

Podcraft, Season 17, Episode 8

Podcast Time Saving Tips

Colin: Hey, folks, and welcome to another episode of Podcraft. This is the show all about podcasting, from launching your show to monetization and everything in between. I'm Colin Gray from the podcasthost.com Forward forward, followed by I'm not even followed that. What a mess. Matthew, let's just what what's this all about?

Matthew: Out.

Colin: It's going to be a good podcast episode.

Matthew: Yes, definitely. How to edit.

Colin: How to edit. We're not even going to because we don't edit. We don't edit. We just get right into it. All right. What we're doing today, Matthew, after that?

Matthew: Yeah.

Colin: Your intro is going to be better than my intro because you've spent so.

Matthew: Much time bungling that intro. Let's do some quick podcast time saving tips so we could get that time back for the listener. Because otherwise that's time you'll never get back.

Colin: Yes, exactly. I think this is a great one, actually. When you suggested this, I was like, yes, we talk about this a lot. To be fair, we have in the past. But I want to go through yeah, it sounds like it'll be a great time to go through all of our tips on how to save time, essentially, in producing your episodes. There's a talk I do called Nine Ways to Cut the Time It Takes to Ship Your Show. There's a whole bunch of stuff on our blog around content stacking around, just me editing, like our minimum effective editing approach, all that kind of stuff. So we're going to bring together a bunch of our tips around how to make it easier, quicker, more efficient to actually ship your show, get out there in the world. And we think this is probably going to be, what, two or three episodes, Matthew? We'll see how long it takes us as we're going through our points, I think.

Matthew: Yeah, we'll see what happens. Yeah. Get into cool.

Colin: All right, let's jump into it. Just before we do, I'll say this episode is sponsored, as always, by our own podcast maker tool, Ality. So if you want to save the most time possible in making your podcast, that's what Ality is all designed to do. It helps you to automate as much as you can and assists with the rest. Does recording, editing, and publishing. Go over to Alitu.com. Alitu.com, if you want to try it out with a seven day free trial. All right, Matthew, jump into it. What's our first tip?

Matthew: Yeah, the old batch record is kind of one of the original Speed podcasting tips back in the day. Let's do six episodes in one day, very structured, very short episodes, or at least moderately length episodes, and we'll bang them out Monday, and then we'll just schedule them in advance. So it's always been one of the tips that if you nail it, it could work brilliantly for you. But I guess the risk on this front call and for new podcasters, it's maybe not so advisable because recording even two episodes on one day is difficult, let alone like six or seven, isn't it?

Colin: Yeah. What have we found? We've tried to do this a few times with podcasts, haven't we? We love the idea of not having to schedule a session every single week. Instead, like, do two or three one week and then have a couple of weeks off. It just feels so much more efficient. And do you find it's more efficient for editing as well, being able to edit, like, two or three episodes at once?

Matthew: Yeah, that's a good point. If you've got these, like, you're working from the exact same source material sort of thing, you can lay out a template, which we'll talk about as well. Quite easy. You could mix all the files together and yeah, that's a good point. It's pretty handy for the editing as well.

Colin: So batch recording leads into batch editing. Yeah, but we've tried to record I think we tried, like, four one day.

Matthew: At least.

Colin: We've tried to do four, I think, a few times, because I love the idea of being able to do a month's worth of content in one session. That just feels quite useful. But I always found four was impossible. Well, not impossible, just you're losing a bit of momentum by the end and you're feeling a bit jaded by the fourth. So we managed to do two at a time quite often. I think two at a time keeps you quite fresh on the second one. Did you ever do three and feel okay about it?

Matthew: No, I think I think we tried three and four when we were doing really short episodes. There's a sort of carve I found, like your first episode, you're kind of a bit cold going on. You'd be a bit rusty to start with. Your middle two go really well, and then your last one, you're like, I could do with that being over now. And you don't want to be doing that. If you're feeling that way. Your lesson almost certainly will be.

Colin: Totally. Yeah, exactly. A good example being my intro there. A bit cold, bit rusty. Yeah, I agree. Two was good. I found by the middle of, or at least as you're getting into the first episode, you start to warm up. Second episode is really good, but yeah, you don't really want to go into a third. So, yeah, batch recording, if you can do two episodes, maybe three, depends on your kind of predilection for speaking, for being able to how long you can go for. It's a really nice idea. So, yeah, maybe that batch recording. And it ties into working in seasons as well, which we'll dig into a bit later on, too. That's one of our tips for later, but it's definitely something that ties into that in terms of making things much simpler, too. But we'll come to that later. All right, Matthew, what about number two?

