



## Digital Folklore

After the Episode | S2E4 (Think of the Children)

<https://digitalfolklore.fm>

### [Intro]

Welcome. You've got Digital Folklore.

Perry Carpenter:

Hello and welcome.

This is another after the episode discussion, so this is after the episode for season two, episode four. If you've not yet listened to season two, episode four, do that and then come back here and Mason and I will be happy to talk to you at that point. But right now we're just not going to do that until you've listened to the episode.

Mason Amadeus:

Yeah, we'll just sit here and we will wait and we're back.

### [Brief Musical Interlude]

Perry Carpenter:

All right.

Mason Amadeus:

Hi.

Perry Carpenter:

So now that you've listened to that... Mason, from your perspective, how was it?

Um...actually, we should back up. There's some interesting things that you may hear as a listener that you never know why we make the choices that we make.



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Mason Amadeus:

Yeah.

Perry Carpenter:

This episode was structured solving a very specific problem, which is that both of us were traveling at the time. Right?

Mason Amadeus:

As we sit right now, and if my audio sounds any different, I am in California and I live in Kentucky, so I'm pretty far from home. And Perry, you are?

Perry Carpenter:

I'm in Florida today.

Mason Amadeus:

You're in Florida?

Perry Carpenter:

Yeah. I don't remember where I was when we recorded. Actually, I was at home when I recorded my bit, which is why we did what we did.

Mason Amadeus:

Yeah. So I had two weddings to go to that were just enough distance apart that it would've been asinine to fly out to both of them and fly back in between for a few days. So we've driven across the country in this big road trip and that has necessitated making an episode from the road and then starting the next episode from the road, but not having access to the studio and recording equipment. We decided to go



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for changing the way the episode was structured. Actually, it was your idea, Perry, to change the structure to accommodate when one of us would be around equipment.

Perry Carpenter:

Well, and that's because we had done the same thing last season. Right? If people have listened to last season and remember the one that was done like a film noir type of episode with Mason doing most of the narration, that's because I was out of pocket for a few weeks and we were just trying to solve that problem. So we decided to revisit that from a different way with me trying to do my voice notes like I did from the Big Mansion last season, but do that in a way that is kind of explaining my reasoning to anybody that finds those notes or comes along with that audio because I've apparently done something very, very strange in driving a Volkswagen off of a cliff.

Mason Amadeus:

I like how you defend that. That's not a strange decision.

Perry Carpenter:

Again, if you're in my head, it makes total sense and I live in my head all day, so I'm very defensive whenever you call that into question.

Mason Amadeus:

And it will make total sense by the time we get to the end. It was also, it works out in a couple ways, one, and that I think it's fun to change up the format like that. On top of it, it's solving the problem.

I think I might be uniquely bad at finding music because I always seem to struggle with it, but when you did eighth layer insights, you have a knack for finding the right beds. And the second music track in this episode was one that I agonized over and found something where I was like, this is I think the best I can find. And then Perry messaged after and was like, everything was good, but that one track I'm not a fan of. And I was like, I knew it, and then I was looking and looking and looking and I could not find anything,



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and I messaged you and I was like, I even cannot find something for this. And you're like, well, here, here's a couple things and voila, you found it.

Perry Carpenter:

So for the podcast producers out there, that was a track from Blue Dot Sessions, so you should go, if you're not using Blue Dot Sessions to solve your audio woes when it comes to music, use them because they slot in and everybody's familiar with that kind of documentary, NPR ish style music.

Mason Amadeus:

I always forget about them because that is mostly the vibe of that catalog is kind of that.

Perry Carpenter:

I think that they were made pretty famous because This American Life used a lot of their stuff and then a few other space documentaries and stuff, but they've got some pretty dark music too that get used in true crime documentaries and stuff about murders and psychopaths and all that as well. So that fits straight into driving a van off a cliff.

