

Podcast Setup

COMMAND CENTER ALPHA ONE

Advanced Podcast Audio Production

vlog

1
00:00:16,580 --> 00:00:13,580
hey everyone welcome back to another

2
00:00:19,670 --> 00:00:16,590
video blog in this video blog I'm gonna

3
00:00:22,910 --> 00:00:19,680
go over my podcasting setup yet again

4
00:00:25,130 --> 00:00:22,920
this is version 3.0 my name is Mike I

5
00:00:27,859 --> 00:00:25,140
run this channel obediently videos and I

6
00:00:30,259 --> 00:00:27,869
am the host of the podcast our big dumb

7
00:00:32,840 --> 00:00:30,269
mouth the podcast has been going for

8
00:00:35,299 --> 00:00:32,850
about 10 years and in this video I'm

9
00:00:37,430 --> 00:00:35,309
going to share what equipment I use what

10
00:00:40,010 --> 00:00:37,440
things sound like when you turn some

11
00:00:42,400 --> 00:00:40,020
knobs play with the rack equipment back

12
00:00:45,500 --> 00:00:42,410
here turn some things on and off and the

13
00:00:50,270 --> 00:00:45,510

the way in the sound actually gets to

14

00:00:53,720 --> 00:00:50,280

the final product so what I'm gonna say

15

00:00:56,689 --> 00:00:53,730

I have a very advanced podcasting setup

16

00:00:58,760 --> 00:00:56,699

I don't recommend anybody doing what I

17

00:01:00,439 --> 00:00:58,770

do if you're just starting out it's

18

00:01:01,729 --> 00:01:00,449

gonna overwhelm you you're gonna get

19

00:01:04,939 --> 00:01:01,739

frustrated you're gonna be like why

20

00:01:07,609 --> 00:01:04,949

can't I get the sound that I hear or or

21

00:01:09,109 --> 00:01:07,619

that I want when I have all the the same

22

00:01:11,000 --> 00:01:09,119

equipment I've gotten that a question I

23

00:01:12,649 --> 00:01:11,010

think people have gone out and bought

24

00:01:15,109 --> 00:01:12,659

some of the equipment I use and maybe

25

00:01:18,260 --> 00:01:15,119

they're not happy with the the sound of

26

00:01:22,719 --> 00:01:18,270

getting out of it it's because I started

27

00:01:27,289 --> 00:01:22,729

playing around with mixing and producing

28

00:01:28,520 --> 00:01:27,299

music and sound 19 1996 when I was with

29

00:01:29,810 --> 00:01:28,530

four-track recorder and 8-track

30

00:01:32,390 --> 00:01:29,820

recorders back when I was in some stupid

31

00:01:33,620 --> 00:01:32,400

punk rock and metal bands it's been a

32

00:01:35,319 --> 00:01:33,630

progression it's been a learning

33

00:01:37,760 --> 00:01:35,329

experience over those years in order to

34

00:01:42,140 --> 00:01:37,770

get to that point where I'm at now where

35

00:01:44,149 --> 00:01:42,150

I that I made really conscious decisions

36

00:01:46,550 --> 00:01:44,159

on each piece of equipment that I'm

37

00:01:49,370 --> 00:01:46,560

using to produce this really over

38

00:01:52,399 --> 00:01:49,380

produced for a very unpopular podcast

39

00:01:52,819 --> 00:01:52,409

but nevertheless let's go ahead and get

40

00:01:54,230 --> 00:01:52,829

into it

41

00:02:00,050 --> 00:01:54,240

so the first piece of equipment that I'm

42

00:02:03,590 --> 00:02:00,060

using currently is this re 20 electro

43

00:02:07,210 --> 00:02:03,600

voice microphone and previously I was

44

00:02:11,240 --> 00:02:07,220

using the sm7b I moved up to this

45

00:02:13,610 --> 00:02:11,250

microphone because it's a standard this

46

00:02:17,119 --> 00:02:13,620

is a standard broadcast microphone

47

00:02:19,070 --> 00:02:17,129

and the sm7b the shure sm7b while it is

48

00:02:20,360 --> 00:02:19,080

a very good broadcast microphone it's a

49

00:02:24,470 --> 00:02:20,370

little bit more Airy this has a little

50

00:02:25,880 --> 00:02:24,480

bit more body to it and so I'll take I

51
00:02:31,309 --> 00:02:25,890
gotta use my phone to have a second

52
00:02:32,990 --> 00:02:31,319
camera so it goes from the re the re 20

53
00:02:35,720 --> 00:02:33,000
microphone my sound my voice is

54
00:02:43,430 --> 00:02:35,730
