story like that, that was actually aimed at our age group. But I mean, it's enjoyable for all.

W. Keith Tims 14:09

Sure, it's certainly relatable to hear people in your own peer group.

Morgan Greensmith 14:13

Exactly. So I think why now is because I was feeling quite a lot of the things that my characters were feeling around the time I was writing it and sort of writing has always been my outlet. The way I process my own emotions is just give them to another character and go, you can deal with that instead. Why now because the world felt like too much and so I wanted them to explore that and survive it.

Nyx 14:40

[Begin clip.] Anyway. Here's Nyx. With me today is my lovely co host Bella Crowe, housemate enabler, biggest fan of yours truly. She's here because I think talking to recorder is weird, and I need validation when I'm acting, and she's got the best reaction face to everything. Never be on her team for poker.

Bella 14:58

Poker doesn't have teams.

Nyx 14:59

You're no fun.

Bella 15:01

I'm better company than the recorder? Right? So I have a lot going for me.

Nyx 15:05

I don't know! If I put it inside a hoodie with a pair of glasses peeking out, I'm not sure I could tell the difference.

Bella 15:11

Okay, wow, I'll just go then. I have a truly fascinating essay on A Vindication of the Rights of Woman just begging to be written.

Nyx 15:19

No, I'm sorry, please forgive me. I'll exile the recorder to the wardrobe. You know, you're the only audience for me.

Bella 15:28

(pause) Ahem. We should probably get started in one of those monologues huh? [End clip]

W. Keith Tims 15:32

Would it be fair to say that these monologues are personal?

Morgan Greensmith 15:36

Some of them are? Yes. I have had my mother call me up multiple times and go. It's a bit autobiographical, isn't it? I do pour a lot of myself into some of them. You know, like, I'm not a teenage arsonist, as with episode three.

W. Keith Tims 15:52

That's good! (laughter)

Morgan Greensmith 15:55

Or I might be, you never know. But other monologues are a lot more personal. And it sort of takes me longer to write those ones because I'm trying to put into words things that feel too big. So episode four, for example, is about a woman who can't sleep because she's scared of sleeping. And I personally, I don't dream. So I have always had that fear. I've never seen it explored because people you know, in all this fantasy, there's all this stuff about dreams. And you know, dreams are very important in the fantasy genre, because they're usually used for exposition or to show the characters mental state. And I've always been very confused by dreams. So I wanted to explore that how it feels to just sort of go to sleep and just snap awake without anything in between.

W. Keith Tims 16:39

You really don't dream at all?

Morgan Greensmith 16:41

I get about one dream every six months. It's very strange. Yeah, almost always, I just don't dream.

W. Keith Tims 16:49

In the show. We have Nyx who is our protagonist, they are rehearsing monologues with their roommate and crush Bella. And so the two of them work together. Nyx is attempting to develop their craft as an actor, Bella is helping. The other thing that's going on there too, is that there's a little flirtation. I'm guessing then that the relationship between these two people is central to the ongoing story of the monologues.

Morgan Greensmith 17:16

Absolutely. Very slow burn childhood friends to lovers arc is what I'm trying to go for. I think yeah, we've made that quite clear. I don't feel like I'm spoiling anything to say that. I feel like we've been very obvious about it on Twitter, especially

W. Keith Tims 17:32

The little flirtation moments are actually pretty cute. So I do appreciate that.

Nyx 17:38

[Begin clip.] Let's get started.

Bella 17:40

Which one are you going to read today?

Nyx 17:42

Um, I was thinking maybe this one, I read over a couple earlier. And this one seems like a shorter one. Considering how much of a mess this recording already is. And since it's the first one too, probably want to start it slow. Get back into the swing of things and all my drama modules or theory this time. So I literally haven't done any script work since May.

Bella 18:00

Let's see. The Elenia Wickham, a professor of astrophysics whose wife went missing several months ago. Starting on a high note then. Nice name, I guess. Yeah. Well,

Nyx 18:11

You know me morbid and bittersweet.

Bella 18:14

And you just want me to sit here. Should I look at you? Should I look somewhere else? I don't want to put you off or anything.

Nyx 18:21

You can look at me. It's okay. If anything you might my performance better. I'm like it when you look at me. I... I mean, just because it's like having a legit audience watch. Right?

Bella 18:30

(nervous laughter) Yeah. Um. I'll just sit here. Whenever you're ready, go for it. I believe in you. [End clip.]

W. Keith Tims 18:41

And I think it's interesting that the first episode called The Stars Are Fire is about loss and grief. The Speaker of the monologue is Ellie, who is an astrophysicist who has recently lost her wife. We say lost, presumed dead but is missing. Ellie believes that Zelda, her wife, is not dead, is in fact just missing and gone somewhere. Why did you want to begin with a piece that is about loss and grief?

