

AT Banter Podcast Episode 277 - Kelly MacDonald & Ramya Amut...

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SPEAKERS

Steve Barclay, Lis Malone, Kelly MacDonald, Rob Mineault, Ramya Amuthan, Ryan Fleury

R Rob Mineault 01:37
Hey, and welcome to another episode of AT Banter,

S Steve Barclay 01:42
Banter, banter.

R Rob Mineault 01:44
Hey, this is of course the podcast where we talk with advocates and members of the disability community to educate and inspire better conversation about disability. Hey, my name is Rob Mineault. Joining me today. Mr. Ryan Fleury.

R Ryan Fleury 01:59
Hello, everybody.

R Rob Mineault 02:00
And hey, hey, look who it is. It's Mr. Steve Barclay.

S Steve Barclay 02:04
Where Where am I? Am I here?

R Rob Mineault 02:07

You are most definitely here. And not only that, we've thrown in for the price of admission, the one, the only, making her triumphant return to the podcast after one week of being away, where things totally fell into massive amounts of chaos ... Miss Lis Malone.

L Lis Malone 02:26

I never pay admission. I'm like kind of a sneaking in the back door kind of gal.

R Rob Mineault 02:30

Yeah, I can relate to that. I've climbed into a few trunks in my life.

R Ryan Fleury 02:36

Now you've been stuffed into a few trunks.

R Rob Mineault 02:39

It's a minor difference. But enough of that. I am really super excited about today's show. So I don't want to waste any more time. Ryan, can you tell the fine folks at home what the heck are we doing today?

R Ryan Fleury 02:55

Today we are so happy to have with us, The hosts of AMI's Kelly and Company Ramya Amuthan and Kelly MacDonald. Hello.

K Kelly MacDonald 03:03

Hey, guys.

R Rob Mineault 03:03

Yeah, we are so excited to be able to talk to you guys. Thanks so much for joining us. I don't even know where to start, I'll be honest. Why don't we start by just for those people who are out there in our audience that maybe have been in a cave for the last five years, or may not be familiar with AMI or the show, can you give us just a little bit of a snapshot of AMI itself and and a little bit about the show.

K

Kelly MacDonald 03:35

to talk to right that's right. Ami has three services we have our AMI-Tele out of out of Montreal we have AMI-TV, and Ami-audio that both operate out of Toronto main headquarters, are on main campus as I like to refer to it. We do have offices around the country. The mandate is to make media accessible out there to the Low Vision and Blind community. However, we love to tell the stories exclusively, inclusively from the Disability community and more so really, we are looking at a way of just sharing what stories we want to tell in an accessible format. So AMI audio is truly that, an audio service AMI-TV as a full service TV channel. Everything on AMI-TV has audio description in one form or another and of course when we tell stories on AMI-audio, same thing. That's where Kelly and Company plays on AMI-audio and Ami-Tele under the same mandate as a full service TV station. We have a nine eleven carriage which means we are available through all the satellite providers and cable companies across Canada and mandated to be. So many years back it was discovered that reading and access to media print media particularly was just as important for the low vision and blind community as it was for the sighted. So what morphed from a reading service once it got on the air has now become other properties such as AMI-TV and AMI-Tele.

R

Ramya Amuthan 05:09

Okay, and now I can tell you a bit about Kelly and Company. Kelly and Company is on AMI audio, the afternoon show that's live every day, Monday to Friday, 2 to 4pm Eastern Time where Kelly and I sit down, we talk a lot. And then here and there we also listen to people because people come on the show to talk about anything and everything. Honestly, we cover lifestyle, entertainment, arts, culture, disability, of course, because both Kelly and I have low vision, and we can talk firsthand about a lot of the stuff that comes to the table. And we love sharing the opportunity with other members of the disability community with experts in all kinds of fields, from sports, to independent living, to mobility to travel, etc, etc. Whatever you're interested in, we've most likely talked about it or if you tell us you want to hear about it, we can bring it on the show. And that's that's just a lot of learning for us Monday to Friday.

R

Rob Mineault 06:13

And so And how long has the show actually been running for?

R

Ramya Amuthan 06:16

We just celebrated our five year anniversary. Kelly's been there the whole time. That's why it's named after him. And I squeezed myself in a bit after, but yeah, on October 31 2021, our fifth anniversary.

R

Rob Mineault 06:37

Now, do you guys both have a broadcasting background? Or how did you guys actually end up here?

R

Ramya Amuthan 06:42

I went to Seneca College for radio. That was the last thing I did before getting a full time job. Because before that, I was doing a lot of exploration. You know, trying to figure out what I wanted to do if I wanted to do what I thought I wanted to do for real. So I went to Ryerson for English then I went to York for Music and then I took a year off of school and this is all after leaving high school and going straight into post secondary. And all that time radio media presentation performance was not on the radar for me. Because my mom did that her entire life and has all the broadcast background back in Sri Lanka where she was born and raised. And then here when we move to Canada, and I was like, well, I'm not going to do this because I don't want to do it. I've seen you do it. I don't think that this is for me. And afterwards, I fell right into it. And here I am straight from school.

K

Kelly MacDonald 07:46

For me, I went to broadcast school at Fanshawe College in London. I had since I was a kid wanted to do something in broadcasting and those many many, many moons ago, long time ago. Really, it was to just sit there on air I would have been quite happy just saying hey, coming up the next song is ... that was I really aspired to just be that on air guy. Went to college finally and got the credentials couldn't do the production work at the time the technology was all analog. And what little bit of digital there was starting to be wasn't accessible at the time. So I ended up kind of just doing a makeup paper for my final year at Fanshawe went through in about four years later got a job at AMI as well as CJC s radio in Stratford, Ontario, were there I did some overnight work, very limited. But the funny thing is the job I got an AMI at that point was digital production because things had moved forward enough then we were able to record the volunteers that were coming in at the time and produce programs when we were a full fledged reading service. So I've been stuck there and enjoying a life of doing different things and living the dream of broadcast work in some form or another for over 20 years.

R

Rob Mineault 09:04

Wow. And so and that's got to be that's got to be so draining. I mean talking for 10 hours a week on air live. You know, we've been we've been kicking around the idea of doing a live show for for years, you know, just one out of the year and we are doing this there are some of us are scared to death to try it. But so, can you walk us through like what what's that? What is that like it? Do you find it really draining or, you know, do you guys both kind of just have enough of a rapport and you've got it down to a to a system where it just it feels effortless at this point?

