

Podcraft – Season 18

Podcast Recording & Editing Software

Colin: Hey, 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 thepodcasthost.com joined by Matthew, as always. How are you, Matthew?

Matthew: Yeah, not too bad. Colin. What did you have to go and do there? You did a false start, then you got up, went away and did something, came back.

Colin: Just turn your light off.

Matthew: Just turn your light off.

Colin: Yeah, that's all. Yeah. I like recording. I don't know, there's like a studio feel when I don't have my big bright light on, something around that like it just feels more recordy like. Remember our old Dundee office? It was so black, like all the black walls. I'm not sure it was a week in a mindset thing.

Matthew: It's funny that we've been in a couple of radio studios in our time and they're always quite dimly lit, like low Ambience. Wonder what that is? There must be a reason for it. Maybe just saving money.

Colin: They're just cheap. Just one tiny little bulb. Yeah, I think it's a funny thing. It probably applies to many of our listeners out there as a I don't know, you have certain spaces, certain situations, certain contexts where you feel most comfortable recording, don't you? Where you feel kind of, I don't know, at your Zen point or whatever you are. So I don't know, do you find that at all? Do you have to be in a certain place or are you a catch all? You can record anywhere?

Matthew: Matthew no, I do think there's a lot about setting. Yeah. I think there's subconscious things in your brain that like, in a certain setting, you get into the mood a bit more. So I think there's a lot in that. None that I'm qualified to talk about, but definitely something in the subconscious there.

Colin: Yeah, cool. All right, well, talking about, talking about. What are we talking about this week? We are nearing the end of our gear season, aren't we? What have we got this time around?

Matthew: Yeah, I mean, this is a kind of integral part. After we've put all that gear together, we've tarted up our studio a bit and now we're just looking at some software, aren't we, to record and edit with. So this is a reaching the end of the road with us in that, so it sounds a bit final.

Colin: Yeah, only the end of the season, we've got all our gear in place, we've got all the hardware, all that stuff, a place to record. Now we just need someone to actually record into so that's the software and because it's so tied into editing, we're going to cover editing software, aren't we? Even though it's not really kind of a setup piece. But is there many places you can record that you can edit? Matthew I'm sure there is, there's many, many. But for us podcasters, we probably don't need many of them what do you think?

Matthew: Yeah, no, that's a good point. Recording software, it's often doubles up as editing software, doesn't it? And vice versa. Even most recording software will give you very basic editing tools. Some will obviously give you very good tools, which we'll talk about. But yeah, it's unlikely these days. A lot of call recorders back in the day, you could just record your call, but most of them now are at least giving you the option to kind of top and tail and stuff like that, aren't they?

Colin: Yeah.

Matthew: What would you say are the three main types of podcast software we see for recording and editing?

Colin: Yeah, I guess you get so if we're talking about recording and editing or separating them out, you've got call recorders. That was one of the good early niches in podcast software, wasn't it? Like people just developed a call recorder alone and that was really for they were designed for capturing interviews or co hosted shows. And the big thing there was often they would end up trying to improve on the standard, like Skype call. It was always a Skype caller back in the day, wasn't it, Matthew? Do you ever miss a skate call?

Matthew: No, not at all. Not at all. Really awkward.

Colin: Like Ecamm, what was it called? Ecamm. And there was another one as well.

Matthew: So you needed your Skype account, your guest needed one, and then you needed third party software like Ecamm, and then you also took it away to another software to edit it. So it was like this, and it's not that long ago, like it was six, seven years ago. That was still pretty common.

Colin: Yeah, it probably still exists, those bit of software, but anyway, they kind of emerged in podcasting to try and get around that, because every time you recorded a Skype call, your call quality depended on the call. Sorry, the recording quality, I should say, depended on the call quality, because if the Skype call starts crapping out, then that's recorded right into the call. So these call recording platforms emerged, the likes of Squadcast and Zencaster and those kind of tools who claimed to do a

double ender. And they claimed, I say they did do a double ender, whereby they record you locally on your side. Me locally on my side. And then they do the work of bringing them together, stitching them together again. So you should get full quality sound local on both sides, don't you? So that was kind of the early one, and a lot of them have kind of branched out into video, haven't they? Like, most of them kind of really lean on video recording at the same time too. So that's kind of one, isn't it? I mean, the other is kind of place, your happy place, Matthew, and a traditional daw. Do you do a lot of recording straight into your daws these days, too?

