

Eleanor Hyde 0:04

Hello, everyone, this is Eleanor, Executive Producer for Unwell and I'm here with a bunch of our team to chat for the evening about what it's like working on audio and making Unwell. So a couple of thoughts before we get started and I make everybody go around and introduce themselves. I just want to say that we are going to talk pretty freely about the show with the assumption that if you were listening to this, you are at least mostly caught up on Season Three. So we may talk about some of the big and important things that happen in the season finale for Season Three. If you haven't listened to that yet. You might want to come back to this later after you have. You have been warned. Okay, great. To get us started, I just want to go around and have each of the four of you introduce yourselves people and hear your voice and tell us who you are and what role you play on Unwell: A Midwestern Gothic Mystery.

Joshua K Harris 1:05

I am Joshua K. Harris, he/him, and I play Rudy.

Marsha Harman 1:09

I'm Marsha Harman, she/her, and I play Dot Harper.

Mark Soloff 1:13

I'm Mark Soloff, he/him, and I play Silas Lodge.

Ele Matelan 1:16

I'm Ele Matelan, she/her, and I'm the Waitress.

Eleanor Hyde 1:20

And I'm Eleanor Hyde, she/her, executive producer. I wanted to ask you all to talk. I know, you all have done stage acting as well. And I wanted you to chat a little bit about like, how is voice acting different than acting on the stage? What do you like about it? What's that all about?

Joshua K Harris 1:40

I think it's more humane to work in... to work in audio. And this is a conversation that's been going on for a lot of people, especially in the theatre community here in Chicago, where we record. That we're all kind of over the way stage and theatre works. Possibly just in Chicago, possibly all over the US maybe farther. Because it's so demanding of your time for so little will financial reward, and sometimes very little any other reward... it you know, I know once upon a time, Marcia who it turns out, I'm married to! (Spoilers!) That's supposed to be season five, I'm sorry! (Laughter) There was a time when she was working her full time job and also doing stage play at the same time rehearsing, performing. And just every hour of every day was consumed with some form of work. And... it... she loved the show, and she likes her job. And I'm speaking for you, of course, but...

Marsha Harman 2:46
And it was awful.

Joshua K Harris 2:47
But it was awful. Yeah. And, and doing this working in audio. You know, the flip side of this is it's sadly we don't see each other often enough. But also, we show up five, six times a year to a spot, and do some work, and leave. And we get to you know, see our pets and make dinner. And I, you know, see people who we don't work with. It's so much more humane working in audio.

Marsha Harman 3:23
Yeah, I think it's also a couple things I like about it more is it's, it's like a lot of the constraints based on what type you are and what you look like they all go out the window, you know. So I'm, you know, I'm playing Dot Harper, who's 62 or 63 when the show starts, and that is not my age. And that's great. And in another heart life, NFP audio drama that I had the honor of participating in, I got to play a character who did a lot of like really badass things like go up elevators the hard way. I'm not great at like stage combat. I can't do that kind of role on stage. But in audio drama, I can be a total badass which is wonderful.

Joshua K Harris 4:12
Thank you sound designers!

Marsha Harman 4:13
Right? Yeah, right.

Ele Matelan 4:14
Yes, very much so.

Marsha Harman 4:14
And it's like, it's it's so much fun. Because in stage acting, you are always part of the final product, like the actors are the people who executed every night on the stage. And in audio drama, we don't get to hear the final product until everybody else does. And so we go kind of sort of like kind of building on what you were saying, like we go put in our work and make our contribution and then we go away and six months, eight months later, we hear the final episode, and we hear all the work of the designers and the editors. And like I've forgotten half of the plot points. And so I get to listen to it and wonder what's going to happen next and be kind of delighted at the surprising sound effects and it's so much more fun to like be a part of contribute to the creation of something but also be able to listen to it like as a fan.

Mark Soloff 5:04
I second Marsha's enjoyment of voice acting in that you can be

anything you can be all sorts of crazy characters. I did a secret project which will probably never come to the light of day.