Matthew: Yeah, this doesn't need much explanation, really, but use fewer tools as a tip that I've found over the years, that works really well for me. So in the digital world, there's all sorts of tools that you could be using for all sorts of different things and really I find that the less things you use, the better. I know that individually, everything's made to solve a problem or to help you do something, but I think there's definitely diminishing returns if you're using loads of different tools, it could actually just start causing you loads to spend loads of time rather than save it. So that's been my experience anyway.

Colin: Yeah, and it goes against everything I want to do. But I know you're right, I know you're right. I don't want a big gadget for like that was kind of our early days. Certainly my early days, I would be using everything I could, like all the gadgets, microphones, mixers, all that stuff, and then all the software, every single bit of software that I can use to make it sound better because it's fun. I don't know, I'm kind of geeky that way. I think you're maybe the same way Matthew and a lot of podcasters are. You enjoy the gadgetry of all. They're kind of messing around with stuff, but at the end of the day, that's not what the content is all about, it's not what the audience wants. They don't want you to be using seven different tools, they just want you to be creating better content. So I always have to remind myself.

Matthew: I am actually the opposite con. I've had the same set up since 2013, I've just used the same stuff generally software as well. I don't like new stuff, I don't like change. Leave me alone.

Colin: Fair. Yeah. It kind of ties into even just our normal work as part of our team. I'm always tempted to bring in this new tool that I've found that helps her, you know, helps her for us work together more effectively or to, you know, to make the team better or to increase improve our culture or something. There's always new tools around that help you run a business or run a team or whatever more effectively, like at least cool, but so much more complication when you bring these things in. There's so much around learning, so much around time spent and just kind of implementing it all. So, yeah, I always end up having to pull myself back from those things.

Matthew: Ties in a wee bit with the next point as well. Here the next step as well of doing fewer things. So this is, again, that culture of you're doing a podcast. So you need to be running an email list, you need to be on this social platform, this new tool, this is the next big thing. You need to be using this. So it's similar to the last one. Running an email list can be brilliant. Yeah, but do you need to do it? Absolutely not. Unless you're going to make it a priority and put loads of work in it, then don't do it. Don't be on social if you don't like it or if you don't see the benefit of it, you don't have to do sit down and record your podcast. Yeah. But there's very few things on top of that that you have to do, so choose them wisely.

Colin: Yeah, absolutely. What's the one thing you have to do, Matthew?

Matthew: Hit record.

Colin: Yeah, in terms of the actual kind of product, like productive, actual valuable thing, I believe the one thing you have to do is actually just spend time planning that content, which actually a lot of podcasters don't focus on like the one essential bar, like the actual speaking. Like you say, hit record and actually deliver the words out of your mouth. The one kind of essential planning thing, I think, is planning the content is actually sitting down, putting out some bullet points and thinking, what do my listeners actually want? What do they actually need? And you could put on top of that, ask them, actually communicate with them. When I do the whole talk around nine ways to ship your show quicker. It's concentrating on the fact that if you can cut time, on recording, on tools, on all the other stuff that we're going to talk about, in this episode and maybe the next. That gives you more time to spend talking to your audience and figuring out what they want and making that content better. I think it always comes back to that, like, do fewer other things and spend more time on the planning and the content creation. So, yeah, I agree. I don't know. So much pressure. I think you're totally right. So much pressure to do like Twitter, to do email, to do social, to do TikTok, to do all this stuff. It's difficult because you can feel that pressure, but it's just unnecessary. You're a big one on focus, Matthew. How many things do you think you could focus on? If you were to say one promo method, or two or three? What do you think is the balance in terms of doing enough things around? Maybe promo and stuff like that, but not concentrating too many things create good.

Matthew: Stuff that people want to listen to and make it easy for them to listen to. I've done almost no promotion with my audio drama over the years and it's got well over a million downloads. I do no social, I've not got an email list. I'm not saying that again, if I'd done all these things, it probably could have been much bigger. But I just think a lot of this stuff is unnecessary fluff that people feel compelled to do or made to do, rather than that. It's a deliberate choice.