traveling from the re 20 microphone way

55
00:02:46,580 --> 00:02:43,440
over here to the 5 v 1e this is a preamp

56
00:02:51,339 --> 00:02:46,590
it's a thing eccentric preamp that

57
00:02:53,449 --> 00:02:51,349
preamp dumps out into this dbx

58
00:02:57,680 --> 00:02:53,459
compressor right here that gets then

59
00:02:59,960 --> 00:02:57,690
dumped out into my Mackie mix board this

60
00:03:04,280 --> 00:02:59,970
Mackie mix board then gets dumped out

61
00:03:08,960 --> 00:03:04,290
into my FX exciter and then the ethics

62
00:03:11,900 --> 00:03:08,970
exciter gets dumped out into this

63
00:03:13,250 --> 00:03:11,910

bérenger compressor right down here and

64

00:03:16,610 --> 00:03:13,260

then the behringer compressor goes out

65

00:03:20,330 --> 00:03:16,620

into my TAS game recorder which records

66

00:03:23,390 --> 00:03:20,340

all the sound the tas game recorder it's

67

00:03:25,970 --> 00:03:23,400

dumped out into this behringer headphone

68

00:03:29,300 --> 00:03:25,980

amplifier and then the Herot the the

69

00:03:31,759 --> 00:03:29,310

behringer headphone amplifier allows has

70

00:03:34,039 --> 00:03:31,769

four channels one for me one for a guest

71

00:03:36,729 --> 00:03:34,049

in the room one for maybe streaming out

72

00:03:40,069 --> 00:03:36,739

to youtube or something like that and

73

00:03:43,490 --> 00:03:40,079

i'm using one of these right now very

74

00:03:45,259 --> 00:03:43,500

complicated system overly complicated

75

00:03:49,190 --> 00:03:45,269

there's too much complication going on I

76
00:03:51,319 --> 00:03:49,200
know so why do I have all this well I'm

77
00:03:52,699 --> 00:03:51,329
a bit of a gear nerd I like all this

78
00:03:58,000 --> 00:03:52,709
stuff I like playing around with it and

79
00:04:00,530 --> 00:03:58,010
I like to be able to have control over

80
00:04:02,960 --> 00:04:00,540
Skype I like to be able to have control

81
00:04:05,629 --> 00:04:02,970
over other people in the room and if I

82
00:04:09,470 --> 00:04:05,639
can turn things up and down I like to

83
00:04:11,539 --> 00:04:09,480
have that a very fine fine detail of

84
00:04:14,449 --> 00:04:11,549
control over my audio when you get

85
00:04:17,360 --> 00:04:14,459
shoved out to iTunes or put up on on

86
00:04:19,520 --> 00:04:17,370
YouTube so what does this all sound what

87
00:04:22,099 --> 00:04:19,530
is this all necessary to produce a

88
00:04:23,690 --> 00:04:22,109

podcast why you may be asking yourself

89

00:04:25,070 --> 00:04:23,700

now it's not necessary there's plenty of

90

00:04:25,890 --> 00:04:25,080

other people out there doing really

91

00:04:27,840 --> 00:04:25,900

fantastic pocket

92

00:04:29,879 --> 00:04:27,850

but not nearly the same amount of

93

00:04:31,290 --> 00:04:29,889

equipment they probably just have a few

94

00:04:34,680 --> 00:04:31,300

microphones and a mixer set up in the

95

00:04:37,200 --> 00:04:34,690

room and it sounds perfectly fine I am

96

00:04:39,659 --> 00:04:37,210

obsessive and when I set up command

97

00:04:42,090 --> 00:04:39,669

center alpha-1 this is what I call the

98

00:04:44,279 --> 00:04:42,100

studio here I'll give you a wide shot

99

00:04:46,140 --> 00:04:44,289

here's there's my main computer then I

100

00:04:50,279 --> 00:04:46,150

go up there for my secondary monitor

101
00:04:52,469 --> 00:04:50,289
then I got my 4k and then all the rack

102
00:04:54,120 --> 00:04:52,479
stuff it's just this is what I call

103
00:04:55,350 --> 00:04:54,130
command center all for one with you when

104
00:04:57,270 --> 00:04:55,360
you get back here behind the chair

105
00:05:01,290 --> 00:04:57,280
you're locked in for the entire show for

106
00:05:03,240 --> 00:05:01,300
whatever you want to do it's bizarre so

107
00:05:05,040 --> 00:05:03,250
I hope the whole point of me out putting

108
00:05:07,560 --> 00:05:05,050