Ele Matelan 5:22

Can't get any more secret than that.

Mark Soloff 5:26

I'm not teasing you with anything. It's just like a test thing. And I got to play like this giant bruiser, space alien. And that's just not my type.

Joshua K Harris 5:42

For the record, though, Mark is seven foot eight.

Mark Soloff 5:44

(funny alien voice) Yeah, but I'm not a space alien.

Joshua K Harris 5:48

oh. Okay.

Mark Soloff 5:49

And so like obviously, Silas Lodge, we're Caucasians but other than that, we don't have a whole lot in common. And also, much like Dot, Silas lodges in in an older entity than I am. Just a bit. So that's awesome. Because in college and acting class, they used to say your face is your destiny. And I was like, oh, F.

Joshua K Harris 6:21

Just the whole classroom cries.

Mark Soloff 6:23

But the other aspects, if I can get into emotions, is that like, I personally hit a real roadblock with my live performing in Chicago like, eight years ago, maybe in that I developed stage fright and panic attacks. And like it, it was devastating to me because I love performing and I love playing. But there is a biological thing that happens to you when you have a room full of other human beings, just looking at you. And voice work is so like, liberating in that way. Because you're in a room. It's mostly the cast, or people that you know, you know. And if you flub on something, you can say, Oh, hold on, let me try that again. And it's just for me, personally, it's so much more of a safe space. I think a lot of that has to do with the people that you're working with. And this company in particular is very good at creating that. But it's really nice to be at an anxious horse and still be able to run in the race.

Joshua K Harris 7:32

Can I build off of that real quick? First of all, absolutely is such a much more supportive medium and a safe medium, especially when you have a team that is committed to those values. But also talking about

playing characters usually wouldn't get the play as definitely the experience I have playing Rudy. And I don't know how well this is known, but when I went in to audition for Rudy, it was the same time that Mark went into audition. And Michael Turrentine went to audition. And I don't know Mark, I don't know if you read for any characters besides Silas or not. But I know I was supposed to read for both Silas and Rudy and I thought well, okay, Silas is probably where they'll get in a serious look at me there's I'll probably won't get Rudy and I think Michael was reading for Rudy, and of course as well as Wes, and so in my head like titles is the role I usually would play just but someone older an authority figure maybe the heavy that kind of thing. I don't get to usually play the higher pitched younger end of my, you know, vocal range or... Its the beard Yeah, and I am done but nine so...

Mark Soloff 8:49
Rub it in why don't you.

Ele Matelan 8:50
And a space alien.

Joshua K Harris 8:53
So and so getting... I... Rudy was an amazing opportunity to get to do that but it's just not something I usually get to do. Mark and I were actually talking about the other day it was really cool to to meet each other in that context, as well as Michael, and then come out the other side with Michael as Wes, myself as Rudy, and Mark as Silus. That's just what this medium affords you.

Eleanor Hyde 9:14
I want to jump in because I just want to say I was in that audition room. And like audition processes are so weird, because, you know, you see a lot of people and you consider a lot of options. And, you know, now years later it's like really hard for me not to imagine anything except for exactly what happened. But I will say there were a couple of people where I remember Jeffrey and I talked about it and being like, well duh - that's clearly the right person for this. And Josh, both you and Mark for people were like oh that's done we don't need...

Joshua K Harris 9:45
Oh Mark had an amazing read.

Eleanor Hyde 9:47
Like but it was like well, we're done with that one. All right, we don't need to... I mean, I guess we should read some other people, but like... It's sort of funny being on the other side of that and being like, I mean, that wasn't my experience, but like I you know, of course not, we're different people.