Colin: Yeah, same. And arguably, if you did put some of your time towards social or towards email or whatever, even if you just chose one, then arguably maybe the show would have been worse. You just spent less time on the planning, less time on the content, less time on actually getting it done. It would have come out less frequently, something like that. Something would have happened otherwise. Someone's got to give.

Matthew: Yeah.

Colin: I think that's certainly a way to go. I think a balance is maybe just to choose one, choose one thing that you think works well for your show. I mean, if your target audience hangs out invariably on Twitter, then maybe put time into Twitter. Or maybe if they hang out on LinkedIn, then maybe you actually do focus on LinkedIn. But it's that focus. It's focus on the content creation and maybe one thing for promotion at any given time. And maybe you go through seasons as well. Maybe you go through a season of do, three months of LinkedIn, and then you change over to three months of Twitter, three months of email, whatever it is. But yeah, I agree with you. Number three, do fewer things. All right, what's next?

Matthew: It's this idea that if you are working on your podcast, you could maybe have like I've got Adobe Edition open and I'm editing, but I've also got like WordPress open and I'm kind of doing my show notes at the same time and maybe I'm checking my phone on my socials and stuff. So it's this idea that the multitask some people think they're actually quite good at multitasking, but I don't know that anyone is. I think if you just look at these things as now I am editing, I've blocked out some time, I'm going to edit the show, I'm going to publish it. Okay. Now I write my show notes. I know that's ours for elbow. I'll write my show notes first. But again, it almost goes without saying, but just do one thing at a time rather than just work. I'm podcasting. I've got it all on the go here on the screen. I'm doing it all.

Colin: Yeah. What's the term Cal gives for this? Your pal Cal Newport.

Matthew: Yeah, time blocking. So 09:00 a.m to 10:00 a.m. We're recording podcast. I'm not doing anything else, although I've got open secretly and I'm arguing my guy about something.

Colin: Yeah, I do like this a lot. You stick to this really well, don't you? I try my best to do it as well. We try and get our team to do this as much as possible. I think it's just standard kind of productivity like time block. Your podcast efforts like every single week on a Monday morning or a wet Thursday evening or whatever it is, you've got 2 hours to do podcasting and nothing else. That's your focus. Stick to it. And then that saves your time because you actually focus on it. You get it done much more efficiently, much more quickly. Tends to be you'll probably do a better job as well without having kind of your mind scattered around the place.

Matthew: I know. And since becoming a dad, I've found it even more useful because it's like when you've got to get even work related. Not that a time block outside of work really, but it's made me much better at like I have half an hour before she wakes up. I've got to get this one thing done or whatever.

Colin: Do you still do most of your week time blocking? Is your week blocked out for most of your jobs?

Matthew: Yeah, so I've got like my weekly plan and then I look at that at the start of the week and I don't plan each day, but I've got the list of what needs done each day. So then in the morning I could just sit down first thing and give everything a time. And the day is completely and that includes things like lunch, going for a walk, whatever. So it really works for me and I would at least recommend trying it.

Colin: Yeah, definitely. So if you're out there, you're struggling to get your podcast done every week, try and peck like a one or two hour slot every single week that you do it at the same time. Like I say, whether it's a Thursday evening, Wednesday evening, or if you can manage during the day as well, that's perfect. So no multitasking. All right, what about number five? Matthew, let's jump into click editing. What does that mean?

Matthew: Yeah, so when Colin stumbles or fluffs, which is often, he clicks his fingers at the mic. He didn't at the start, did you?

Colin: Bit of authenticity.

Matthew: So what happens when you click your fingers or clap Colin? Far from my heart sinking.

Colin: How I do it is if I make a mistake, I do a click edit, which means I make a mistake, I fluff my words and then I pause just a few seconds and then I click my tongue. You can click your fingers, you