Matthew: Yeah, I've always worked in Adobe Edition again, an option that we're going to talk about and that is like you're saying what's known as a digital audio workstation. I've always found that term a bit weird, but yeah, your additions, your audacities, these were born out of mainly the music production and sound design world. They're not podcast first tools, but they were all we had. Again, sounding really old here, but they were what was available and they were what you kind of used. Things are kind of different these days, aren't they? Because we've also now got all in one podcast making apps, don't we?

Colin: Yeah, I've got a few of them around now as well, which kind of include the recording and the editing and maybe even a few other automation bits as well, like audio cleanup and maybe some assisted editing, that kind of stuff. Some of them even putting in hosting as well. So we can talk about a few options there. But yeah. Do you think the daw one kind of it was always audacity back in the day, wasn't it? So it's free ones that help people get into it. That was always why people ended up going that route, even though they're not really podcast specific, I suppose so, yeah. I mean, what do you use these days, Matthew? You mentioned audition there. Is that still your tool of choice.

Matthew: For editing and production? Yeah, definitely, that's always where I go to. Again, I've mentioned this loads of times on the show before, purely because I'm so comfortable with it. I know my way around, I've got all my templates set up, it's not the sort of thing that I recommend to folks just coming in, but that's purely why I use it. What do you mainly use to edit these days?

Colin: It depends really. I mean, primarily, I do use alitu. People might think I'm plugging, but I use our tool Alitu literally because we made it and designed it and I kind of direct the product based on what I want from a podcast editor, so that's what I use these days. But occasionally I do use audition still if I'm looking for something like much more kind of if I'm doing something a lot more complex like. Alitu is designed for your standard types of podcasts and it does just about everything a normal podcaster would do. But occasionally we work on really kind of layered stuff, like more voices, more sound, like loads of effects, all that kind of stuff. And then it is better to work in something like audition when you're working with like four, five, six tracks and loads of different stuff. So that's my kind of two use cases. If it's a normal podcast I'm analyte, and if it's like a kind of layered thing where we're putting together lots of different things, it's audition or actually premiere a lot. Like a lot of the stuff we do these days is if it's that style, it might be video as well. So that's kind of the three places, probably I am most I used to use Audacity a lot. I mentioned I was just going to say that.

Matthew: Yeah, I remember very early podcraft, before we worked together, or that you were saying that podcraft was basically made on Audacity, like the first couple of seasons.

Colin: Yeah, for sure. It's free. It is amazing how good that tool was for being zero cost. And I mean, it's still good, it still does the job. I feel like these days our standards are a bit higher because the tools around are so good. And even like the all in one stuff, the call recorders, all that kind of thing, everything's so good. The Audacity just looks older and older and more and more clunky as the years go on, but still does the job, doesn't it? If you need something free, you've got zero budget or even just try to save, it's fine, it's totally fine. It's just a bit of extra learning, a bit of dealing with a clunky interface, but it does the job.

Matthew: Absolutely. I go on Audacity every now and then because maybe we've got an article I need to update and I just need a look around it. Because, to be fair, they have brought gradually in more useful features over the years. They brought in nondestructive editing at last, which was great. But I always laugh when I go in there because they've always got the same button, like six different times. You find a button to do this, you find it here. Here. They just need a designer to sit down and say, you don't need this button six times. Once will do. But I think it's because it's designed by committee, isn't it? Like, it's open source and I think there's just a lot of people basically a Wikipedia article, but an editing software.

Colin: It's a good comparison. It got bought over, didn't it? So I haven't even kept up too much with the news on it.

Matthew: But it got story, though. I don't know what was going on with that because it didn't make any sense.

Colin: No. And they didn't seem to do much with it. I thought maybe that would be it, that would be really improved and updated and kind of reskinned and all that kind of stuff. But it doesn't seem to

have changed that much. I'm sure this is a thing, though, as well, isn't it? It's another reason why we don't recommend working in audition, necessarily. Because Audacity is not a podcaster's tool, it's a sound designer's tool, an audio engineer's tool, same as Adobe audition is. But there might be the case that Audacity has actually changed a whole lot in the last few years after being bought over. But we've no idea because actually it's all tools for audio engineers. It's all the real kind of techie stuff behind the scenes. So I don't know, I'm not sure if that is the case. It's not something that's that relevant. The stuff that's relevant to podcasters hasn't seemed to change very much. We've strayed right into the best options here, haven't we?