Ele Matelan 10:02

Yeah, I don't have a lot of new to contribute to the equation. It's very freeing medium, it's very exciting to have, I guess more agency over your head cannon in relation to the characters that you're playing. And also feel like you're not confined by whatever it is you're going to be presenting on stage. And being like, audiences is what you better have in your head, because it's what you get. And the experiences that I've had with a couple of HartLife productions, at this point, of very disparate characters that I wouldn't normally necessarily get to play in a stage context is really cool. You still get the community aspect of getting to collaborate with your other peers, in in your scenes, one of the things I've always really enjoyed about HartLife is recording with the other actors in your scenes when you can, because I feel like that really makes a big difference in the ultimate creative output, like when people are really organically reacting off of each other. But still, you do have those other opportunities to be like, I want to try that, again, I want to take a different take on that. And just getting all those out in a way that would also not necessarily work in a stage context, you can say, the audience, I'm gonna try that again. We're cool, right?

Marsha Harman 11:23

I also had, like, an adjustment period, when I first started doing any kind of recording acting, you know, because there is that great organic feeling of like being in the room with the actors and kind of playing around. But in an in a rehearsal for a stage play, you can overlap with the person that you're talking to. And you can like, turn your pages whenever you want. And so I remember, like my first couple of rehearsals and recording sessions. Back in the Our Fair City days, I had a lot of like, Oh, I have to, like learn these new these new kind of technical protocols. And I mean, not that that was, I mean, it was just like a challenge. And I figured it out, and it's fine. But it's like the sort of this extra layer of consideration. And there's also a kind of like... it requires or relies on a trust in the editing team. Because sometimes there's like, lines that break over a page, or like a conversation that relies on this really quick back and forth. And I know I don't want to step on their lines, I'm giving a little more air than I would if this were a live performance. But I know that when they go to actually make a final cut, they're going to, they're going to get those lines right on top of each other or overlap them or whatever it is. And so that's just an interesting like, added layer of stuff to think about with the audio.

Ele Matelan 12:46

Another one of the things if I can add on to that is when you're in the room with your collaborators, and you're seeing them react to other people's work, and that can just be really, really fun and rewarding. Like they're there, folks that I've just seen them reacting in real time to other parts of the story that maybe they weren't familiar with, or they hadn't read or impressed on them during like, earlier table reads. And it's just really cool to see that unfolding.

Kind of like you're not only your peers, but also your audience, and your cheerleading team. So that's cool.

Joshua K Harris 13:20

If you ever have the opportunity to do a recording, along with Michael Turrentine or Kat Hoil, you will never have a greater experience with an immediate audience in an audio work. The times Michael will cover his mouth with both hands. And in the way Kat will give the looks. It's amazing. Yeah, I don't know if that's specifically here we were thinking of, but that's what comes to mind. For me.

Ele Matelan 13:49

I wasn't naming names, but I was thinking them really loudly. So thank you for picking that up.

Joshua K Harris 13:53

Message received.

Eleanor Hyde 13:55

So this is a great transition point. Because one of the things I wanted to talk about was like, how did pandemic times change our recording experience? Because I agree, Ele, I feel like one of my favorite things about our process is getting to be in the studio with a whole with everybody. Right? So traditionally, how we have always set up our recording sessions is we say, on this date, we're going to record all of Episode Three, or at least like 90% of Episode Three. And we bring everybody who's in that episode to the studio at the same time. We read, we do a couple of rehearsals, and then we record it. And you know, in 2020, or the whole world turned upside down. And we did a lot of really hard thinking about how to be do recordings and still be safe. And one of the things that we ended up doing was we split up that recording schedule, way more than we've ever done before in an effort to just have fewer people in the studio at any given time. And a lot of people ended up recording by themselves. So not always. Like sometimes we'd sometimes we'd have two people like in a scene bouncing off of each other. But like a lot of times, we just had one of you alone in a room together with Jeffrey, as director, and Mel, as engineer and like... So yeah, I'm really curious to hear you all talk about what that experience was like, just because it was really different. And it's something I think we've always, I've always thought was sort of critical to how we make the work. And then we did it different and the work was still amazing. But it was it was a different, the process felt really different. Even if I think on the product at the finish line, like I don't think most people would know that we did that really differently. So I don't know - how was recording in 2020, in the time of the pandemic, how y'all feeling about that, and heading into doing it again?