can't clap your hands, but it's something like and then I pause again and then I start again. And that stands out really, really strongly on the audio timeline. So when you open it up and whether it's Ality or audition or Audacity or whatever, you can see those spikes. They're three little clicks, three little lines with a blank spot either side and they show up really clearly. So it means that if you do an hour long recording, you can skim through, you don't have to listen to the whole thing, instead you can skim through. And these little signals, it's like an audio signal that shows up visually, actually shows up really clearly in the editor. So you can just skim through and you can find all of the mistakes, all of the edits within just a few minutes. And when we're doing editing, when I've edited episodes in the past, I could do a 30 minutes episode in three, 4 minutes. That way if you've got three, four, five mistakes, you can cut them out. And something I've learned to do over the years as well is it makes it even easier if when you're doing that click edit, usually when you make a mistake, you can kind of think, because it's right in the moment, you can think back how you started that sentence. You start a sentence, you screw it up, and then you can think, right, what were the first few words of that sentence that I messed up? And you can actually start it in exactly the same way. And that means when you're editing, what I do is if I see that signal, I see those three spikes, I see the pauses, I listen immediately to the bit after the spikes. So my retake, my redo, that's hopefully fine. I listen to the first few words there and it means that when I then skip back to before the edit, I can listen through for those words and then I can do a really easy cut because I can recognize those words. I can do a really easy cut from those words to the restart and just delete them out. And it tends to work just quite seamlessly. So that's how I do it. Matthew there's actually a demo of that because sometimes it kind of makes more sense if you can see it visually. And we've got a little video of me doing it, a couple of little pictures on an article we have about me editing on the blog. So we'll put a little link to that in the show notes. All right, what about number six?

Matthew: Matthew so next up, another sort of editing based one. And again, this is something that I'll use no matter what platform I'm editing on. And we do this when we listen to podcasts, or at least many of us do, we listen maybe a bit speeded up. Whether that's 1.5 or some brave folks go to like two or 2.5. What speed do you actually lessen that, Colin if you lessen 1.2, do you listen at 1.2? So just enough to get a better pace on the go, but not too much.

Colin: Exactly. Yeah. And it just means that every time that I listen to an episode in something else, or if the speed resets for some reason, it just makes me think that they're drunk on this episode.

Matthew: Yeah.

Colin: Like whenever you listen at one time, speed, it's weird. Yeah. So you can do this with editing, though, which is good. Yeah. Sorry, just to just ask, how does this tie into what makes you listen to a whole episode for editing versus the click editing method before? Because this is obviously most useful if you're having to listen to a whole episode. Or do you find it useful even if you're just listening to parts of an episode? Can you talk that through?

Matthew: No. I mean, as much as the click edit and is great for a first pass, I kind of don't trust myself enough to rely on that alone oftentimes. And especially I'll record episodes for my own shows. And I know that there are areas where I've maybe stumbled a wee bit and it wasn't enough to stop the conversation, but I could just do with tidying up a wee bit. So I do like to be able to listen back through but obviously listening back through the entire thing just at normal speed is going to add a lot of time to your workflow. So to be able to speed up lets me listen through the show and make those edits without having to sit there for like an hour or whatever. And I do this either in like I almost always use Adobe Edition, which you could do, but not as well as an Alatu. I don't use Altoo as much. I've said that before. It's just because I'm so well practiced in Adobe Edition. But I think Alato works better here because you're changing the playhead speed. The playhead is just that little line that plays along the waveform. And with Alto, you can actually change your speed of that, which I think is much better than what I have to do. In addition, I have to go into the multi track and I have to select the audio file that I want to listen to and have to squash it down to like 50% speed, 50% size, which is half speed, and listen to it that way, make edits, and then you're pulling it back out again to 100%. So it's a bet. Like, again, it's a wee bit.

Colin: It's not the most you're kind of doing it through processing, aren't you? You're actually manipulating the audio itself to make it faster or slower. Does that make it sound chipmunk speed as well? Does it increase the no.

Matthew: And again, this is like what you call non destructive edit because it's in the multi track session file. You're not actually processing the file down and processing it back up. You're just moving the size of it, adjusting the size of it. But again, it's not optimal. I don't know why Adobe don't do that. Don't just allow you to change your playhead speed.

Colin: Seems to make I found that really weird. When we thought about putting that into Ality, I was like, this must be a tool standard feature. But then I thought back to all the Daws that I'd used, all of

the editing tools I'd used, and I have never found another editing tool that has a really simple playback speed setting. It's really weird.

Matthew: Audacity does. But at Chat, yeah, as far as I can remember at Chatma and then Audacity, nothing simple because you have to navigate that horrific interface.