together this kind of a this podcasting

109
00:05:12,659 --> 00:05:07,570
equipment in the way it sounds is really

110
00:05:15,090 --> 00:05:12,669
produce a radio sounding program I like

111
00:05:16,379 --> 00:05:15,100
I grew up at a time where I was a in the

112
00:05:18,480 --> 00:05:16,389
90s I've listened to a lot of Howard

113
00:05:22,710 --> 00:05:18,490

Stern I listened to our Bell I listened

114

00:05:25,589 --> 00:05:22,720

to cusco's am I like that FM ultra

115

00:05:27,749 --> 00:05:25,599

compress sound I for whatever reason I

116

00:05:29,939 --> 00:05:27,759

maybe it's just nostalgia or this is how

117

00:05:33,540 --> 00:05:29,949

I grew up hearing things like that I

118

00:05:35,610 --> 00:05:33,550

have strived to produce that sound and I

119

00:05:37,050 --> 00:05:35,620

have never been happy with the way

120

00:05:38,969 --> 00:05:37,060

anything sounds I think I may be about

121

00:05:41,520 --> 00:05:38,979

75 percent happy now with the way things

122

00:05:43,409 --> 00:05:41,530

sound and I can deal with it I can

123

00:05:47,000 --> 00:05:43,419

manipulate the sound and the EQ is

124

00:05:49,800 --> 00:05:47,010

enough to where I can be somewhat

125

00:05:53,670 --> 00:05:49,810

satisfied for now until I have to buy

126
00:05:55,920 --> 00:05:53,680
some more equipment so what does this

127
00:05:58,920 --> 00:05:55,930
all sound like so I'm gonna I'm gonna

128
00:06:01,740 --> 00:05:58,930
turn some things on and off so the first

129
00:06:06,270 --> 00:06:01,750
thing I'm gonna do so this this this

130
00:06:10,680 --> 00:06:06,280
microphone right here the re 20 it's

131
00:06:13,610 --> 00:06:10,690
dumped out into this preamp over here

132
00:06:16,909 --> 00:06:13,620
and you see these uh that that first

133
00:06:22,320 --> 00:06:16,919
meter going up and down this is the

134
00:06:23,490 --> 00:06:22,330
noise gate and so the noise gate it's

135
00:06:25,560 --> 00:06:23,500
probably one of the most important

136
00:06:29,520 --> 00:06:25,570
things you can use if you're producing a

137
00:06:31,980 --> 00:06:29,530
podcast or just recording anything in a

138
00:06:34,709 --> 00:06:31,990

very noisy environment I live on the

139

00:06:36,629 --> 00:06:34,719

second floor there's fans going there's

140

00:06:38,369 --> 00:06:36,639

there's there's heaters I die

141

00:06:41,219 --> 00:06:38,379

I had this girlfriends if people

142

00:06:44,429 --> 00:06:41,229

chattering I need a noise gate that will

143

00:06:47,399 --> 00:06:44,439

cut out the background noise and it'll

144

00:06:49,679 --> 00:06:47,409

only release that gate once a certain

145

00:06:55,010 --> 00:06:49,689

amount of volume is thrown AHA so let's

146

00:07:01,469 --> 00:06:58,499

here's something I think we you can hear

147

00:07:03,959 --> 00:07:01,479

a little background noise so let's go

148

00:07:06,269 --> 00:07:03,969

ahead and see it's because our hearing a

149

00:07:08,999 --> 00:07:06,279

little bit more background noise and so

150

00:07:10,950 --> 00:07:09,009

what I'll then do this is stillbene I

151

00:07:15,019 --> 00:07:10,960

just have the noise gate turned off so

152

00:07:20,820 --> 00:07:15,029

what what I'll do is I'll turn off the

153

00:07:24,240 --> 00:07:20,830

EQ section okay and you probably can

154

00:07:26,640 --> 00:07:24,250

hear that now the sound of my voice got

155

00:07:28,469 --> 00:07:26,650

a little flat it's not as pronounced the

156

00:07:29,209 --> 00:07:28,479

high ends are maybe as sparkly as what

157

00:07:38,010 --> 00:07:29,219

they used to be

158

00:07:40,529 --> 00:07:38,020

okay let's keep going so the the yeah

159

00:07:45,929 --> 00:07:40,539

this is my preamp I get confused so this

160

00:07:48,439 --> 00:07:45,939

is my preamp it is the 528 voice

161

00:07:53,040 --> 00:07:48,449

processor I'm sorry I was up there the

162

00:07:56,790 --> 00:07:53,050