Morgan Greensmith 19:11

Pulling back the curtain a bit. It wasn't entirely planned. When I was writing. I started out by writing for NaNoWriMo National Novel Writing Month I just wrote as much as I could of the podcast, just random scenes that came into my head and by the end I had about 10 different starting points for different monologues. And I sort of looked at them all and when which one of these makes me feel something already which one of these do I want to tell which one of these I want to start off with? It's very different to all the other monologues because it's a lot more narrative. It's sort of a lot more... Eliana is a lot more in herself and a lot more lucid than some of the other monologues., I wanted to start off with sort of something beautiful. Eliana is all about the stars and sort of how beautiful everything is and how beautiful the world is and how the way that Zelda saw the world was beautiful.

Nyx 20:05

[Begin clip. Nyx performing a monologue.] That night, she led me up to the summit. Coming up to the tree to his highest point, cracked glow sticks and waved them up at the sky. So if we could tell the stars in semaphore, "Hello!" We nestled them amongst the leaves the light our way. Shared a shitty bottle of champagne between breaths of lavender perfume and lip gloss. And when she wrapped the muslin around my finger in silver loop, and asked me to be hers. I thought that night would last forever. I mean, when you look at the stars, you're really looking at what they looked like 10s or hundreds or 1000s of years ago because the light has taken so long to reach us. Time travel, if you like. So maybe really that night has lasted. [End clip.]

W. Keith Tims 20:52

You have a really interesting take on this. I particularly like the fact that you juxtapose Eliana as an astrophysicist versus Zelda, who is a folklorist. One has a very scientific logical point of view about the stars. And the other one is all about mythology and about the romanticism of them. It's the whole opposites attract kind of thing of I don't understand why you think this way about this. But there's something about that which is very attractive. I wondered if it kind of underlined a little bit of Nyx and Bella's relationship.

Morgan Greensmith 21:20

Definitely, I have been accused by my director L. So everything, all of the relationships parallel or sort of play off each other in different ways. You know, we have Eliana and Zelda, we have Nyx and Bella, we have later on Ambrose and Avery, there are lots more other relationships that come in later on. They are all deliberately paralleling or playing off each other in certain ways. I really enjoy that sort of narrative harmony.

W. Keith Tims 21:50

I do think that you dropped a little extra hint about something larger at the end of episode one. Because if you listen all the way through the credits, at the very, very end, there's some little creepy, weird sound effect that happens. Now, I have no context for that. I don't know what that is. But is that a little a little tease? Is that a little hint?

Morgan Greensmith 22:13

Absolutely. Yes. Every single episode has a post credit scene to the surprise of quite a few of our listeners. But every single episode has one.

W. Keith Tims 22:22

As you look back on the first episode now, and the season is taking shape and the story is unfolding. And you've added a horror tag. How do you feel about the work you did on that first episode?

Morgan Greensmith 22:31

I am honestly quite proud of it. We were stumbling in the dark quite a lot. I think we will at some point, go back and re record it because we have better equipment. Now, thanks to our Kofi, which is so lovely. There's so much weight on the first episode, you know, you have to establish the world you have to establish characters, you have to establish a certain amount of stakes, you have to ... there's a lot of lore dumping you have to do quite unsightly. So it's very hard to pull off a first episode.

W. Keith Tims 22:59

What do you struggle with in your creative process, and in your creative work,

Morgan Greensmith 23:03

I honestly struggle with the monologues more than anything, I will usually write pages and pages of dialogue that are completely useless. But the monologues will take me a lot of time and I will literally I will have bits of them written out in notebooks, and then I'll type them up into my draft and then I'll rewrite them. And then I'll rewrite the entire thing in a notebook, and then write it back up again on my script, because I can't do it all on one go. And I've also, I kind of have a bit of a vendetta against short stories. I have never really liked them. I did a module where we had to write them in first year. And I just thought they were absolutely pointless. And I would never write a short story because everything is a short story should actually be a whole novel or a poem. (laughter) And then cut the Attic Monologues and I suddenly realize that I have to write a short story every episode. Really, coming to appreciate the medium a lot more. It's a struggle. So just trying to find the voice of each narrator is quite a bit of the struggle for me. The episode seven, for example, took so long to finish. Because originally the narrator was supposed to be a very traditional man, like 18th century, conservative rich man, because I was trying to write far outside my comfort zone and sort of see how that went. And I just could not write a whole monologue like that. And so I just made him gay, and then suddenly it was going fine. It was great. [laughter]

W. Keith Tims 24:34

So if I ever had trouble writing a character, just make them gay.

Morgan Greensmith 24:38

Yeah, I mean, it worked for me!