Colin: I think it was just because I always listen a little bit faster. I always listen at 1.21.3 kind of thing. And it doesn't make you really high pitched, like chipmunk signs. So just made so much sense. So anyway, yeah, absolutely speed up your editing if you want to do click editing to make editing much faster. But if you really do want to listen back, like if you're doing something as complex as you do Matthew, like your audio dramas, or just you want to do a little final pass, put your playback speed up and it speeds everything up. Okay, number seven.

Matthew: Yes, I touched on this already. In whatever software you're using, you'll probably have the ability to set up templates, which can really help. So if I'm producing podcast, I'll open up a template and audition and it's already got the music and that's sitting there, all the levels that I want, the fade ends there. And again, Altu, which we're mentioning probably better at this, to be honest, again, because you could set up all your episode there as well. Can't you go on?

Colin: Yeah, you can set up your theme music to come in default automatically. You can set up the transitions so they fade from the music into your first clip and out into your outro music as well. You can use the clip you need to create any of these templates you want as well. So you can make some voiceover, type voiceover, some music with transitions, that kind of stuff as well. So, yeah, you can set up your templates, set up your podcast, name, all that kind of stuff. So, yeah, really simple. But you're right, you can do that in anything as well, can't you? Like, if you I remember doing this in Audacity all those years back, just having a kind of template file where I'd have my music in there and I'd have any clips in there as well, and you'd end up having to kind of manipulate them a little bit, but at least they were there. It kind of saved you a bit of time rather than loading in that music every single time. So, yeah, absolutely. Having all those elements there in whatever file you have or having it set up in a tool like Ality saves you a ton of time.

Matthew: It makes no sense to be going in every single time you're doing an episode and like starting a fresh this is the music and it goes down to minus ten DB and like, I need this over here, so save you a lot of time doing that. We've got more time to set up, but after that it's well worth it.

Colin: Cool. All right, quick one. Right, so number eight, we're talking about advertising, dynamic ads. Matthew, what are you thinking here?

Matthew: Yeah, I'm generally not a fan of dynamic ads because I think there's loads of cons about them. The money tends to be a lot lower, they're not as personalized, they can be a bit clunky and where they interrupt episodes. So there's lots of downsides, in my opinion, to dynamic ads. But one of the upsides you could say almost certainly is time saving. Like, if you don't have the time to negotiate sponsors, if you don't have even the recording time is limited and you don't want a portion of that recording time to be on recording ads and stuff like that, maybe dynamic ads is a good option. Would you agree with that, Con?

Colin: Yeah, definitely. If you're doing sponsorship, you're doing monetization on your show, they can be a quick and very easy way to do that. Like you say, there's a whole bunch of downsides, not least the kind of sometimes not uncommon consequence that a dynamic ad just appears halfway through a sentence in a show I'm listening to. Like, even some top shows I end up I'm listening through, and then suddenly they're cut off mid sentence and an ad starts playing and it's totally unconvincing. Like, it's just not the same tone as the show. So, like we always say properly, host read ads are so much more effective, really. But yeah, definitely a time saving. There's also the whole approach of dynamic ads being a way to not necessarily advertise external stuff and monetize that way, but to advertise your own things as well. You can use dynamic ads to talk about your own things, whether it's your own products. Like, we could use a dynamic ad to talk about alito, for example, or our academy or our courses or whatever. Or it might even just be a call to action around, like a survey we're running, or a competition we're running, or a new post that we've put out something totally free as well. Have you used that at all in any of your shows?

Matthew: No, I can't say I honestly have. But you're making a good point there, that these dynamic ads aren't always third party, are they? Like, you could control them, and that means that an episode like 100 episodes ago, you could have your up to date call action in there rather than it's a ten year old episode, and I'm talking about this webinar I'm doing in 2013. But these days, with dynamic ads, you could have fresh up to date stuff right through your back catalog. Can't you?

Colin: Yeah, I love that. It's a way of saving time and creating your show. Because you can just have a slot or two or three slots within every episode where you say, this is my pre roll, this is my mid role, this is my post role and I'm going to dynamically populate these later with whatever my kind of desired call to action is for my audience right now. So you don't have to plan and think about it, and each

episode saving you time on that episode itself, but also potentially being more effective as well, giving you that kind of flexibility to advertise whatever it is you want at any given time. So, yeah, dynamic ads can work well, and a lot of hosts have them built in, so it's possible to do that in a really automated way. All right, maybe last one for this episode. Matthew, we're about on 30 minutes. This is us about halfway through anyway. So number nine and then tie it up.