Mason Amadeus:

Right. To back up to the production style of it. It's simpler and also more complex because you gave the read obviously without knowing the music and then matching the music to the read is fun, and it's also, it's just really cool the way that music and spoken word comes together just in general, I think because it recontextualizes everything. So I paced everything out without any music when I was editing down the track you sent and I was like, okay, this sounds really good by itself. And then when you start adding in music, you're like, oh wait, this is, the whole feel is different. And then even just swapping out that one track can be the difference.

Perry Carpenter:



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And you need to slide over your word gaps and everything else to make everything fit, and then you have to figure out where your transition point is into the next track, all of that fun stuff.

Mason Amadeus:

That's a lot easier to manage on an underpowered laptop than the normal juggling of 128 tracks or and six different projects like I would do for the episode just before Defy convention.

Perry Carpenter:

So that was solving logistics problems. So anytime you hear weird stuff like that in our podcast or anybody else's, a fun question to ask as a listener is were they trying to solve a problem or they're trying to work around some kind of logistics, or was it just an interesting creative choice? I think nine times out of 10, it's less around, this is a fun creative choice that somebody wanted to try. As much as it is, this is an interesting creative choice that somebody wanted to try, but the reason that they're trying it right now is because they basically had to, it was the best way to solve the creative gem that they were in, and adding those creative parameters and limitations made them do something that they would've otherwise continued to postpone.

Mason Amadeus:

Sometimes and not always true. It feeds into that quote, limitations foster creativity, which is something I definitely feel for myself because I will be very pie in the sky and then all of a sudden it's due tomorrow. So when you have that kind of a crunch or a limitation, yeah, I think you're probably right. Most of those weird choices are the results of solving specific problems.

Perry Carpenter:

Yeah. Well, and it goes back to, because I've hear other people talk about this in audio journalists especially who are out getting lots of field tape will say if they get a piece of tape that would otherwise be unusable, but the content is necessary to their story, they take the imperfection and the content and turn that into something that becomes featured instead. So it automatically becomes part of the



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narrative in a lot of ways of, oh, all of this noise that you're hearing around us is the ambience and the environment that really pulls you into the story rather than something that now you're trying to figure out how do I get enough noise cancellation, noise reduction to pull all that out so I get really clean voice.

Mason Amadeus:

And it comes down to this central idea of trying to hide something is always, and also this might just be general life advice. Trying to hide something is almost always a worse choice than just being open about it and making it either special or just cluing everybody into it.

Perry Carpenter:

Exactly.

Mason Amadeus:

Then again, also doing this kind of thing lets you hide a lot of sins. Like I don't have all of my plugins and stuff licensed to the laptop I brought because that was an oversight, so I couldn't do some of the processing I normally would, but hiding those sins in the music worked.

Perry Carpenter:

Yeah, music covers a ton of sins, which is why a lot of the early eighth layer insights episodes were super, super music heavy over tons of the audio was because I didn't have a good audio set up at my house, but I did have an intuition about how to find some good music tracks. It would work well and be engaging.

Mason Amadeus:

To scoot us forward. What if we shifted gears? I want to know what you thought of the interviews in this episode.

Perry Carpenter:



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Yeah, I was super, super pleased with the interviews for this episode. Joel Best. I first learned about and saw speak at the International Society for Contemporary Legend Research meeting that I went to earlier in the summer and heard him talk about rainbow fentanyl scares and Halloween candy panics and all that, and learned that, wow, this guy that's speaking just like three rows in front of me and was actually sitting on the same road just like two people away from me is the world's foremost authority and expert on Halloween candy panics. And then shed light on the fact that the vast majority of those are just not real. It's people wanting to be afraid of something and when you get down to the actual data, there are more hospitalizations and problems on Halloween night, but it's like kids with twisted ankles and getting hit by cars and falling down in ditches. It's not because kids are being poisoned. And so it fits right with a lot of the things that we talk about on this show is that a lot of that is an urban legend or a panic that's been widely overblown. And so having Joel there was amazing. He has data going back to 1958, and it's just made this one of his big career focuses.