K

Kelly MacDonald 09:41

I think we've got an we're very fortunate to have a great rapport. When we started working together, it fell in really easy Ramya for me as the person who you know wasn't loose lead on the show fell right in basically saying what do you need for me? What do you want me to do? And because we have the same very love, we love to laugh. We love to learn and listen to people. We always feel like it's we show up for class at 2pm Eastern Time and we also get to be the class clowns we get a variety of different subjects which very much keeps our attention and

keeps us listening. We're able to settle back in once you start messing around doing it, it becomes old hat. The trick is not to let yourself relax too much because anything as you talked about being live can happen at any time such as now this guest isn't here, oh guys, Kelly dropped off Ramya carry the rest of the show. So we've worked on every scenario that we think we could have happened and then something happens.

R

Ramya Amuthan 10:49

He's always been an on air guy, always been the radio guy, always had this idea. Like when he was approached to create Kelly and Company, it was ground up building for Kells. Whereas for me, I was doing all kinds of other things. And then they were like, hey, there's the on-air gig and we want you to take it and I was like, I don't want to be on air. That was not at all part of anything that I thought I'd be doing. I was wrong

K

Kelly MacDonald 11:13

Ramya was a student when we started. Yeah, and her growth and the opportunity to get in there. The last time I recall that happening with me, and just getting that chance to jump in to be told have fun with it and this big playground was laid out. And you guys know as as persons with disabilities, it is not easy to make your way let alone as Ramya said, for me the childhood dream being able to mess around now when I started. I did want to do production, did want to move off to doing internet stuff did I think I would want to do TV, which is what I started doing in 2011. I left TV, being a reporter on cam to do this, because this was the dream that took over 20 years to happen.

R

Ramya Amuthan 11:59

And whereas for me, I was really just learning on the job. And it was kind of like a personal and professional project altogether, where I was really trying to hone in my skills on doing live radio doing on air being able to read scripts. And of course focusing on the the background of it in producing but the On Air part of it to just have a two hour attention span on anything is work, for sure, for sure.

K

Kelly MacDonald 12:31

And we were told to create the show when we started create it in such a way that persons with disabilities could run this show. And that meant, alright, how are we working with screen readers? How are we doing this? What do we need included in our on air script? And when we say script, it's not verbatim of course. It's it's the guide as to what's coming up what questions we're asking a guest with full openness to do follow ups to add whatever we want to it. So we'll meet about that kind of stuff around 11:45 In the morning, have a what's to be really a 10 minute meeting, which sometimes well we've had to put rules on our own meetings because they'd stretch into a half hour and a good chunk of that was talking about all that great stuff like sports. Alright, for a couple of us anyway, not for for some. And then we meet back half hour before the show, because we're now doing the show completely from home and have been, I've done it for about four years. But when the pandemic hit the whole team moved to

doing it from home. And so we meet make sure everything's a go and pull whatever news clips things we want to use from CP, Ramya as CO producer with Jeff Ryman our other co producer, make sure our guests are lined up. The contributors all do their thing, Ramya interacts with them. So we have a bunch from you know, the number what how many, how many contributors do we have?

R Ramya Amuthan 13:56

Now, just over 40,

K Kelly MacDonald 13:58

Right. And some are once a month are on the show, some are bi weekly and some every week. So we have a lot of things that bring us per day, we do six interviews. And that's when we say that with mainly our contributors, our community reporters which bring stuff to us from all over the country. And also externals, we have spots where we are filling in 12/14 minute blocks with individuals that we bring in to that we call this this seems like a great topic. This fits Kelly and company. And the show is really all about, first off educating then we get into lifestyle, health and entertainment. So it's a, we're blessed to be able to have so much we can talk about.

L Lis Malone 14:40

If I may, I'd love to pull back the curtain a little bit to kind of get some of the inner workings on how you guys actually produce the show. So since the two of you are both low vision, I'm curious to know what kind of tools you guys are using to kind of help you with your show prep and actually, you know following notes and sort of staying on pace for doing a live show.

R Ramya Amuthan 15:02

Yeah. So behind the scenes, I coordinate a lot with the contributors, the regular contributors, as Kelly points out, people who come on weekly, bi weekly and monthly, I coordinate with them, they send their notes through to me, I create a full show script with all that stuff. As Matt Agnew, our technical producers has it, it's a lot of copying and pasting. And we put that together for the show script, which then gets handed out to everybody. And then of course, things go up on the blog at ami.ca/kellyco, we podcast out the show. So information goes up there. And in terms of how we prep individually for the show, I, first of all, Kelly and I both have to format the heck out of our scripts. So you see a full show script, with everything in it. And then what I use to actually do the show, while during the show is this skeleton of a script that in essence, is readable, for me a readable meaning with screen readers. So the way that I read my script, as well as Kelly, we use a screen reader in our ears, and it reads to us, and then we read out loud. So that kind of reading, obviously is not visual. And it's not tactile in terms of Braille. So we get this information, which is an extra piece, extra element in our ears, along with the guests, along with Matt, whose inner ears telling us, you know, you have two minutes left, you have three minutes left, oh, this is the pronunciation for this person's name, etc, etc. And then of course, having to hear each other and carry on conversations and be engaged as well. So there's just a lot of audio coming in and processing that way. So honestly, a lot of it is

just practicing or not practicing, like two hours before the show starts so that I can memorize my script, but practicing over and over again to create to continue making this skill better and better in terms of being able to read with the screen reader in our ears.

R

Rob Mineault 17:07

Yeah, I can only see That's totally what we need you guys, we I I need somebody in my ear.

K

Kelly MacDonald 17:11

I don't know, man. Some of the things Matt says in our ear. We we get carried away and laughing because we have so much fun with what we do. And he also gives us of course, our time cues. But then again, sometimes he's got a hey, your your volumes dropping. Well, I remember that when we first started, we drift off the microphone a bit like that, you know, he'd be, you know, or talking over each other. And that's one thing when we add our other co Producer Jeff will get carrying on doing one of the segments that we all will hear in our you're talking over each other. So we get the reminder. Oh, okay. But I think with with the skill that we've had from reading, especially if we have a promo to read, we have something that's come in, and we want to mention that has come down the line and event coming up that we need to put out over the year. And we have to we keep it very much in mind. We're a national show, we have to watch what things we're throwing out there. Hey, there's an event here and there. Well, you know, sometimes you get to where, well, you want to not exclude people or have people, that's a reason to tune out. Because you couldn't be doing that every day. And read everybody's deservedly promotional stuff that comes into us about events. That's what we're hoping with the committee reporters take care of as much as they can. And they can only do so much once a month. But it is a lot of fun. We are very lucky to be able to carry on and have all the others that support what we do. And I think for me, once I format my script, I'm in their Messer, that's the most time I need to spend with it. I will let them know what intros and extro she's handling when it comes into when we return back to a segment and I hand it over to her. Sometimes there's certain reads that she'll do, certain reads that I will do. And I think when we do when we ask follow up questions, once the while we'll do a little bump into each other. But we really pretty well know we have little signals to the other auditorially so I know if Ramya really I know she's got a follow up question. There's just little things we've learned. We've we've taught each other that we do so I know. Because we talk every day on air. There is a lot of just you pick up on each other's signs and signals like Kelly saying, but let's say Kelly takes a week off and then he comes back. It's like we gotta start, not from scratch, but almost. And that's when there's a lot of talking over. Oh, yeah. And you'll have the bad days right where we just your heads not as in it or your mouth doesn't catch up to your brain. And you're sitting there Oh, I sometimes will gap on our phone numbers. Yeah, give us a call ... 1-866-5 ... and I gap because I changed the rhythm. And all of a sudden I'm saying yeah, you can leave a message there. Let us know what show it's for and give us permission to use it on air....