Matthew: Yeah. What we got for Nuevi then.

Colin: Yeah. So nine is to automate and outsource when you possibly can. So obviously it's a way to save time if you're creating an episode, if you can actually automate some of your tasks or just get somebody else to do them all together. So what do you think, Matthew? What are some common things that we can either automate or to outsource?

Matthew: Yeah, quickly just ties into that. Do fewer things. But if there are certain things that you really want to do, but you maybe don't have the time to, an obvious one is editing. We've talked a lot about editing in this episode, but you don't have to do that yourself. If you either don't enjoy it or it just takes you too long, find somebody else to do it for you. There's lots of options out there. Show notes up until now was one that people would tend to outsource. All these AI tools these days, that's maybe less common. I would say social. If you want a social media presence but don't want anything to do with it, I guess folks will do that for you, too, won't they?

Colin: Yeah, definitely. They can take care of your social media presence. Maybe it can be argued it's not as effective because it should really be in your voice, it should really be your tone of the show, but it's something you can outsource as well. But yeah, I mean, I think the editing altogether is something that's kind of probably the most obvious thing to outsource. If you can find a producer that can actually just take your raw recording and turn that into your final show, that's a great thing to do. But if you can automate as much of that as you can, if you have to do it yourself, then that's a good way as well. This is a big part of why we built Ality, so that you can automate the processing, so all of the cleanup, not worrying about noise reduction, EQ leveling, all that kind of stuff. Automate adding in your music and your transitions, like we talked about earlier. But there's other ways to automate those things, too. So, yeah, if you can automate as many of those bits as you can, then obviously that saves you a fair bit of time. And there's tons of tools there. We'll link to a few more as well in the show notes there because there's quite a few options around that. Any final things you can outsource, Matthew? The planning, the actual speaking? You ever outsourced the actual speak? It while you do it's? Like audio drama outsourcing the acting?

Matthew: No, not really. No. I mean, if I was going to outsource anything without source, I would outsource audio drama for sure because it's so labor intensive, but I'm a bit of a control freak with that, so I never would. So that's why I do two episodes a year, I suppose, because I hate doing it, but have to do it myself.

Colin: Yeah, I mean, outsourcing the promo can be a really good thing, actually. If you can find somebody that's a marketer, if you have the budget, like once your show kind of grows a little bit, that can be a great thing to do, is to actually hire somebody to do a bit of promo for you to do about marketing, that kind of stuff. And there are agencies out there that can help you with that stuff, too. So, again, we'll do some links in the show notes around all this stuff. Automate as much as you can. All right, I think we're about halfway through our list here, Matthew. I think that's a good place to tie it up. I think we've got quite a nice split here as well. That first half was mostly, what, technical editing, recording type tips and bolts. Yeah, totally. And the second half is more kind of bigger picture, potentially. There's a few nuts and bolts bits in here, how to record maybe formats for recording, maybe some things like that. So we've got a load of other things for you that we'll put in the next episode. So, yeah, do come back for the next episode and we'll give you another about the same eight or nine tips for cutting the time. Maybe some bigger picture stuff that can kind of extend beyond just the single episode too. Right? Does that sound good, Matthew?

Matthew: Sounds good to me.

Colin: Cool. All right, I'll mention Ality again. If you do want a way to cut down the time to create your show, ality can do the recording. It's got call recording built in. It then sends your recordings off for cleanup. So it automates, like I said, that leveling, that noise reduction, all of that EQ, makes your voice sound great, goes into editing. You can edit using our podcast specific editor as well, which cuts time by obviously doing that kind of speed up. So you can listen through your edit on sped up time. You can preview cuts really quickly as well, which is something I love in Alatu. And then you can host as well. So you can actually publish your show through Alatu with our built in hosting all over at alitu.com Alitu.com. And you can get a seven day free trial to try out. No credit card required now. All right, good stuff. Enjoyed that, Matthew. I think we've saved people a lot of time there.

Matthew: You know what, we didn't save time doing the four or five takes we've had at this outro. We're trying to do a really simple outro. And we've watched free time, haven't we?

Colin: So just behind the curtain, there loads of clicks. I'm clicking all over the place here. All right, thank you for listening, folks. Hope you enjoyed that. Hope we saved you a whole bunch of time and making your episodes. And we'll speak to you next time.