Mason Amadeus:

And it's shocking to me always when talking with people who have been studying a specific thing like this for a long time and across some of the different things we've talked about, I am always, and I think I went into this whole project expecting to find more of an impact that either the internet or centralized media or the centralization of internet platforms, I'm always expecting to find that those have a bigger effect and almost always they don't. With the Halloween candy panics when Joel was like, oh no, it wasn't even like it was circulated by papers picking it up and spreading it. It wasn't a centralized mass opinion thing, it was just something happening organically everywhere. That was a surprise to me, and I feel like I'm constantly being surprised at how much, when we talk about panics and things like that, how much of it really is just in our human nature on a folk level and isn't as directly influenced by centralized pillars like media and whatnot. I always expect it to be more.

Perry Carpenter:

Yeah, I do too.

Mason Amadeus:



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Not to say there's a negligent effect. There's definitely an effect. I just always expect him to be like.

Perry Carpenter:

It's really, it's like scale, right? Scale and persistence and archive ability of a lot of that stuff I think is what gets really brought out with the connectivity that we have. But having Joel was amazing. We also learned in that episode that he was on an episode of Adam versus Everything, which was funny, and he got to be a pumpkin that was talking. We'll have pieces of that in the Unplugged episode as well as what we put on Patreon at some point. But that was a ton of fun to hear about because I thought that was an amazing connection.

Mason Amadeus:

And that clip is great, and it's on YouTube. I forgot I should link it in the show notes. I'm going to retroactively go back and add that to the show notes.

Perry Carpenter:

You should. And then, so I mentioned that we met him through the International Society of Contemporary Legend Research, and he was just sitting a couple seats away from me, between me and him was Ben Radford, who I sat right next to at that meeting, and Ben is going to be on the next episode that we put out there. And Ben Radford is really the world's leading expert in a ton of things, from creepy clowns to chupa cobras to the methods that people should use if they actually want to find real evidence when they're doing ghost hunting to a lot of COVID-19 panic stuff to work that he's done around the interesting moral panics around Barbie. I mean, he's so multifaceted.

Mason Amadeus:

We did that interview a while ago, and I keep thinking in my head it was multiple different people that we talked to and then going back and reading the transcript and it was just Ben Radford, we covered so much ground. He knows a lot of stuff.





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Perry Carpenter:

And if you want to forecast or if you want to get an idea of some of the stuff that Ben talks about, he has a great podcast that he does with a couple co-hosts, and it's called Squaring the Strange. And it comes at a lot of these panics and legends and everything from a very science-based reason based skeptic standpoint and not skeptic in your face. I don't believe in anything, and you're stupid if you do type of skeptic, but a very friendly skeptic that is willing to ask challenging questions to try to get at the truth of something rather than just to be disagreeable. And I think that's what makes Ben great at what he does.

Mason Amadeus:

He could really easily be a jerk about it, but he's super not. He's wicked nice and really approachable, and I agree. I think that's what makes it special.

Perry Carpenter:

And he is there to make a difference and to really seek truth rather than make a point.

And I think when you get somebody that's looking for truth rather than trying to make a point or one up somebody, then you get to fruitful conversation.

Mason Amadeus:

Right. We're wired for logical consistency, which is not the same thing as being wired for the truth or craving truth.

Perry Carpenter:

Exactly. Exactly. And then on this episode, we also had Elizabeth Tucker or Libby Tucker and I had also seen her at the International Society of Contemporary Legend Research or the International Society for Contemporary Legend Research for the past two years. And she has done a whole bunch of great work into college campus legends and some of the really interesting things that people believe on college campuses and the weird stories that they tell.