528 voice processor is my preamp that

163

00:07:57,809 --> 00:07:56,800

gets dumped out into the dbx compressor

164

00:08:00,889 --> 00:07:57,819

so let's see what this but this is

165

00:08:06,420 --> 00:08:04,050

the compressor is now bypass this

166

00:08:09,240 --> 00:08:06,430

compressor also has a gate so I'll leave

167

00:08:10,760 --> 00:08:09,250

the compressor on but reduce the gate

168

00:08:13,940 --> 00:08:10,770

there we go

169

00:08:18,010 --> 00:08:13,950

you hear that background noise

170

00:08:20,450 --> 00:08:18,020

that's because this compressor is

171

00:08:23,120 --> 00:08:20,460

shoving any sound into it up to a

172

00:08:25,640 --> 00:08:23,130

certain volume so no matter how quiet I

173

00:08:28,640 --> 00:08:25,650

talk or how long I talk it'll squish it

174

00:08:32,150 --> 00:08:28,650

just everything's the same volume all

175

00:08:35,390 --> 00:08:32,160

right oh you can every breathe it's a

176

00:08:39,230 --> 00:08:35,400

little weird it's a little weird to hear

177

00:08:41,120 --> 00:08:39,240

you sound like this let's put that back

178

00:08:41,540 --> 00:08:41,130

on there we go I think I had it right

179

00:08:44,270 --> 00:08:41,550

about there

180

00:08:47,360 --> 00:08:44,280

no that's not oh that's not all that's

181

00:08:50,930 --> 00:08:47,370

being done here so this compressor gets

182

00:08:54,230 --> 00:08:50,940

dumped out into this board and that lets

183

00:08:57,290 --> 00:08:54,240

Mackay board right here controls the

184

00:09:00,380 --> 00:08:57,300

volume of my voice people who call in on

185

00:09:02,180 --> 00:09:00,390

skype from this computer I have my

186

00:09:05,150 --> 00:09:02,190

brother clown baby he'll call in he's a

187

00:09:06,770 --> 00:09:05,160

co-host of Joe and they get funneled out

188

00:09:08,270 --> 00:09:06,780

into this board as well so they each

189

00:09:10,430 --> 00:09:08,280

have they have their own channel I have

190

00:09:12,700 --> 00:09:10,440

my own channel and I can mix it right

191

00:09:15,530 --> 00:09:12,710

here and they have additional EQs I have

192

00:09:17,540 --> 00:09:15,540

noise cuts I have an effects processor

193

00:09:18,710 --> 00:09:17,550

if I want to use it I don't often

194

00:09:23,000 --> 00:09:18,720

dealing with some goofing around a

195

00:09:27,620 --> 00:09:23,010

little bit and so this entire mixer gets

196

00:09:29,810 --> 00:09:27,630

dumped out into the FX there we go the

197

00:09:35,660 --> 00:09:29,820

FX exciter so let's turn the exciter off

198

00:09:36,980 --> 00:09:35,670

and I'll show you what happens okay so I

199

00:09:39,380 --> 00:09:36,990

turned off the affix exciter

200

00:09:43,340 --> 00:09:39,390

and also I also put the the compressor

201
00:09:46,370 --> 00:09:43,350
on bypass as well so the the my dbx

202
00:09:49,730 --> 00:09:46,380
compressor is now off the FX exciter is

203
00:09:51,410 --> 00:09:49,740
now off and you can definitely hear it

204
00:09:53,630 --> 00:09:51,420
things are a little dull now things

205
00:09:55,400 --> 00:09:53,640
aren't as cool as what they used to

206
00:10:00,110 --> 00:09:55,410
sound like what the hell is going on

207
00:10:03,530 --> 00:10:00,120
well the exciter it compresses the

208
00:10:05,780 --> 00:10:03,540
low-end even more and then so it

209
00:10:07,760 --> 00:10:05,790
tightens up the bass it also adds a

210
00:10:11,030 --> 00:10:07,770
little sparkling a little flavor to the

211
00:10:14,690 --> 00:10:11,040
high-end buy it a little Distortion once

212
00:10:17,750 --> 00:10:14,700
the the the frequencies reach a certain

213
00:10:19,640 --> 00:10:17,760

level and so it'll add a little store

214

00:10:22,640 --> 00:10:19,650

ssin the high end of your voice and it

215

00:10:25,810 --> 00:10:22,650

will compress the bass making it a very

216

00:10:27,769 --> 00:10:25,820