W. Keith Tims 24:41

Writing monologues, I think is actually pretty tricky. With dialogue. I mean, you still have the same, same kind of challenges as you would normally. But with dialogue, you can play with things like the rhythm between the characters, and there's action in the pacing and the way they talk to each other. But when you've got a monologue, you have to have really play with the language, if you don't break it up, if you don't find those beats, if you don't change the rhythm and you don't use delicious words, you know, then it's easy for the audience to kind of go eh, I'm tuning out because it's all becoming the same.

Morgan Greensmith 25:15

Yeah, I think the actor who plays Nyx, Atlas, they absolutely knock it out of the park every time, sort of their energy and how they sort of take my words and change them and make them both next and the character simultaneously is what makes or breaks the show. And I really do think it makes it.

W. Keith Tims 25:35

How do you measure success?

Morgan Greensmith 25:37

You know, there's the traditional ways of the Spotify stats, there's always very nice to look at and go, Oh, my gosh, people actually listen to this thing, which is insane. And you know, getting a couple of people who've been at it on Twitter going, This is amazing. And every time I see those, I have a small break down and go, Oh, my God, real people who I don't know, were listening to this. It's a bit of a smaller one. But the way I measure success most is I've had people at university who I barely speak to catch me and go, Oh, my gosh, I've been listening to your podcast. I love it so much. Being approached in real life by people who I'm not even close friends with so it's not even like I'm listening to this because it's made by Morgan. They're listening to it because they're interested. That is what makes me the most sort of like, oh my god, we're doing a thing.

W. Keith Tims 26:22

You've got a lot on your plate with school and then running the society and then making the Attic Monologues. How do you stay motivated?

Morgan Greensmith 26:28

I am not very good at motivating myself. But I find the Attic Monologues is a great way to procrastinate uni work.

W. Keith Tims 26:34

[laughter] I love that.

Morgan Greensmith 26:39

Any excuse I have to not do my university work I will take it's how I ended up doing so many extracurriculars. And sort of I have a brain that likes to jump between things. So I find it a lot easier to have several plates spinning in the air at once so that I can sort of jump between them.

W. Keith Tims 26:55

What lessons have you learned about creating audio drama that you might want to share with other creators?

Morgan Greensmith 27:02

Don't be a perfectionist, I've had so many projects that I've never finished, one never even got off the ground because it needs to be absolutely perfect before anybody ever looks at it. And I think especially with a serialized audio drama with all those episodes, just getting it out there is arguably more important than making it good, which sounds absolutely blasphemous. But I think getting into the rhythm of writing

and getting into the rhythm of releasing is more important in the long run, and sort of the quality will come from the habit.

W. Keith Tims 27:35

What's next for you?

Morgan Greensmith 27:36

Our episode 10 our mid season finale will be out in on the 29th. So by the time this episode comes out, it will be out. And then we're taking a month off. And we are setting up a Patreon which is very exciting for us. Lots of more work for me. Very exciting. Beyond that, Sorren, our social media manager and I are setting up a podcasting company which we've been talking about since we were 18. You know, we've always kind of wanted to do it. We have a lot of different ideas for scripts. There's this one sci fi script that we've been working on since we're since we were 18, which we're hoping to get off the ground by the end of next year. So look out for that.

Bella 28:14

[Begin clip.] Wow, Nyxie. That was some performance.

Nyx 28:18

Uh! Oh, Thank you. Yeah, that that was a good one, wasn't it?

Bella 28:23

I don't know how you're gonna top that for the next one.

Nyx 28:26

The pressure! 'Course!

Bella 28:28

Any of these have stuff on the same thing? Do you want to know what happens to Zelda now?

Nyx 28:34

I'll have a look. I'll see if I can find anything. Maybe should have chosen one a bit less intense to start off, huh?

Bella 28:39

I don't know. I feel like the drama suits you. [End clip.]

W. Keith Tims 28:42

The Attic Monologues are filled with beautiful writing and can be appreciated on this alone, but Greensmith's slowly unspooling story weaves in elements of the supernatural, themes of loneliness and struggle, and the evolving relationship between Nix and Bella is at the heart of it all. You can listen to the Attic Monologues on most major podcast platforms, or see our show notes for links. [Begin end

theme music.] The First Episode Of is written and produced by W. Keith Tims. All opinions expressed in this show belongs to the people who express them and not necessarily to anyone else. The theme song is Mockingbird by David Mumford. The show's web page is thefirstepisodeof.com If you're an audio drama creator, and would like to be on the show, send an email to thefirstepisodeof@gmail.com. If you like down to earth sci fi audio drama, check out my show The Book of Constellations wherever you get your podcasts. Keep telling stories! It's the only way we're gonna get out of this mess. Until next time!

W. Keith Tims 30:16

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