R

Rob Mineault 20:07

Yeah, we can we can relate to that. Guys. I think it took us what two years, I think before we managed to get the email correct.

K Kelly MacDonald 20:19
We know that feeling.

S Steve Barclay 20:21
Yeah. At the end of the show, I'm the guy who always gives the social media, you know, Facebook, yes. Twitter. I don't know what our addresses are there.

R Ramya Amuthan 20:36
The best part was we used to be 3 to 5pm. Eastern. And then we got moved to 2 to 4pm. Eastern.

K Kelly MacDonald 20:47
I'll sit there, it took me forever. And then came this darn phone number that once I got that down, then came the phone number blank once or they wouldn't let me live that down. But I still will sit there and I really double check when I'm booking people for our roundtable. I'll make sure and I'm terrified if I have anyone from the West Coast. Guys. I'm terrified. Okay, I know, I know my times. I know three hours, but I don't trust my math. Or maybe I'm still putting the show from three to five.

R Ryan Fleury 21:12
Oh yeah, scheduling is tricky.

L Lis Malone 21:17
Well, I'm the lone East Coast timer in our merry little podcast group of misfits and so sometimes, uh, I'm like it like, that's my, like, date night. That's late. I want to like you guys like, yeah, it's like five, come on.

R Ryan Fleury 21:35
Date night comes second to the show.

L Lis Malone 21:37
No, no, no, no. Nothing, nothing come second to date nights. Yes. Just putting that out there.

—

S

Steve Barclay 21:45

If you've got a date, all you got to do is just tell us, hey, I've got a date. And that'll let you off the hook. And it'll give us something to speculate wildly about.

K

Kelly MacDonald 21:55

While you're not there. And when you return, they'll do it as well.

R

Rob Mineault 22:03

So talk to me a little bit about about this COVID pivot? Was it? Was it tricky to sort of move everything remotely? Or were you guys kind of all kind of set up in that sense anyways, and so it was pretty painless?

K

Kelly MacDonald 22:15

No, because of working from home the team itself, we had always had that somewhat of a temperament. But it was one we were told we were going to do some tests. And those tests for us didn't happen. But we had already been set up for them to do everything from home. So we finished on a Friday, with everybody going into offices on all the shows. And Monday, I think, we started that way with everybody at home.

R

Ramya Amuthan 22:42

Yeah, it was like right away. Same here, I already have a lot of audio setup stuff at home anyway, doing other vocal projects, or I should say voiceover projects and narration things. And just collecting audio on it. So because of that, I think most of us were pretty ready for the transition. And then we just kept our fingers crossed, because we like it.

R

Rob Mineault 23:07

Well, you know, it's funny, I'll occasionally talk to other podcasters. And and we'll sort of swap stories and I'll tell them that, that you know, I do a weekly podcast and they go oh my god, are you crazy? Like how do it? How do you manage that schedule? And and why? Why would you do that to yourself? And you know, quite often my answer is that, and I think that I can speak for all of us, one of the incredibly valuable things that that we get out of the podcast on a on a personal level is just the amount the sheer amount of learning that happens. When you're out there and you're in the community and you're talking to advocates, you're talking to members of the community it's been such an incredibly fulfilling and and growing experience having this podcast. Do you guys kind of feel the same way because you guys are dialed into not only, you know, the community locally over there, but right across the country with you know, talking to all the community reporters and stuff like that. What's that like for you guys personally?



R

Ramya Amuthan 24:12

I totally agree. This is, you know, from all the years of being on Kelly and Company, there's of course, so much to digest of the kind of things that we've picked up and being informed about, but even on just a daily basis. Like if I were to say, you know, Monday we learned about this, this, this and this. There's six interviews, as Kelly pointed out six people that you talk to and that could be nationally like locally, nationally, even internationally, right? The other day, we spoke to someone from Prague, I can't remember where now but just getting all kinds of disability news, new technology, awareness updates to things that were we've already maybe heard about, that somebody has tried out. And just having that kind of direct conversation with people is wonderful. But then there's also things we talk about just about mental health about you know, how environment is. Yeah, yeah, our environments, how to keep ourselves physically healthy. And all those things, of course, have a natural disability angle and awareness, because the two of us hosting have low vision, or maybe the experts who are bringing us the material have low vision or are blind or disabled. So they know that this kind of information needs to be tackled, and and said, with this angle of disability, because everyone listening is a listening via audio, and be probably someone with a disability. And so just, it's incredible to have these conversations and is put in parentheses, the disability audience and say, this is how we want to present this information in it.

K

Kelly MacDonald 25:54

And I think we tend to, we know that disabled persons listening in are not interested in hearing disability, 24 hours a day, we are part of the world, we want to know what's going on what's happening here, what's happening there. But what we are looking for is to be able to understand it in a way that we can understand. Whether it needs a little more description, so we may pop that question. Well, what what describes that to us? What does it look like? What's it feel like where somebody's talking about something isn't used? Oh, if they're an external guest that we've brought in, everybody else understands that I'm going to talk about something I'm able to talk about it from the perspective that I have is that low vision or blind person, or maybe a person in a wheelchair, and we get so much more understanding of how people do things, what people are thinking, and we get to learn so much. And for myself, I've always been that person that's nosey wants to hear what somebody has to say instead of I don't want to go read about it. I'm more interested in them telling me that story. And I think interviewing people, I think the key thing is, okay, what would everybody else want to know? What am I going to ask this person? You know, I'm curious of this, somebody else must be, but also keeping in mind, yeah, but this isn't just the Kelly information session. So ask the audience what they want to know. But there's times we get so caught up in an interview, and Matt says in our ear "two minutes", hmm, we just got started. But he just on a show like ours, where we have two hours and limited time to talk to everyone, we really try to get in there. And we try to make sure that we have that Rolodex, because we know we're gonna speak to this person again.