Matthew: Yeah.

Colin: When talking about the best options, if you're out there looking for a recording and an editing piece of software, we're lumping them in together a fair bit here because they are so kind of integrated. And we're going to split out text based editing in a minute as well, because that's something that's really emerged as a big tool for podcasters. Like talk about podcast specific, most podcasts don't actually have much in a way of sound design. It's all dialogue, it's all text. And actually text based editing is a really powerful way to edit a podcast because of that, because it's just 30 60 minutes of words, so we'll come into that in a minute. But in terms of the best overall options for editing, we talk about Alitu as being the easiest. And again, I genuinely think I'd say that even if it wasn't our tool, because we have designed it that way. It's designed to be the simplest, most accessible way to get into editing a podcast. And it's got recording in there too, call recording. So that's one of them. That's the easiest, the simplest, the best starting point, and actually does like 95% of podcasters long term as well, unless you start going like super complex sound design and all that kind of stuff. So, yeah, free, best free option is Audacity, as we've just talked about. So there we go. First two options there, Matthew just back and recap them. So where we're going from here? What's next?

Matthew: Yeah, just a caveat on Audacity too. I know we've talked about it a wee bit in detail, but with Audacity, your recording and editing software is free. But if you want to record calls, you will need another option. Good point, whether that's free on zoom for 40 minutes or whatever, but you will need to get your call recording elsewhere, so it's worth pointing that out. And it's the same for these other two options. Like the third option, I kind of refer to this as Going Pro and it's Hindenburg or Reaper, which are two. Again, they're Daws, but I've not got a lot of firsthand experience myself. But I know a lot of podcasters who swear by both of these that have got really strong cult followings. Both these daws, don't they've always been curious.

Colin: Sorry to jump in there, what's the kind of difference between why would you say go hindenburg or reaper? As opposed to just buying Adobe audition since it's the kind of market leader is it simply budget and audition is better, but it costs more? Is that kind of what you're saying? Because to me, Going Pro would be audition as well. What's the difference?

Matthew: Yeah, well, just as a starting point there, I've got audition as the advanced option. So the Going Pro option being the sort of middle ground between Audacity and Edition. So price is a big factor. Yeah, I think you could buy both Hindenburg and Reaper as a one off, whereas Addition, you're basically renting it every month. So I think that's a factor. Hindenburg has a lot of tools that are more tailored towards spoken word content. So traditionally they've talked about it as a journalist. You know, again, we talk about how these tools aren't made for podcasters per se, but Hindenburg does come know from what I hear about Reaper from folks that really love it. They just find it very intuitive. They find the tools very good. You go on Addition for the first time in Audacity, too. You don't know what you're doing if you've never worked with any software like this. But I think Reaper has done a lot just to try and simplify it to make the workflows really good. And I know you could set all these things up in addition, but it's a steep learning curve.

Colin: Yeah, cool. Okay, that's good to know. Thank you. All right, so, yeah, going pro Hindenburg and Reaper and advanced Adobe audition for the kind of top end. Okay, what we jump into next? Well, is that enough on the best options for recording and editing? Actually, sorry, recording. The only one in there is Alitu. So editing really is audacity. Hindaburg.

Matthew: Yeah, you could record with the other ones either solo, or you and I could be together in the same room. We could record into them. But if we're going to do a call like we're doing now, we'd need a third party piece of software. Obviously, we've got a roundup that digs into more detail on each of these platforms and we'll add that to the show notes. But you want to talk about some text based editing now? Future?

Colin: Okay? Well, I don't know. Let's talk about that. Let's talk about that. Before we do, I'm going to jump in to just quickly mention our course, which we've been mentioning throughout this season because we just released our podcast growth course, so called Growth Essentials. It's got nearly 50 different ways to grow your podcast going. Anything from quite quick wins that you can just get done

in five or ten minutes, right up to longer term strategies that really help you grow your audience. Long term, it's designed to really go through over a few months, even just doing a few things a week, or even just pick out one thing every week and sort of go over a year. And you really feel that momentum grow. If you manage to get one little thing done in Growth every single week, it can grow as an amazing momentum gets that snowball rolling. So you can find that over at podcast, growth Essentials, which is at Growthcourse. That's thepodcasthost.com growthcourse. And that should help you launch your course and grow. It like a rocket. So hopefully you can check that out. All right. Okay. Text based editing then. Matthew, have you ever actually done text based editing on a show?