Joshua K Harris 15:48

I was generally fortunate, I got to record with at least one other

person, I think most of the time, if not all of the time. But I know there were several people who had to record alone for either one episode or a few lines, or maybe their entire season of work. And, and a quick sidebar on that. That's a huge testament to Jeffrey, and the editors, and the sound designers for making that disparate work, work so seamlessly together for these incredible conversations and action scenes and things like that. But I was lucky I got to record with some other people.

Ele Matelan 16:27

I do want to toss out there. It's not only a testament to the quality of the direction and the sound design and those teams pulling it together. But I also think it speaks very highly to the dynamics that the acting ensemble had established in previous seasons together.

Marsha Harman 16:41

Yeah, even when we weren't physically in the room anymore. Like, I know, I know what Lily sounds like I can imagine her voice in my head. And even if the final product is like a different take than I would have been, I was imagining it's still like, I know, I know, kind of what that feels like.

Ele Matelan 16:57

Yeah, it's still very much grounded in a relationship that you two had instilled from previous work together.

Marsha Harman 17:02

Yeah, yeah.

Ele Matelan 17:03

And I will say also that I was one of the actors that did only solo recording this past year. The waitress can get a little spitty Sooo it seemed like it might be in everyone's best interest to you know, make it less hazmat-ee. In a group setting. But I'll also go ahead and shoehorn in that one of the things that I also love about this crew, and working with Jeffrey in particular is that they and I are also noise nerds together. We come to sound design in different ways because I'm predominantly an analog sound artist. I do live fully for audio drama whenever I get to and that has also been you know, a bit of question it during The Sickness. But we have an established dynamic when it comes to building sound and sounds relationship to character. And one of the cool things that we got to experiment with in the waitress' scenes in this past season. Because some of the so much of it was building a sound bank of different ways that Jeffrey and the rest of the sound artists were going to be editing together. The way she was intimidating other characters. Spoilers. Meant like a lots lots of like little bits and pieces. And ultimately I asked Jeffrey if they would conduct me on how to deliver certain sequences and certain phrases and lines. And I thought that was really successful. And it's also something that I've incorporated into later performances later

collaborations as a sound artist, which is actually also a bit more related to how radio drama would have been done in the vastly before times in the 20s, 30s, and 40s. It was more commonplace for radio theater directors to conduct their voice actors when they were all in a studio together. So it was kind of cool to be bringing such a contemporary and like super like high tech sound operation into something that was also kind of more like old timey and execution.

Marsha Harman 19:25

I wish everyone could have seen Ele as she was delivering that because she was also conducting like there was the the gestures were very much supporting what you were saying.

Ele Matelan 19:35

I do lots of hands.

Marsha Harman 19:38

One of the cool things that I got to experience in this sort of like, I did a couple scenes together with people and that I think I was like... I don't know I didn't feel great one day and so we all decided doing I should just not come in. So I wound up recording a couple scenes by myself later, including the scene that had the I think was the Christmas scene that had all the singing with young Lily, and like, middle aged Dot. And I think Symphony had already recorded her version of that scene. And so I was like, looking at the script. And I'm like, so I'm singing with another person. And how are we going to be singing in the same key as if we're singing together. And of course, Jeffrey had already created the solution to that problem, which was that I was listening to her recording as I was getting ready to do mine. So that like, it was just in my head. And, you know, it was, it was as close to being in the same room as we could have been. But that was like, that was a fun thing. And then when I got to, like, actually listen to the episode, I was like, yep, there we are singing together, like we were singing together.