R

Rob Mineault 27:37

I think that that, that really what you guys are talking about, it really highlights the really important thing about AMI in general. And that it's providing this place for the community to go and talk about issues and topics that are related to them. But even I think, almost just as important is is talking about things in the mainstream, but being able to discuss them through

that lens of disability, that somebody's not going to get in when they listen to say, you know, Global News about whatever the trucker convoy or or whatever, just something that's going on. But but it's it's missing that that certain perspective that they can key in on and really feel like they're involved in.

K

Kelly MacDonald 28:23

Mm hmm. Well, one of the things that when I started, I was one of the first reporters hired to do the TV stuff. And I was not trained in any TV stuff whatsoever. David Arrington, who you guys have had on the show before, said when he came to work for the company, this is what I want to do get cameras in every office. And he came to me one day and said, you know, I'd like you to be my first full time national reporter. So obviously, I was flattered. And I said, but I've never done any of this TV thing. One of the things that as I over the time I was doing TV through the time that I've done Kelly and Company that I absolutely love, is how we've grown, how other people have come to the table. Everyone has a different perspective, a different way of telling a story, a different curiosity about the story, they're investigating and producing. And to look at this team like you would a CBC, CTV, all all the players on there, the people you know, the familiar names and to look at AMI and say wow, what a roster. What a cool bunch. How much fun because everyone's doing their own thing. Everyone has their own brand. Everyone also has the skills that really they have perfected and that they're probably known for and I think when you look at the personalities then that you throw in you know, he's the you know, an old broadcasting they used to always say all those personalities you had to have a personality. And I feel most media people do and we certainly do it AMI with where we're able to speak to different things and not just say well, I'm talking for all of the community because that's just ridiculous. That's not possible. That's that's that's conceited, ridiculous nonsense. We all they'll have a perspective that probably reflects on somebody out there who agrees with somebody who disagrees. But we're able to give those different viewpoints. So whatever story rum produces, if I were producing it, maybe I'd take a different angle. And that's beautiful and positive for AMI.

R

Ramya Amuthan 30:16

In many kinds of perspectives that you're hearing, you know, disagreements agreements, relatability, non relatability, there's just a lot of it, there's something we do on Kelly and Company called Back to Basics. And it's a week where we pick some kind of some kind of theme. And we talk about it from all different angles, from professionals to stories to roundtables and interviews. And sometimes, you know, people from the medical realm will come on and talk about it. And what really that week does for me is it creates this spectrum, we already know that disability is a spectrum, but it really puts it out there. If you listen to Kelly and Company that week, from Monday to Friday, you'll hear the ways that people view experience and are ignorant to or are completely acknowledging disability, there's just everything in anything. You know, if there's one thing you'll hear the opposing side, if there isn't something you'll hear the opposite to that. The you know, somebody's talking about it the next very next day. And it's just this brilliant thing that Matt Agnew, is the one who pitched it a few years ago, that we've been doing. And I honestly appreciate it just I'm so humbled when we get all these people to come on and talk about whatever, you know, their perspective on the theme. And we can say, Wow, that's new, you know, I'm still learning like, we're always still learning.

K

Kelly MacDonald 31:50

And our team is so curious. Both Matt and Jeff, fully sighted. And Matt always wanted to understand how we do things, whether it's how we format our script, how might Ramya who came to us originally, and was involved with doing tacking was involved with when it came to Kelly and company, she was actually sitting in there directing. How could she do the tech end of things since then, a lot of what's there now the stuff that was at the time was more visual, because that's been a goal to see how much accessibility we can get that way other than just recording stuff. One of our producers at AMI Bill Shakhlin who comes on and does the buzz, Billy does a lot of recording. And now a lot of people do their own recording, send it in, in the guys put it together. But that's it's been really interesting. And Matt is very much that person that says, why? How come? Hey, I was reading, tell me about this. I don't understand that guys, explain that. And when he presented the idea Back to Basics, the first one, it was just a hit. And I to this day believe that's how we came the lot of the audience that we have for Kelly and company now was that week because people saw it wasn't just a show for disabled people.

R

Rob Mineault 33:01

Well, you know, it's funny, you know, it sounds on paper, 10 hours a week sounds like a lot of time to talk to people in the community and to talk about all these issues. But really, you know, the idea that the disability is a gradient, and not only that the lived experiences can vary widely. Oh, five, five different people who share the same say, eye condition, but they have completely different opinions and completely different lived experiences within that it so there's so many variables there and and so much material there that you want to get out there and share because you know, for a fact that there's somebody else out there in that audience that's gonna relate to that one person.

K

Kelly MacDonald 33:44

Yeah. Even down to how we do things, our teams adapted to the ways that we we read or where can we go use Google Docs? Can we add to a document, how do we do this and that Ramya and I listening to our script and reciting back? Well, for Ramya and I, we thought everyone did that who had low vision or was blind that it's a talent or a skill, just a skill. Anyone could pick up. I'm a Braille user, but I read very little Braille. I'm not tremendously strong at it. I'm, you know, I but I prefer to listen. So I know when people have asked how do you do that other people from the community? You know, listen back like this. Just give it a try. I can't do that. What do you mean, you can't? we really had to go Oh, oh, okay, that is a little unusual, I guess.

R

Ramya Amuthan 34:33

Yeah, they're, they're just different things even collaboratively, as Kelly's pointing out, that we have to ask, right, it's the same thing we encourage other people to do. Please ask questions. Please don't assume, please put your prejudice aside and just give people a chance to explain their situations, their disability, their you know, talents and skills, whatever. And all the time with the the amount of contributors that we work with who do have disabilities or don't have

visible disabilities, and in the way that we collaborate with scripts with sending notes with deadlines with, you know, understanding how if they want to hear how much time we have left on the segment with them, if they would rather be presenting, or conversational, right? There's all these different conversations we have with our contributors, because we want to make sure that everyone is able to contribute in a way that they, they feel good, right? And we're not just putting everyone into this circle and saying, okay, here's how you come on Kelly and Company and do your thing. We want to hear from people.

K Kelly MacDonald 35:36

And we have to learn how they do it, how they want to do it, in that sense, because we're interacting with them. And we have to know what we do or don't do, to lend it to make the product sound even better.

R Rob Mineault 35:48

So, taking the conversation a bit a bit to a higher level ... and I've been I've been sort of since I've been really thinking about the nuts and bolts of the ...

S Steve Barclay 35:58

What Rob, it's 2:40, not 4:20..