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And we had her on our list of people to reach out to, and I was about to do that when I got an email from the head of PR at her college and they were actually saying, Hey, we've heard about your podcast. We think that we have a fantastic person for you to interview. And it was amazing. It cut down my workload, it cut down my approach, anxiety, all of that other kind of stuff, and was really, I think also validating for us that we're doing good work that's also being recognized because a year ago when we were trying to approach people, we were getting no responses or people who were super skeptical of what we might be trying to produce, and they were just afraid, and we had to spend a lot of time trying to justify what we were wanting to do.

Mason Amadeus:

Which is valid...

Perry Carpenter:

And now we have people coming to us. Yeah, yeah, exactly. It is valid.

Mason Amadeus:

The concerns that were raised were things like, I don't know what you're going to do with this information or how you're going to present it. And being a field that has been misrepresented in a lot of different places in a lot of different ways, it totally makes sense. But yeah, it was super cool to have people reaching out to us. It's flattering, especially because we're not folklore experts.

Perry Carpenter:

No. Well, and that statement Mason is referring to of the, I don't know what you're going to do, or you're going to take my stuff out of context. We have actually proven that we will in fact take everybody's interviews out of context and place them in an entirely different context, but we are going to be faithful to the material and the way that they represent the material. So it's like, yeah, that's a valid concern. We will take your stuff out of context,



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Mason Amadeus:

It'll be wildly out of context!

Perry Carpenter:

But we'll put it in the right context... in the place for you.

Mason Amadeus:

Yes. Yeah. Also with Libby Tucker specifically,

Mason Amadeus:

If anyone listening noticed that I wasn't there, you get a digital cookie. I wasn't present for that interview.

Perry Carpenter:

You already have a ton of digital cookies in your browser,

Mason Amadeus:

But they can have another one. I'll just email me and I'll send you some JavaScript to paste into your browser, but

Perry Carpenter:

You know what she should do, everybody right now, you should export all of your cookies and send those to us. Nothing bad will happen.

Mason Amadeus:



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Yeah, that's not a security problem at all. That won't be a problem. And if you start getting emails that your passwords are changed, don't worry about it. But cookies aside, I wasn't there for that interview with Libby, so hearing it for the first time was when I was putting the episode together, which was interesting. Libby's vibe too. I wish I was there because she seemed just so cool and chill.

Perry Carpenter:

Yeah, I mean, she's been at her college, I think it was since 1977, so she has a very, very long tenure. She knows exactly what she's doing as a vocalist and comes across with both humility and authority. And I think that it was really cool because you just hear the richness of her experience and her love for the topic, and then also the fact that in truest folk or form, she's like, and I'm not going to make a value judgment on people who believe certain things or whether certain things are true or not. I stand outside and ask why these stories are so important to people.

Mason Amadeus:

Libby and Mark in the Wizard Tower is something I could picture of going up to go visit them for. One is the slightly more chaotic wizard and one is the more laid back wizard. Libby has wizard vibes, if that makes sense.

Perry Carpenter:

She does have wizard vibes, and she was so laid back and humble and accommodating because I mean to her, I'm sure we're just kind of unknown, nobodies out in the world, kind of not really trespassing, but kind of working in this area that she has a ton of authority and credibility in, and we're very, very unknown in comparison. So it was good, really good to have her interact so positively and be so accommodating, and then also very complimentary of us as well. So from your perspective, any other fun facts that come to mind about this episode, the production, the getting ready, the story creation, or anything else?

Mason Amadeus:



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Yeah. One thing that is fun is that a big chunk of the middle of the episode was written in a 2013 Ford Taurus going about 75 miles per hour through the desert with my laptop, literally duct taped to the dashboard and my wireless keyboard in my lap. Oh, I should be clear. I wasn't driving and riding the episode. I was in the passenger seat. That was fun. In the beginning bit about cognitive dissonance that talked about Leon ER's work, that was sort of a rabbit hole. I had fallen down because obviously the plot deals a bit with cognitive dissonance in this episode with Digby and in other ways as well that I won't go into that right now, but I'd fallen down the rabbit hole of studying Festinger a little bit as you do on the internet. And it was just really interesting because he's not a social psychologist from the fifties who's a lot of his work was really foundational for some big elements of social psychology.