Matthew: I tried out Descript a few years ago when that came about, just to give it a shot. I think it's a brilliant idea. Again, it's something I don't do because I've just been doing it a certain way for years and there's no need to change. But no, I think it's a great idea, like it really is. And technology is only going to get better on this front too, isn't it? I suppose a starting point, like, what do we actually mean by text based heading?

Colin: What does it mean? Yeah, and it does surprise me, actually, how many people still don't really have experience in this. It's when you get your episode transcribed, so you get a transcription of the whole episode. Text is there in front of you, and then you can actually just edit the audio as if it's a Word document. So you go in there, you read through, you find some paragraphs or sentences, you highlight them and you can click delete and it deletes it from the transcript. But actually at the same time, it's deleting it from the audio as well. So you're kind of been able to do the broad strokes, edit, take out whatever mistakes you have or stuff like that. And you can do it just in text. So I think the benefits are really that it's just so much quicker. You can kind of skim through that transcript, you can find the parts of the show that you remember that you want to take out. You can read through much faster than you can listen, and you can kind of I remember when I was doing much more detailed editing, you'd end up having to listen through paragraphs like three, four times to find the kind of highlight of it. Whereas with text you can kind of skim over it and find those highlights or those bits that you can the fluff that you can cut out so much more easily. So that's kind of what I mean by text based editing. So what was your experience about a few years ago, Matthew?

Matthew: I think when I was using it, Descript, because as far as I know, they were the first to do it. Descript, who we're going to talk about is one of the options here. And I did find some of the cuts. Again, this is going back a few years, but I found them a bit brutal. I'd delete a word and in theory on the transcript it looked fine, but it maybe made a cut that was slightly jarring. So, again, that's just because speech is so much more chaotic than the written word, isn't it? So there's always rough edges here.

Colin: That was always the downside and it still is definitely one of the cons of it. My take on text based editing is that you go through and you do the broad strokes like you do a quick skim edit with text. So you read through it and you cut out the kind of bigger parts that you think are fluff. Or you spot the mistakes really easily because you can use signal words that you can say during your recording, right, edit this, and then you just search for edit this in the transcript and you can really easily find those edits. It's kind of like that click edit trick that I've talked about ages ago in the past as well. It's really sort of signaling edits. So you can go through, you can find those bigger mistakes or like coughs or all that kind of stuff and edit them out. And then the con is that you're absolutely right. Some of those cuts can be a little bit brittle, they can be a little bit non ideal. As a dialogue editor yourself, you spend ages sculpting words together, don't you, thinking about how you put things together. The tone has to match, all that kind of stuff. So my impression is, or my take on it, is that you do the big rough cut with the text based edit and then it's worth going through and listening to those and adjusting them, changing them around if they sound bad. So that's the kind of take we've done. That's how we've taken it in. Ality, we've got the audio editor in there at the same time as the text based editing. So you can go through the text based edit, you can do the sort of broad strokes, you can cut out the big stuff, but then you can really quickly go through and preview each of those edits to see what they sound like. And you can actually adjust the edges really simply to maybe change the cut a little bit to make it sound more smooth. Or you can just delete the cut altogether if you think actually it just doesn't match. So, yeah, that's kind of how I see text based editing. You can do a bit of that with the other tools as well. We've really leaned on the preview and adjust element because of our audio editor. Let's go through the options then. Matthew. I mean, what have we got just now that does this? The three platforms, really? Mainly, yeah.

Matthew: I mean, Alitool like we've been talking about, and Descript first on the scene, and then the third option, Riverside. You've played with their text based editor too, haven't you?

Colin: Yeah, they released it two, three months ago, a little while ago. We're in October 23 right now. And they released a really kind of basic version of it. You couldn't really play around with it much. You couldn't fix the transcript, you couldn't adjust the edges at all, you couldn't even zoom in in a timeline

or anything like that. But they've been pretty quickly iterating on it. So it does the job now. Absolutely. You can edit your videos in there now, quite simply. So, yeah, it's kind of equivalent. So, yeah, that's the three platforms you've got, Alitu. We added it about three, four months ago as well, and Descript and Riverside and I've just written a post on this as well. So, yeah, if you want to go over and see more detail on how all of these work, kind of get in comparison of the three, see how they might work for you, then pop over there. That'll be in the Show Notes as well. Where are the show notes these days, Matthew?