R Rob Mineault 36:04

Ha! Ok, sorry that that actually took me a second to get that. I was like, literally, it's already kicked in. .

L Lis Malone 36:13

That was that was our version of whispering in your ear. Right?

R Rob Mineault 36:16

Yeah, that's right. Yeah, this is what I get whispered in my ear. He de-railed me

R Ryan Fleury 36:22

Back channels on this program.

R Rob Mineault 36:26

So I've been thinking about this since since working on putting the show together. But it really seems to me that AMI has, has built and provided this template on how to how to build a an accessible and inclusive media outlet. And it just seems really interesting to me that this is really something that the mainstream media outlets could certainly take and adapt aspects of that at least to make to make their content a lot more accessible and inclusive than it than it currently is. And I mean, especially, you know, even the idea of representation, like why not have a visually impaired anchor, or, you know, obvious, it's, it's very obvious that all of this can work because AMI has had it working for for years now. So any thoughts about that? Like, do you ever hear whisperings of a mainstream media outlets trying to make their content more accessible outside of you know, what they're mandated to sort of provide?

K

Kelly MacDonald 37:39

I'm going to just start then I'll hand it to Ramya there, my thought off the top. My first involvement with was with the TV stuff where I really got a chance to see how and what difference we were making. We're not a place where we get a lot of calls and a lot of emails saying, you guys, I like this or that. But I would run into people on the street, who would say, Hey, I saw you on TV you were doing. So what I found interesting, was their question was based on what I was doing. Were you scared doing that? Not because, oh, you're a blind guy. You're not scared? Oh, my goodness, sir. It's so wonderful to see a person with a disability. They were asking questions, because they saw someone they see on TV. They also wanted to engage in what we were putting on the air. for them. It was a foregone conclusion, because whether they're watching Murdoch Mysteries on AMI TV, they're still seeing Kelly and Ramya show promoted, they still know Oh, okay, they're both low vision, but it's no longer a surprise. And I started to see and pay attention to this around what i do i do i know of anyone off the top of my head here in Canada, that's on doing CBC work, who's low vision or blind? Well, maybe not on camera, on air. Over the years, there's been different people. And that went back into the 70s. Around the world. We knows there's presenters that are doing newscasts in New Zealand and different places that are totally blind and doing it the way that we do. But I've also noticed even down to when I see if I go to a website of a media outlet that's got a story about something going on, that even the captioning describing the picture, the word verbage is a bit different than it used to be. before it was, you know, Ramya to the left Kelly MacDonald to the right, just telling you who the two people in the picture were it now there's a little more to it. And I know that comes from meetings that AMI is involved in when it came to CBC in them wanting to do more in description. The fact that if you go on their app right now and the Paralympics Winter Olympics are on there, you can find stuff in an accessible format. And even on those broadcasts, there's less and less of our cameras set up with no audio because they know they're aware out there is that low vision blind audience and we're learning to speak up and say, Hey, this is really cool. Congratulations, CBC or at CBC on Twitter. Ram.

R

Ramya Amuthan 40:07

Yeah. So in terms of representation, I do think that we're, you know, obviously getting places we're seeing disability representation, we're noticing it most definitely. And it's not just for like inspiration porn. But I think that's kind of where it's, it's hard because I don't. For me, personally, you know, I get really turned off when somebody is just like, it's it's the tokenism, right? It's the oh my god, this person with a disability, let's represent the heck out of them on this TV show or in our company or whatever, to fill the mandate to fill the quota. Because that

is not enough. We need to get past that point. And to make it so normal, so natural, so everywhere, that disability is no longer being talked about, like, hey, there's that disabled person, or hey, there's audio description available. Yay. Or as you pointed out, Kells, you know, how much captioning? Do we find? How much alt text do we find on social media? I heard one of your podcast episodes where you guys are talking about Tik Tok just not being usable with a screen reader. And to me, that's like, Okay, how many? How many years is Tik Tok been out? How much complaint have they had from the disability community? Etc, etc. You know, there's, there's ways of looking at this, where you're like, do I see disability representation? And then also, as a person with a disability. Am I able to access this outlet? This social media platform, this, whatever, fill in the blank? And there's ways to look at it from both of these angles to say, am I being represented, right? Is this am I invited here and do I see other people like me here?

K

Kelly MacDonald 41:58

Right, I think it's very important to see other people we know what AMI is doing is great, but I don't want to hear CTV or somebody say, well, that's awesome. I know of that low vision person that's on on Ami. But I know when I was looking for work years ago, it was like, yeah, I know, there's a blind fella that did radio, but you'd almost swear you could read their mind, not at my studio, there won't be.

L

Lis Malone 42:19

Is AMI content measured by the BBM?

K

Kelly MacDonald 42:26

Yes, and no. I think the attitude we've always had is we're privileged enough to get our funding to do what we do. And we will say that the numbers don't always speak for. Because for example, when you look at AMI TV, the important thing to the CRTC is are we serving the low vision and blind committee? Well, there's no way those stats through numerous or whatever here will tell us that they could tell you yes, 30,000 people are watching Murdoch Mysteries, or AMI This Week, or whatever it might be. But to break it down into where we could go to the CRTC when it comes time for our license. Yeah, this is what's happening. We have to find other ways of measurement. Do we look? Sure. You know, do we know that Kelly and Company, we're very pleased with the audience. We're very pleased with the downloads for podcast, you know, that's awesome. But to use it in the measurable stick, AMI looks more for other things to know. So that that's like even testimonial letter so that we take the the CRTC when it comes time to let us know we're doing what we're supposed to be doing and doing it right.

L

Lis Malone 43:36

The reason why I ask is years ago, I worked for Arbitron and Nielsen, which is the US leaders for media measurement for anyone who's listening who has no idea why I'm geeking out about this. And the BBM is the Canadian version of media measurement. And so I had actually presented to the BBM eons ago as a representative from from Arbitron. And so I, I definitely can

see so many advantages to getting some of the metrics that maybe you can't see in a server stat necessarily, that maybe you might be getting some surprising insights in terms of who you guys are reaching.

K

Kelly MacDonald 44:18

Exactly, well with the podcast we know that a lot of that being done and has been done so that they can examine who is listening where mostly for us what part of the country for example, is listening when it comes to our delivery, which for people who don't know AMI TV, obviously delivered on TV AMI audio also delivered on on TV and same with AMI Tele for a lot of people to think of an audio service being delivered on. Well, what's that all about? Well, people had to start getting used to the the Stingray channels and for a good while. Radio stations were carried that way to a lot of them when they got rid of the old FM cable stations. They went to putting them on TV. So people had the discipline to consume it that way. And we've been lucky enough to notice that with AMI Audio through those numbers that more people are consuming. So, but you're totally right, if we could, if we broke it down, and we do with more of the podcast have to look at what people are looking for what they're listening to. We also have consultants, and they check out a lot of things pulling people to see what stuff should Kelly and Company keep on there. What stuff should they be doing? What do you like, what don't you like?