Obviously there's cognitive dissonance, but also he was really known for the proximity effect, which was this studying that they did to show that the formation of social ties is more affected by physical proximity than it is by taste or belief or values or who you are as a person. Just being physically closer to people is a higher prediction of having ties and associations. I just thought it was interesting. And then I had to cut a bunch out because I was making Perry rant about Festinger for too long, and then even in the version I sent for you to cut, there was a bit too much. So I trimmed even more look at his Wikipedia page. He's interesting. Super interesting.

Perry Carpenter:

He really is. And when you understand how he infiltrated the Doomsday Cult, you'll also understand where cognitive dissonance comes in because it is super interesting how he really saw the fact that there was the doomsday cult, doomsday didn't come, and then all of a sudden now all these rationalizations as to why it didn't come and how they were actually right the entire time fall out of that and really start to make sense, especially in today's conspiracy theory written world where we're seeing that over and over again. I mean, we saw that all the time with Q Anon

Mason Amadeus:

With



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Perry Carpenter:

These really vague things and then people trying to, whenever the thing that they were looking for didn't happen, all the different rationalizations that come out as they try to make sure that their worldview doesn't disintegrate.

Mason Amadeus:

Reading some of the stuff that came out of that Doomsday Cult is fascinating. And that was in 1956? 1955?...

1954 is when their prophecy was that there'd be a flood that would destroy the world December 21st, 1954. Where have we heard that before?

Perry Carpenter:

We actually recently had something like that a few weeks ago in September where people were saying that they thought the rapture was going to happen and it didn't. And then you see the rationalizations again. It wasn't near as widespread. I think there was a lot more people talking about the fact that people were talking about it than the number of people who were actually talking about it.

Mason Amadeus:

Yeah, you get two layers removed from it, and then that's so big that it, yeah.

Perry Carpenter:

Yeah. And that's what it was, because there's a few people that really believe this, and then X number of that people talking about how ridiculous it is that these people believe that, and then people believe that, oh, well, that's the majority of Christendom or whatever that believes that. No, no, it's not. It's just a very, very, very small minority of people who were, for some reason, I don't know.

Mason Amadeus:



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They were convinced.

Perry Carpenter:

They're convinced that they were right about that.

Mason Amadeus:

Yeah.

### **[Patreon Promo from Matt Bliss]**

Matthew Bliss:

Hi, Matt Bliss here, background editor for Digital Folklore, and the guy gets Digby, his snacks.

There's a lot of stuff that didn't make it into the regular feed for this episode. If you are interested in finding out about audiobook, voiceover tips, interviewing insights, and hearing some unfiltered banter from Perry and Mason, subscribe to the Patreon for a full six to eight minutes of content from them about the show and about what they do for it.

[raccoon chattering sounds]

And what? Oh, and Digby is a great boss.

Did it? [chattering and clattering sounds]

Don't throw things at me! I'm just doing my job!!

### **[End Promo – return to episode]**

Perry Carpenter:

We want to ask a question of our listeners.



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Mason Amadeus:

Yeah.

Perry Carpenter:

Right here we would normally put listener shout outs and reviews and stuff, but we've not gotten any written reviews or comments since the last time we spoke. So if you want to hear some of your comments out loud, be sure to put those in between the episodes whenever we do this so that we can pick some of the best ones that are there.

Mason Amadeus:

I have one.

Perry Carpenter:

Oh, you do? Okay.

Mason Amadeus:

I have one. It was sent to me privately go for from Eli Chambers who made our theme music. Eli sent me this. We're in the middle of a jorts revival, might well replace Cellar Door as the most beauties phrase in the English language. If you remember from Josh chapter Lane's interview partway through, he broke us completely when he was like, we're in the middle of a jorts revival, and I'm glad to see that resonated with other people too.

Perry Carpenter:

And I challenge Josh on that though. But...