Mark Soloff 20:40

For me, I recorded everything in the previous season in one day, just Jeffrey and myself. And I absolutely missed having the cast around and getting to kinda get back into that groove. Because as previously mentioned, like, we only come in like five times a year, and then it's fallow period, while the writers and editors do their thing. And also, like, I don't know, so HartLife for me has become a bit of like, like, my community, my people. And so the pandemic was difficult because like, just seeing each other is meaningful to me, aside from the work. So that being said, just getting to, like, hang out with Jeffrey for an afternoon, and talk about me and my character is bliss. But, so, another, I think that recording alone for the past season. For me, there was the saving grace of Silas lodge being this other worldly thing. And so there's a scene where Abbie is like, spelunking and, and finds Silas' old like writings and the the voice of the writing comes

alive and tells one of those old Silas lodge stories. And so in that regard, it's like Silas is talking to himself, in a way I mean, he's still communicating with Abbie from beyond the page or whatever. But that's different than having like a Lily/Dot scene where it's like, I can't believe you woke me up, get out of my room. What are you doing? You know, Silas is prone to, like mansplain his dialogue and just kind of be like, Hey, shut up campers. Let me tell you a story for the next minute or so. And then you can react to me. So that made it a little easier to record alone.

Joshua K Harris 23:03

Can we do a spin off series called Camp Silas, where Silas is a camp counselor?

Mark Soloff 23:07

Oh, my God.

Eleanor Hyde 23:17

Alright, I have another question for you. I was recently in this conversation, I was talking to some folks about making audio fiction. And somebody in the conversation expressed this opinion that they felt as though people who come out of a stage background are really strong in audio work, because when you work on the stage, as opposed to let's say, on film, or television... in a play, you have to rely so heavily on the words that come out of your mouth. You can't assume that a given audience members looking at your face at any given moment. You don't have close ups like there, there's just there's a different way that you use language. And I'm sort of curious what you think about that, because I found it to be a striking way to think about acting and words and audio in a way that I hadn't really thought about it before. And I don't know, I'm sort of curious if any of you have a reaction to that.

Ele Matelan 24:21

I'm intrigued by the premise. Because one of the first things I would think is that it's so much more common for people to have a theatrical background first, at least until this past generation where I feel like there's going to be a lot of folks that are suddenly learning how to act expressly over camera because of the internet and because of zoom. And so I got to wonder what that's going to do for their own like frame of reference and physical and vocal vocabulary when they're creating characters and also learning how what they consider to be performance. There's an on a longer conversation I think about how, how different like, canonized or iconography sound and like narrative structure is going to be over the next couple of decades, simply because there are so many more options at our disposal than there used to be. But my, my immediate reaction or association, when it comes to stage in relation to audio drama would be not only that the words do so much of your work in stagecraft, but also that simply like having that kind of control and discipline over your apparatus, for the sake

of being able to project might give you a larger sense of vocabulary for what you can be doing vocally. And in building, not just your main character, but any other supporting or variations of characters.

Mark Soloff 25:54

I think it depends on the type of audio work they're doing, and the type of character that they're playing. Because I personally as a stage actor, and as a voice actor, sort of build out from the outside in, which I think is viewed as like, the inferior way to approach acting. But I'm like, Okay, what is uh, what is the evil old Reverend, is sound like, and I, I physically changed the way I sound. But unlike in Our Fair City, I played a number of characters. And they were many of them were quite cartoonish, which I love. But if it were like a gritty true crime reenactment type thing, there's no Archibald Funny Pants space in that...

Ele Matelan 26:52

Not yet

Mark Soloff 26:55

Archie goes off the rails! But, you know, to bring it back to Our Fair City, there was an actor, Whitney Jones, who I had never heard do audio work before. And I believe she was mostly film prior to that, and she played Sully who was like the Ant Queen. And her performance, she was just basically using her own voice, her own speaking voice, her performance was so subtle, and so real, that I was like, blown away by it. So I think that it depends on the type of picture you're painting.