R

Ryan Fleury 45:33

Well, I think you guys are already doing it, right. You've got integrated audio description, you've got captioning. There's no other television station in Canada, that is providing the level of inclusion that EMI is. So screw the numbers.

L

Lis Malone 45:46

No, no, no, no, no, no, no, no, don't screw the numbers, because sometimes the numbers will show that they are doing so many things, right. And they are reaching people that are very unexpected. And it's sort of sending that message that other organizations should make their content this accessible because they're missing out. So that's why I'm saying about digging in through some of the some of the data.

K

Kelly MacDonald 46:09

And it's an interesting because it's a guarantee, obviously, when we sit here and say, Oh, so many 1000s listened to Kelly and Company, so many 1000 are watching this program. We know obviously, how many of them are low vision blind people, how many are from the disability community? Well, if you clump, all the disability community together, you know, that's still a far cry from the quote, number of I don't even want to say able bodied, whatever term you know, people are comfortable or using, yes, not deceitful, whatever we're comfortable to you.

L

Lis Malone 46:39

Didn't someone call them sightees on the show?

K

Kelly MacDonald 46:46

On the non physically inconvenient, whatever you want to call, but the folks listening in or watching, it's a very, but I think it's a wonderful thing. Because some people say well hold on, but your target, I know, our target and everyone because those people who can't necessarily relate who don't have the disability, are walking away knowing stuff. And I totally feel that when we meet people, that the people have become much more savvy.

R

Rob Mineault 47:13

You know, I've been thinking about this and actually talked to Ryan earlier in the day, we bumped heads earlier, and we're talking about radio in general. Because, you know, it does on the surface, it does sort of seem like radio might be struggling right now, because just because of all the competition that it has, because now we have, you know, terrestrial radio has is in competition with stuff like satellite radio, and, um, you know, all the streaming services and people these days, you know, even even social media platforms, you know, they'll go to social media platforms for their news. And that's how they'll consume their news.

L

Lis Malone 47:52

But the thing about look, I'm going to jump in with you Rob on this, because the the thing about terrestrial radio that it has over satellite is that number one, first of all, it's free. And, you know, with all of these paid services that people are logging on, whether it be video, audio, this, that and everything else, now people are kind of paring it down and saying, Well, now I'm going to start to get rid of the things that I'm not really using. And there's always going to be that local factor. paid to satellite cannot tell you what's happening, right in your community locally. Exactly. And that's what that and, you know, having been working in because I came from broadcasting obviously is, is that as long as radio stations hold on to that local part, where they're really engaged in that community, that is what's always going to give them the edge.

K

Kelly MacDonald 48:44

And the problem with the local that you see the ones who are holding on who can hold their own generally are in larger markets, so they can have the staff there later at night. All the smaller or medium are really nine to five, it seems well okay, sorry, 6am to 6pm, let's say where they actually have people around, and it's hurting a lot. On the weekend when things go on in any given town or city. Is there a team? Or are we actually going to news channel to look? And that's what a lot of people are doing.

R

Ramya Amuthan 49:14

Who's tuning in at a certain time of day for certain anything, right? That's another factor to throw in there. On Demand thing is on demand and everything is given to us through if it's

accessible to you in some kind of digestible form. You can literally just scroll through headlines for hours for the same amount of time that you could be listening to this podcast or to Kelly and Company, right? You could just be scrolling through headlines, and to some people that's just more digestible than sitting there and listening to people talk about stuff. So uh, yeah, there there is a lot of like adapt, adaptable, that has to happen for certain mediums to be able to survive this demand and just so much individual access that people have.

K

Kelly MacDonald 49:57

Look what happened to AM. AM has been changing or trying to fight for its life since late 80s, early 90s. It really has when you think of the days when they were hit radio stations, no one minded listening to, you know, your favorite song on AM radio. And as soon as FM started more moving to that and leaving album rock and classical music and easy lipstick, and went to playing a lot more pop and hip hop and so on, so AM said, Oh, we better start doing sports and talk.

R

Rob Mineault 50:26

Yeah. Well, and you know, you know, not to go too far down another rabbit hole. But, you know, I think a lot of people would also argue that that's part of the part of the social problems that we're having right now is that it's way too easy for people to consume media in a bubble. And, you know, just click on the links that they agree with. And they're if they're not sitting and listening to an actual new show that's providing a variety of different topics from a variety of different people. You know, you can lose yourself in these in these bubbles and go off the rails.

K

Kelly MacDonald 51:01

You miss perspective and balance, if you're too busy looking at headlines.

R

Ramya Amuthan 51:06

Yeah, everything is like a rabbit hole rightly, if you if it's not in your radar, aka the algorithm that this platform has developed for you, then you're not going to run into it. Unless, of course, you're talking talking to friends. And somebody gives you you know, a candid recommendation, then you're not going to get that you could just be scrolling for hours in that bubble as he called it. Yeah.

R

Rob Mineault 51:29

I'm curious to know, this is just for general. Have you guys been watching the Paralympics at all?

K

Kelly MacDonald 51:35

I watched a lot more Summer than I've watched Winter, mainly due to the timing am of it. I was actually looking at the CBC app saying, Okay, I wanna I want to watch a bit more but no, I haven't watched much yet.

R

Rob Mineault 51:50

Yeah, well, that's fair. I mean, like, let's be honest, this year, it's just plain old bad. I mean, it's just bad timing on the Paralympics part.

K

Kelly MacDonald 51:59

Summer was great.

R

Rob Mineault 52:00

Yeah, yeah, it was. But I will say that it really, because I remember venting about this early early on in the lifetime of this show. So that was, you know, five, six years ago, nobody had Paralympics coverage. I think CBC had some, but like, it was non existent on on channels like NBC and stuff. And I noticed that this year for these Olympics, these Paralympics, they do they have primetime content. And now that it's audio described, they seem to be making some strides in trying to make it more accessible. How do we how do we feel in that? Like, have we have come a long way? Are we on the right path?

K

Kelly MacDonald 52:44

Huge. Scott Russell, over there at CBC is probably a huge reason, the interaction that CBC and commitment they have wanted to make and their sit in on the user's group and stuff like that, with AMI. They were one of the first to really start wanting to be more inclusive with audio description in programming. Even before CRTC started, okay, you guys are going to have to have at nighttime, this amount available. So I've been really impressed. But I think what the game changer in a lot of ways is so many of us have access to utilizing, casting stuff from our devices, which have made the world of accessibility for us. So to go on the CBC gem app or wherever, click and say, oh, oh, curling Canada versus Germany. Cool. It's not a big deal.