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Mason Amadeus:

Yeah,

Perry Carpenter:

I don't know.

Mason Amadeus:

I know I'm in Cali right now and I have seen, I think four Jorts in the wild,

Perry Carpenter:

Really, ok...

Mason Amadeus:

Which is not many, but I'm one person.

Perry Carpenter:

But that does mean that they're replicating. They're increasing in numbers out there. So

If you want to hear some comments out, make sure that we get comments we do every now and then get some great things that are sent privately to us in email. I don't necessarily feel like that. We've always had permission to read those, but if you do send us something over email and you want us to make sure that we're able to share that out, just let us know and we'll share that also. But as we're talking about some of the more business and listener centric pieces of this, I do want to ask a question because one of our main goals and needs for this show is just honestly at some point we'd love for it to pay for itself and to get to the point where we're not continually having to put out more than we're getting back. And one of the ways that we can start to do that is by figuring out what other business possibilities do we have, which means that we start to look at products or other things that we could sell, and that's up and above beyond Birch and stuff like that, t-shirts and stickers



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Mason Amadeus:

Yeah.

Perry Carpenter:

And those kinds of things.

Mason Amadeus:

Something we could do with the specific skillset and connections and whatever we have that provides value and also in turn would provide us with a way to keep the show sustainable because we don't want to just load up more advertising because the money that comes from advertising is such a small fraction and it would be better and make more sense if there was something. One of the things we kicked around was doing a graphic novel adaptation where you have this cartoon book of the digital folklore crew going through the adventure that also includes a lot of folklore knowledge. So again, that weird fusion of educational, but also fun and silly, but also that'd be a big endeavor to launch into. And so I guess we want to know what you would want from us. What would be the thing that you think would be a really cool idea or really serve you or,

Perry Carpenter:

Yeah, exactly. So if there was something that we were to create and put out in the world that we'd charge 20, 30, \$50 for any amount really, if you were to look at that and say, yes, I would want to buy that and I would want to buy that from them because I think it's unique and different than other stuff that I could get somewhere else, what would that be? We don't know. That graphic novel idea is something that we both kind of resonated with because I had a similar idea when we were starting the show, but it was going to be more fictionalized with like a Buffy the Vampire Slayer, but going through different folklore type things. And I may still write that at some point, but I

Mason Amadeus:

Really want you to, the ideas that were kicked around for that were so cool.



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Perry Carpenter:

Oh, they are. It's more anything a time constraint that I have.

But this I think has some legs too, especially if you have kids or people in college that are wanting to learn folklore. Just have this weird, interesting, quirky side route into the topic that really is reflective of the show and faithful to the show. But then also spotlights a lot of the people that we've interviewed as some of the heroes in that as well, giving quotes to them, giving them credit for the perspective that they brought. I think that'd be an interesting potential, but we don't want to go down the road of trying to throw out all of our time, money, and energy creating something like that if you don't see value in that. So we want to go after things that that are going to have value.

Mason Amadeus:

So basically what we're doing is this is a meeting that you would think that, oh, we should have with our team, what does our audience want? What would they get value from and how can we provide it? But I think our gut instinct is always just to try and bring you into the conversation with us to be like, okay, what could we provide you that provides value? And that in turn would help support us. So maybe I hope it's not gosh, but yeah, it would just be great to have if you have ideas or suggestions, like jump in with us, let us know. You could talk to us, pinging us in our discord or send us an email [hello@8thLayerMedia.com](mailto:hello@8thLayerMedia.com).

Perry Carpenter:

Yeah, exactly.

Mason Amadeus:

I mean, just putting all our cards on the table and being vulnerable. We're just trying to invite you to that kind of conversation. We want to keep this going and we also want to make it something you want, so it'd be cool to actually know from you,

Perry Carpenter:



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And if some of that is something that we did not even allude to but comes to your mind, feel free. Don't be bashful. Let us know what that would be.