Joshua K Harris 27:38

I think it's true. I think also, first of all, to underline a point, I think has already been made that if all you know is film or some other medium where your words are only some small part of the overall story being told in the moment, maybe it is harder to adapt to this, but I also don't think that theatre is exclusively the thing that prepares you well for this. I think I think there's a certain commonality that runs through everybody whoworks on Unwell. And it's shared by a lot of other performers, where you grow up really enjoying a certain show or series or performer or whatever it may be. And you really try to emulate that like as a kid I know. I would when no one was looking, you know going to the bathroom and like try to do my Simpsons impressions in the mirror. Or try to do things like that like "hiya Homer", and you try to be Mo or whatever it is. And you try to these, try these different vocal expressions and you try to without trying to necessarily you end up working on your enunciation and all these little technical skills that I really don't like to get into the weeds on but there's something to be said for a lot of different avenues to come to audio work. Yes, a lot of us have gone through stage work and that certainly is one way to do it. I mean, with stage work you are... this may be speaks a little to Mark's experience I know it's been

somewhat true of me there's times you go out there and it's terrifying because it is just you in that moment that and everything sinks or swims based on what you're doing. And through that trial by fire you learn a few things hopefully hopefully that the world doesn't chew you up and spit you out the way it often does so many people. I'm keeping it light. But yeah, I think there's there's a lot of ways to come to being well skilled for audio work, at least as a performer.

Marsha Harman 29:51

I think my like, as a stage actor, I've always been very language focused. Like my strength as an actor has been, like, I would say language first, emotions second, and like physicality later in the list, you know. And on stage, you have to be doing all of the things at once, because you never know where people are looking, you're always there, you're always present always in character. But in some ways, it's like, that made the transition easier, because it was like, Oh, great, here's this whole whole section of things I don't have to think about for this performance, all I have to do is.... um.... (cat meows)

Mark Soloff 30:32

Excuse me.

Marsha Harman 30:34

Oh kitty! (She imitates cat meows.) So mournful, right?

So in audio acting, there's like this whole slate of things that you don't have to worry about. And so all I have to really do is worry about, like saying the words and being present in the scene that way. And it does often happen that like, I find myself giving, like, facial expression reactions to things that I know are never going to read, you know. And that's just like, that's just, that's just what happens, you know, if it, if it needs a reaction, the writers are going to write something to be sad, or they're going to punctuate it with a door slam or something. But it's, for me, it kind of allows me to use my favorite tools in the actor toolbox.

Ele Matelan 31:25

I would, I'd also wonder if, like vocal like musical technique informs anything's I know you've got a beautiful singing voice. And I don't know if you're like classically trained or anything, but

Marsha Harman 31:36

I did, I did do some, like classical voice lessons. And it's funny because I, like, I feel like I don't generally put it to very good use. And, and in some ways, like audio drama, lets me really, because you're not projecting to a room of 200 people or 50 people or a room that seats 200 and holds 50. As happens in Chicago, non equity theater. And so in some ways, I feel like it, I don't want to say lazy but like, you don't have to, you don't have to do some of the things

that you have to do in live performance. And also, I think there are some things that you should do in live performance that you can't do, like the kind of enunciation that I would do for a mid size audience with those like consonants and, and those plosive consonants. Like you can't, you don't need to do that and audio drama like that somebody else takes care of. So that's... We watched the first episode of Only Murders In The Building, and they start to make a podcast. So I don't want to like I'm not going to, no spoilers about the show, because it's really delightful and highly recommend. But at one point near the end of the first episode, they're recording some like voiceover for the episode. And you realize it's some audio that you heard earlier, that's all I'll say. But you you watch the Steve Martin character, enunciate for the radio, and he leans in, and his, his consonants are very clear, but they're not very hard. But you can see him finish each, like each word gets its own ending. And you can you can sort of see him really enjoying it. And I just, I just ate it up.

Joshua K Harris 31:42

I would say this is actually if I can be super self absorbed and actually brag on Marsha for a second (oh do) there's something about a performance personality that I think affects how well they work in audio. And I'm what I mean in this case is Marsha is given to and really enjoys works that are very much about the language. Things that are like you did a GK Chesterton show and Tom Stoppard and...