R

Ramya Amuthan 53:33

The access part of it is I think, the you know, the finally moment for me, because even when there was coverage was an audio described, it wasn't captioned, it wasn't accessible for people with disabilities, watching the disability content and, and, you know, shout it out. So, of course, that's just ironic. And then when CBC started Adi describing it, I was like, Okay, great. Now we can actually watch the Paralympics.

K

Kelly MacDonald 54:01

They could do more like on the app, you are getting tons of stuff that is not to describe you hope the announcers do what we do, and it's integrated. And I found that with that is pretty, it's pretty good, but I'm certainly sure a lot of real fans would be frustrated and say, you know, Hey, man, I didn't know what was going on there. You know, when it comes to Boche, or whatever it might be. It's really, it's getting there, I think, where some people get carried away with we're excited just because it's available.

R

Rob Mineault 54:29

Exactly. Well, that was a lot, guys. I want to thank you from the bottom of our little hearts for coming on, especially during your break to talk to us. We've wanted to talk to you guys for a while and we just haven't had the the courage to do it. So Ryan had some liquid courage. He shot some tequila and reached out.

R

Ryan Fleury 54:51

I've got connection at AMI now. So Greg, coming back, coming back for more.

K

Kelly MacDonald 54:57

Well, thanks for inviting us guys. And thanks for doing such a great job with your podcast. It's always really exciting. And you have so many great people. And awesome that having fun and your interview work.

R

Ryan Fleury 55:09

Will you guys come back?

R

Ramya Amuthan 55:10

Sure.

K

Kelly MacDonald 55:13

For sure.

L

Lis Malone 55:20

Don't don't mess with date night.

R

Rob Mineault 55:23

We'll we will invite you on guys back on. So you can help us celebrate the big launch of Ryan's Tik Tok channel.

K Kelly MacDonald 55:31
It'll be accessible, right?

R Rob Mineault 55:33
Yeah. It's gonna be audio described. I'm already working on it.

S Steve Barclay 55:37
Oh the audio description for the dance.

K Kelly MacDonald 55:40
Part of your live show, too. When you do the whole week of live live.

R Ryan Fleury 55:44
A week of live ...

K Kelly MacDonald 55:48
By Wednesday it'll be old hat.

R Rob Mineault 55:54
Awesome. All right. Well, thanks again, guys. And best of luck. Oh, yeah. Where can where the heck can people find you guys but I think we already know but but tell anybody who's who's under that rock, where they can find you guys, every weekday?

R Ramya Amuthan 56:08
On AMI audio. So if you go to ami.audio.ca You can stream us live two to 4pm Eastern Time on there. But of course, we're also available on podcast all of our content is podcasted out everyday as well. So you can check us out on your favorite podcasting platform. Just search for Kelly and Company.



R Rob Mineault 56:26
And see you guys did that so professionally.

R Ryan Fleury 56:28
Everyday Rob, you hear that?

R Rob Mineault 56:31
Oh thanks a lot, guys.

K Kelly MacDonald 56:38
Take those notes. Right.

R Rob Mineault 56:43
Alright, guys, best of luck. Take care. And yeah, we'll most certainly talk to you guys again.

R Ryan Fleury 56:49
Thanks, guys. Yeah, thank you. Thank you.

S Steve Barclay 56:53
I was interviewed on AMI a while back. I don't think it ever made air

R Rob Mineault 57:01
Wait. Yes, they did. Did they air that there that? Did they air it? I thought so. You're talking about the time they came to the Aroga offices?

S Steve Barclay 57:09
No, no, I did another interview after that.

R Rob Mineault 57:12
Oh, really?

S Steve Barclay 57:12
Yeah. Yeah. Canadian Assistive Technology.

R Rob Mineault 57:15
No kidding. Yeah, I bet you they aired it.

S Steve Barclay 57:18
I don't think they did. What I was, I was just totally off that day. I think I was I think it was literally the worst interview that Grant Hardy ever had.

R Rob Mineault 57:29
Oh, I'm sure that's not true.

S Steve Barclay 57:32
Well, I don't know all the interviews he's had I know I was bad.

R Rob Mineault 57:36
I'm sure he's there's some other clunkers. But I know it's hard. I couldn't imagine. I would fold if I had to do a TV interview. I could not do it.

L Lis Malone 57:47
I was on one of their shows. I was featured for one of the International Women's days.

R Rob Mineault 57:52
Really?

L Lis Malone 57:53
Yeah.

R Rob Mineault 57:54

Oh, how long ago was that? I didn't know that.

L

Lis Malone 57:56

That was back when I had my previous podcast.

R

Rob Mineault 58:00

No kidding.

L

Lis Malone 58:00

Yeah. Back in my access point days.

R

Rob Mineault 58:02

Yep. Hmm. Wow. I didn't realize you had an AMI connection.

L

Lis Malone 58:06

I do. Yeah. And I had one of the I had interviewed Christine Ha, who had the show Four Senses. Right. She was the one she was the first blind contestant to ever win the major major cooking competition.

R

Rob Mineault 58:19

Yeah, yeah. She's great. Yeah, yeah, we got her too Lis. Pretty early on I think she was might have been our first big get.

R

Ryan Fleury 58:40

And that was right after she went Master Chef, I think.

R

Rob Mineault 58:43

It was a first year podcast now. Go back and check. We'll compare notes.

L

Lis Malone 58:47

We'll compare Yeah, sure.

R Rob Mineault 58:52
That was fun. It was great to talk to those guys. I you know, I'm always amazed to hear like broadcasting voices and just like oh my god, they're so professional.

R Ryan Fleury 59:00
Well, they got higher quality mics to higher quality gear. It's all about the mics.

R Rob Mineault 59:04
It's true. Yeah, it's true. They don't have CPU fans running in the background.

S Steve Barclay 59:11
See Kelly deal with that? Anybody Good, good. Good. He wouldn't let wouldn't last a minute if he had to broadcast from a cave like us.

R Rob Mineault 59:25
Yeah, exactly. Like try dealing with my cat and garbage trucks coming up and down the street.

L Lis Malone 59:30
Oh my god. Can I just tell you that? Oh, sorry. No, go ahead. My dog has terrible gas and she sits underneath my chair during recording and the whole time I'm thinking oh my God, I hope this episode wraps up pretty soon. Just start like getting fans in here. I don't know why I had to share that but I know that ...

R Ryan Fleury 59:54
I'm a little concerned about your your commitment level to this podcast.