Mason Amadeus:

Next episode, Ben Radford, creepy clowns, what happens with Digby and his new conspiracy brain? Something else to look for next episode is any creative ways we get around the fact that production time on this next one is also a little bit of a pinch, but it's not something we can structure the way we did this one. So there might be a little bit of creative problem solving thrown in, but it's going to be fun. There's a lot...

Perry Carpenter:

We have all the interviews recorded. We have a general idea of what the episode is going to do narratively...

Mason Amadeus:

...Part of the episode is written.

Perry Carpenter:

Part of the episode is written. The interviews are both in the can. Digby is still in the rabbit hole. We're trying to figure out how to convince him that the conspiracies that he's held onto are not actually a thing. We're going to talk to Ben Radford, who is just a wealth of knowledge, but we talk about creepy clowns with him. We also have an interview with Mick West, which actually was such a good interview that I did in my first show, eighth Layer Insights that we're reusing pieces of that interview because he shared so much great stuff, and it slots straight into where we are now.

Mason Amadeus:

Technically, that one's going to be archival.



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Perry Carpenter:

It is archival footage. Oh, you know what? Speaking of desperation and not knowing how things are going to come together and merging that with the last thing about listener feedback and cool stuff that's happened. We did actually win some awards, right?

Mason Amadeus:

Oh yeah. How did we forget to mention that?

Perry Carpenter:

I don't know. Life has been crazy. I've not even built the graphic to share on social media yet about the stuff that we won,

Mason Amadeus:

Yeah...

Perry Carpenter:

But we won five different awards, two golds, two silvers, and a bronze. Gold we won best co-host team for a pop culture podcast. Which was a shocker, right?

Mason Amadeus:

That was cool though. That's exciting.

Perry Carpenter:

I wasn't expected to win that one at all.

Mason Amadeus:



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Given the fictional nature of the show, particularly not for any reason other than that, it just was not one I would've expected us to grab because a lot of the Perry and me is scripted and

Perry Carpenter:

And on the feature page for Signal Awards, it had our cover. Now they mix and match a lot of these on their feature page, but it had our cover with Best co-host team right under Rhett and Link from Ear Biscuits, and I was like, that's quite the comparison, right? Yeah. I mean, when you're being put next to, because those guys have been out there for years and just kill it all the time, they also drink their own pee, which I'm glad that we've not been in a position of having to drink our own pee or each other's pee on a show in order to get some kind of recognition.

Mason Amadeus:

I've been watching them since their Great American Alka Seltzer Road trip in the mid two thousands. They have been a force on the internet for so long, and I love them, and it is really weird to have seen their picture in that place.

Perry Carpenter:

But we won awards, which was really cool.

Mason Amadeus:

Gold for best co-hosts team in a pop culture show. Gold and listeners choice for best trailer, which is super cool. And that was the trailer for season two?

Perry Carpenter:

Season two,

Mason Amadeus:



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The season two trailer, the VHS trailer, which I'm really happy with. I really liked how that one, how we pulled that together.

Perry Carpenter:

Oh wait, no, I think the gold was for that 10 minute chunk of episode one of season one.

Mason Amadeus:

Oh, it was for the season one, two.

Perry Carpenter:

You're right. And then the listener's choice was for season two trailer,

Mason Amadeus:

And we got Silver for Best Indie podcast, and then bronze and listener's choice for most innovative audio experience, which is cool.

Perry Carpenter:

Yeah. Yeah. So super, super cool. Thanks everyone for jumping on that and voting. You made us feel more successful than I think we have the right to feel, which was really

Mason Amadeus:

Cool. Or I'm going to make a trophy for you, Perry. I'm going to make you one and send it over to your place or can drop it off when we drive back through Arkansas.

Perry Carpenter:

Oh, you're going to drive through Arkansas.



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Mason Amadeus:

We are in Hot Springs on the way down. Oh, you were in Hot Springs.

[Conversation fades out as theme music begins]