Marsha Harman 33:55
written by Bilal Dardai

Joshua K Harris 33:56

Bilal Dardai, by the way adapted by Bilal Dardai. Brilliantly I may add. And a lot of just like British writers and you know, things that really want the performers to wrap their mouths around the words and, you know, make sweet love to them. And Marsha in that way, is a wonderful lover. (laughter) And if that take can be used, Marsha really enjoys the power of words and what you can do with words and just finding what your own instrument can do with words. And it's the kind of thing where we watch we watch a lot of British television. She will often repeat something that someone on the screen has said, so she can enjoy that Northern dialect or whatever it is in the moment.

Marsha Harman 34:55
It's a super endearing habit. Everyone should pick it up.

Joshua K Harris 35:00

Not to the point of like frustration but it's an interesting character quirk. I love you. ...but it's that kind of thing. It's that kind of proclivity that I think prepares Marsha well and makes her well suited for audio work. And I while I know that of course about Marsha, I think that's going to be true for a lot of people who work on the show for for Michael or for for Mark for I don't know, everybody's

individual stories, but...

Eleanor Hyde 35:32

I mean, my understanding mark is that when you first got involved with HartLife that you just came in, and we're like, I just want to make monster noises all the time.

Mark Soloff 35:38

Yeah, I still do.

Eleanor Hyde 35:42

Well, I'm so glad we can give you a space for that because you're so good at it.

Mark Soloff 35:47

Thank you. Yeah, I wrote so um, HartLife, like started with Jeffrey and Clayton Faits in a group of people who generally were connected to the Museum of Science and Industry all working as Harry Potter the exhibition wizards for a summer. And I remember a bunch of them were doing Our Fair City and I like was late to the game. Like I didn't learn about it or something. And I remember feeling like all the cool kids are doing this fun sci fi podcast. Don't they know that I do improv and stuff? And so like, I was like, Guys, you know if you have any, like I could do like monster sounds I like I have like a weird alien I could do. I think Clayton was probably like, okay, kid. Cool. But...

Joshua K Harris 36:41

As he stepped into his limo.

Mark Soloff 36:42

Yeah. Eventually, I insinuated myself into the cast, and have loved it ever since.

Marsha Harman 36:52

Yeah, I always thought of you as one of the like, oh, OG OFC people?

Mark Soloff 36:56

I wasn't I didn't, oh gee, until... until season two, as Simon.

Ele Matelan 37:06

Before we move on too far, I want to get back to someone Simpson's impressions, and see if any of those have informed character choices you've made?

Joshua K Harris 37:16

Oh, gosh, I haven't done them in years. And like, I think a lot of (laughter) like a lot of White American Cis Men of a Certain Age, you know, just I was steeped in The Simpsons to the point of thinking it was a personality. And so I've actually, you know, left some of that

behind as, as I think, as we culturally have learned some of the problematic nature of the symptoms, but symptoms? Simpsons. No, I haven't done him in a long time. But yeah, Mo is one I remember trying to do a lot and or Homer or I don't know who all. I didn't bring it to this. And that's interesting, actually, thing about Rudy is that, if you had asked me farther back in my acting career, that you're eventually going to get this opportunity to do this audio drama, and it's, you're going to play a character that's a little outside the usual bubble of what you play. What are you going to do? And I would say, Oh, it's gonna sound like this character and this wacky thing and bah, bah, bah. And the only thing I really did with Rudy, it was just like, I felt I felt compelled, or almost obligated to use the higher part of my register, and then just otherwise be excited. In it, in the end, Rudy has ended up more or less just my own speaking voice.

Eleanor Hyde 38:42

I've always sort of felt like Rudy is just you with the enthusiasm, the enthusiasm meter cranked up like an extra 30%. I don't know. That's how it's always read to me.

Joshua K Harris 38:54

No, Rudy is exhausting.

Eleanor Hyde 38:58

legit. ... Thanks, y'all. This was really fun. I love hanging out with you and chatting with you. And you know, we haven't had as many opportunities to do it. So thank you, and we thanks for everybody out there listening. We're excited to share these stories with you.