Matthew: Thepodcasthost.com techseason is where you find everything season perfect.

Colin: All righty, we'll get anything else on tech space editing then?

Matthew: No, just to say I agree with what you're saying about the these are like big picture edits, aren't they? Predominantly. That's how I would use it. I'll maybe do a recording and I'll know that me and the guest kind of went off on a tangent. Maybe we talked about the guy's pet dog or something. I could just go control F and look for dog and I'll see all that section and just get out straight away because I've experimented with all sorts of ways to make editing faster. Like, Colin, you talked about click edit and we'll put your guide to that in the Show Notes too. There's also like the playhead speed, playback speed that Alitu and Audacity has. So before text based editing, you could still do a very fast listen through of your episode at double speed just to find out bits that you wanted to take out. And there was also a cool little app that I was using for a few years called Edit Point as well, which remember that you would basically load in your recording, go out for a walk and you could very quickly on your phone just tap Edit Points. You could leave little markers and stuff so I could bring that back to my computer after I have the nice walk and I would know exactly what needed done. So I'm always looking for ways to speed things up.

Colin: Absolutely. I mean, it's the core thing we're asked about all the time, isn't it? It's like the whole reason we started Alitu in the first place was because when we were writing the podcast, host tutorials, blog posts, courses, all that kind of stuff, the biggest question always was how do I make editing quicker, easier, less techy? Can you help with some of this? And that's why we started building it in the first place, because it's the whole purpose behind it, to make it simpler, quicker, quicker, really more than anything else. So yeah, it surprised me when we brought that playhead thing in, like the playhead speed, I should say that no one else was doing it at the time. So being able to listen to your voice on two times speed, like you listen to a podcast, like I listen to all podcasts a little bit faster than average 1.2 to 1.4 or 1.5 maybe with some. So it always frustrated me you couldn't edit by listening at that speed as well without going chipmunk voice a like you used to sometimes speed up tracks.

Matthew: I think that happens in Audacity. I think Audacity, you adjust the playhead speed and Audacity, it certainly used to chip monkey. You can't do it in addition, you can't do it in that way. In addition, you can't change speed of the playhead. What I have to do in addition, is squash the tracks down so I have to 50% do my edits and then pull them back to 100% again. So really, if I could just change the speed of the playhead, that would be much more simpler.

Colin: Yeah, totally. Yeah. Cool. All right, well, yeah, the only other thing to mention there as well, and I hope it doesn't come across as touting I'm just telling the benefits, but Ality also has automatic music adding, and it does your transitions for you as well. So every time you're creating your episode, you can create that basic episode. You've got a template there which adds in your theme music at the start and the end. It'll have your transitions there as well, which are kind of overlapping the music and the voice. So you fade out the music into the voice. That kind of stuff's done automatically too. And it's also got the audio cleanup too. So it's noise reduction leveling, all of that kind of stuff. And all of those are parts of that edit. They're all part of that production process designed to cut down the time required to do it. So they're all things that are built into our editor over at Ality as well. But I hope we've covered the alternatives here as well. So if you're looking for an alternative, if you're looking for someone else because Altoo is not for everyone, then you've got a choice to go with as well. All righty, what about a couple of final things just around editing equipment? Matthew, I know you've played around with a couple of these things, like, what do you like in editing equipment?

Matthew: Yeah, I'd love to take credit for both these suggestions, but it was actually two of our reviewers, Sarah and Dev. So we've got two different articles, two different case studies that I'm going to put in the show notes. One of them by Sarah, is about using a stream deck, a device called a stream deck to edit your podcast. And then Dev did one on using a game controller, literally an Xbox or PlayStation controller. And this is really cool if you think about it. Like, we use the mouse with computers. How old a technology is the mouse? Like, it must be, what, 40, 50 years old?

Colin: Yeah.