R Rob Mineault 59:59
I can't do the podcast, My dog has gas.

L Lis Malone 1:00:03
If you have any had any idea of what I've just been sitting through, you would never question

my commitment to this podcast.

S Steve Barclay 1:00:09

I did notice your voice seemed a little higher than I did.

L Lis Malone 1:00:13

That was me holding my nose. Oh my sweet doggy. She's so she's such a good sport. No, no, I'm sorry. I'm the good sport, but she's good. She's good. She's good baby.

R Rob Mineault 1:00:27

What's her name?

L Lis Malone 1:00:29

Madison. Okay. She's a very fancy Coton de Tulā©ar.

R Rob Mineault 1:00:35

What the hell is that?

L Lis Malone 1:00:37

Yeah. So for any of you like facto freakos who want to look it up? This is the official dog of Madagascar.

R Rob Mineault 1:00:45

Oh, really?

L Lis Malone 1:00:46

Yeah. Yeah. Yeah. A real real AKC. It's a real breed. It's not just you know, we're not I'm not BS.

S Steve Barclay 1:00:56

It's small and white and fluffy.

L Lis Malone 1:00:58
Yes, yes.

R Rob Mineault 1:01:00
And gassy. Apparently was not in the brochure.

L Lis Malone 1:01:07
It was in the fine print. I couldn't see it.

S Steve Barclay 1:01:10
You got to stop feeding her Kraft dinner.

L Lis Malone 1:01:11
I know, man. She got she got some good stuff or something?

R Rob Mineault 1:01:18
Yeah, all right. Well, alright. Hey, Lis.

L Lis Malone 1:01:24
Yes, Rob?

R Rob Mineault 1:01:25
Where can people find us?

L Lis Malone 1:01:28
We are online at atbanter.com

R Rob Mineault 1:01:33
It was anybody else really shocked that that Ramya said that she listened to the podcast?

R Ryan Fleury 1:01:42
No, no, because they're professionals. They do their homework.

R Rob Mineault 1:01:45
You think so? You think was this homework?

R Ryan Fleury 1:01:48
I'd be surprised that they're she's a regular listener, but I could be wrong.

L Lis Malone 1:01:52
Yeah. All right. They wanted to check us out make we were legit.

R Rob Mineault 1:01:57
Maybe all right.

R Ryan Fleury 1:01:58
Well, they keep maybe emailing us saying you know do you want this person you want this person you want this person so they're interested in us?

R Rob Mineault 1:02:06
Yeah. I'm going with I'm going with she listened to a few she knew the Tiktok so that must that's true. Yeah, and we've talked about that on multiple ones so it's true. Yeah, I don't know. Anyways, hey, they can also drop us an email if they so desire at cowbell@atbanter.com

S Steve Barclay 1:02:32
And if they want to reach us on the social media, we are on Twitter and Facebook and we are at [at_banter](https://twitter.com/atbanter) at Twitter. And we are what are we on Facebook? Our facebook.com/atbanter. No underscore on that one.

L Lis Malone 1:02:57
I like it. That's pretty slick.

R Rob Mineault 1:03:00
Yeah, all that was missing at the end of that was "eat it Ryan".

S Steve Barclay 1:03:06
It was implied.

R Rob Mineault 1:03:09
Very good subject usually is. Hey, Steve, did Liz tell you that she got she got the cowbell?

L Lis Malone 1:03:18
Yes. I got my cowbell.

R Ryan Fleury 1:03:22
So question is if the cowbell the same that you're selling on the website?

S Steve Barclay 1:03:25
Yeah, same one. Yeah, the little AT ones

R Ryan Fleury 1:03:27
cuz I thought you had different ones made.

S Steve Barclay 1:03:30
No, not just the 10 small ones. I mean, they're bigger than the original ones.

R Rob Mineault 1:03:35
Okay. Are they? Yeah, okay. Okay. Hey, give us give us a give us a cowbell Lis.

L Lis Malone 1:03:40
Okay, I don't know if mine sounds as robust. I think mine's cowbell light.

R Ryan Fleury 1:03:47

yeah, another one I the one I have here doesn't have a dinger bell in it. I hit it with a drumstick and it's probably I don't know, eight to 10 inches tall and you know six inches wide. I've got a drum drum kit cowbell.

L Lis Malone 1:04:02

So my cowbell has like, private parts that dangle. Maybe we need to swap? No. Okay. Yeah, I can. I can I can handle a cowbell that has dangling parts.

R Rob Mineault 1:04:25

We're talking about two different two different things because I feel like an actual cowbell that you had put on a cow would have a bell in it would have would have the damn the dangling.

R Ryan Fleury 1:04:41

That's right. I have the one that you hear on Don't Fear the Reaper

R Rob Mineault 1:04:46

Yeah, that's right.

L Lis Malone 1:04:56

This is a good analysis on cowbells I'm really impressed.

R Rob Mineault 1:04:59

That's why we are an award winning podcast. This is why we have an audience of eight people.

L Lis Malone 1:05:04

Listen. Who else would dissect the cowbell like this?

R Rob Mineault 1:05:08

True. Well listen, and we don't even, you know, ask us the question Why, what's the deal with the cowbell? And we will just tell you I don't know Steve just showed up one day and had a

the cowbell. And we will just tell you I don't know Steve just showed up one day and had a cowbell.

R Ryan Fleury 1:05:18

Is that what it was? Because I was thinking about the other day and I have no idea why where we got the idea for cowbell.

R Rob Mineault 1:05:23

Am I remembering that correctly? Steve? I'm pretty sure you just got us a cowbell for I don't know why. And you just showed up with it.

S Steve Barclay 1:05:30

I think we joked for a couple episodes about how our podcast needed more cowbell Pretty sure that's what it was.

R Ryan Fleury 1:05:39

Excellent.

R Rob Mineault 1:05:40

So Well, there you go. So another bit lifted from Will Ferrell and Saturday Night Live. And here we are. We're running with it.

R Ryan Fleury 1:05:55

Cards on the table.

R Rob Mineault 1:05:58

I smell a spin off Tik Tok channel. Ryan playing the cowbell.

L Lis Malone 1:06:06

You're gonna say I can smell Lis's dog.

R Ryan Fleury 1:06:12

Well, there's worse things on Tik Tok. You could actually launch the launch yourself a channel and just talk about how your dog smells. I'm sure people would watch.



Rob Mineault 1:06:22

Coming soon. All right, well. Alright, let's get out of here. Are we are we done? We're done. Okay. All right. Thanks, everybody, for listening in yet another week. And of course, big thanks to Kelly and Ramya for joining us and talking with us. And we will see everybody next week.