Matthew: When a mouse was designed, I bet there wasn't that much thought went in. And certainly the designer of the mouse probably didn't expect it to be used as much by everyone every day as it is. Now. So you do hear of folks folks get like RSI and stuff like that. They get strain injuries because

they're just sitting in this position with their hand up all day. And if you're doing detailed editing or if you're doing any sort of work on the computer, there are more optimal ways to do it. So the Stream deck is a device predominantly used by streamers and stuff like that. It's bringing the control into this device rather than sitting, holding a mouse. And Sarah and our guide has just talked about how you set that up to edit your podcast with that's really cool.

Colin: Yeah, when I saw the one about the controllers, I thought, that's amazing. I've never even how do you do that? How do you use an Xbox controller to edit a show? That's crazy. Yeah, that's really cool.

Matthew: And like Dev was saying, you're in a bit more or a lot more of a comfortable and arguably more natural position if you're holding a game controller. Again, I know you can't sit in any one position for any length of time and it's good for you. But I think these options, there's a great case that they're better than using a mouse for quite a length of time.

Colin: Yeah, well, do you know, when I'm playing Xbox, I'm quite often standing up, actually. I quite often play standing up. Kind of like stretching or something like that, because it's so much easier to get in different positions when you're holding a controller. One thing worth mentioning had just occurred to me just now. I used to do a lot of my audio editing with, what do you call them, a graphics tablet, like a pen and tablet where you plug it into your computer. Wacom do a lot of these W-A-C-O-M-I used to have a great Wacom graphics tablet because I used to do a lot of cartooning back in my younger days and it kind of stayed with me. And I found it really good for audio editing, actually, because it was really precise. You could just be holding this pen in your hand and you're using it just like a mouse. But it works slightly differently because if you lift the pen off the screen and put it back down elsewhere on the tablet, it actually jumps the mouse pointer to there. So it's like a really interesting interface where you can move the point around really simply. You can have real fine control over dragging, dropping, that kind of stuff. So a Wacom graphics tablet, you get them for under \$100 these days. They've got a couple of good little ones. I bought one from my son, actually, recently because he was playing around with drawing and stuff like that. So could be an option as well, if you want to get away from the mouse, like you say, Matthew, I used to use it just because I used to get a bit know, repetitive strain injury and stuff like that, just from all the computing that we do in our work. Cool, all right.

Matthew: Did you ever use the pad on your laptop? I've done that. Maybe I've been on a train or that and I've thought, I'm going to just try a wee bit editing and it's horrible, isn't it?

Colin: Oh, it's just nasty. I generally hate to use the tripad for anything other than just like really quick computing, like from doing my emails or something like that. On the train it's fine, but yeah, it's horrible.

Matthew: And they've made them worse. They've tried to put more into these things now, so I accidentally touch it with a second finger and it pulls up all these other tabs. Would you like to do this? I'm like all the gestures. Don't make this clever. Don't try and make this clever. Absolutely.

Colin: Cool. All right, let's tie up then. One thing I'd like to ask, if you've enjoyed this season, we'd love to get some questions in around the gear, the software, all the stuff that we've talked about. So we'll do a Q and A episode, at least one, maybe even two or three. We'll see how we go in terms of how many we get in. Send your question into Thepodcasthost.com Voicemail and you'll be able to record your question there. We'd love to get some listener voices, so if you're out there listening, please do send us some in, even a comment, even some recommendations of your own that'd be really cool to include as well. What gear do you use for your podcast? What do you like? What are your favorite options for podcasting? So go over to Thepodcasthost.com Voicemail, leave us that question and we'll do a follow up at the end of the season with all the questions and given some answers as well on that.

Matthew: Will we give folks a book, the new book, if they send us a nice idea?

Colin: Yeah, go for it. Yeah, so we could do that. That's a great idea, actually.

Matthew: Yeah.

Colin: So if you send in your question, if you go over to Thepodcasthost.com Voicemail, we'll send you a copy of our new book, yet to be announced as well. Matthew, a nice little teaser there.

Matthew: Yeah, digital form, I should clarify.

Colin: Yeah, indeed.

Matthew: But 20 quid book, you'll get it for nothing. Just indeed send us a wee bit audio. Absolutely.

Colin: Send in a bit of audio. We'll include it in the show, in the Q and A episodes and that'll be good fun to hear from some of you out there. Perfect. That do us for this week, Matthew. It sure well, yeah, alrighty. Thank you for listening. Thanks for following along. Join us again for the final episode of this season where we're talking a bit of video and video, how video ties into your podcasting. So thanks, thanks again for listening and we'll talk to you then.