very sparkly and professional sounding

217

00:10:30,290 --> 00:10:27,779

audio file

218

00:10:32,900 --> 00:10:30,300

and so we can continue down so that

219

00:10:37,220 --> 00:10:32,910

exciter gets dumped out into this

220

00:10:40,040 --> 00:10:37,230

behringer compressor which by the way I

221

00:10:42,889 --> 00:10:40,050

initially bought this dbx right here

222

00:10:45,790 --> 00:10:42,899

compressor to replace the behringer but

223

00:10:48,019 --> 00:10:45,800

the dbx is too good the behringer

224

00:10:50,900 --> 00:10:48,029

compressor I found is actually a really

225

00:10:53,900 --> 00:10:50,910

good product for like 150 bucks it

226

00:10:56,569 --> 00:10:53,910

allows you the freedom to mix your sound

227

00:10:58,579 --> 00:10:56,579

a little bit you can actually when you

228

00:11:01,670 --> 00:10:58,589

lower the levels on your mixing board

229

00:11:03,319 --> 00:11:01,680

like if I want to turn down a track here

230

00:11:07,639 --> 00:11:03,329

so let's say I want to transition music

231

00:11:10,670 --> 00:11:07,649

I want to I can fade it down I can fade

232

00:11:13,970 --> 00:11:10,680

it up the behringer allows you to do

233

00:11:15,650 --> 00:11:13,980

that a little bit where even though the

234

00:11:17,900 --> 00:11:15,660

compressing settings are really cranked

235

00:11:20,059 --> 00:11:17,910

up it allows you to mix and play with

236

00:11:24,259 --> 00:11:20,069

the the sound dynamic a little bit the

237

00:11:26,290 --> 00:11:24,269

dbx right here can't do that once it

238

00:11:29,499 --> 00:11:26,300

gets to a certain level below it just

239

00:11:32,240 --> 00:11:29,509

forces it right back up it is a really

240

00:11:34,069 --> 00:11:32,250

brick wall it just shoves it's called a

241

00:11:36,199 --> 00:11:34,079

brick wall limiters how I'm using this

242

00:11:38,449 --> 00:11:36,209

neck no matter what volume you are

243

00:11:40,460 --> 00:11:38,459

putting in it raises up to a certain

244

00:11:42,650 --> 00:11:40,470

level and there's no there's no way you

245

00:11:44,569 --> 00:11:42,660

can actually add a lot of dynamics in

246

00:11:47,569 --> 00:11:44,579

there so I had to go back and I'm using

247

00:11:50,090 --> 00:11:47,579

the behringer even though this \$400

248

00:11:52,340 --> 00:11:50,100

compressor right here by all by all

249

00:11:56,600 --> 00:11:52,350

rights by all measurement should be

250

00:12:00,439 --> 00:11:56,610

superior to the behringer down here it's

251
00:12:01,960 --> 00:12:00,449
just not it's not so this behringer

252
00:12:04,429 --> 00:12:01,970
compressor was this - well this

253
00:12:05,929 --> 00:12:04,439
compresses the sound even more you

254
00:12:08,569 --> 00:12:05,939
compress and not only mind me

255
00:12:10,990 --> 00:12:08,579
he compresses the people on skype it

256
00:12:13,309 --> 00:12:11,000
also compresses other people in the room

257
00:12:15,129 --> 00:12:13,319
and so it's a little bit more

258
00:12:19,160 --> 00:12:15,139
compression to even things out and also

259
00:12:22,819 --> 00:12:19,170
with compression when you compress

260
00:12:26,929 --> 00:12:22,829
certain things it will remove the high

261
00:12:29,360 --> 00:12:26,939
end it will make things that are high

262
00:12:31,730 --> 00:12:29,370
mid-range and even high high range it'll

263
00:12:34,819 --> 00:12:31,740

roll those off and they'll sound also

264

00:12:37,160 --> 00:12:34,829

this compressor has a built-in enhancer

265

00:12:38,900 --> 00:12:37,170

I will turn off the hands here you can

266

00:12:41,570 --> 00:12:38,910

hear what it sounds like now the

267

00:12:46,070 --> 00:12:41,580

enhancer is completely off

268

00:12:50,480 --> 00:12:46,080

and you'll notice that the the high-end

269

00:12:52,490 --> 00:12:50,490

is suffering but what this bérenger also

270

00:12:55,990 --> 00:12:52,500

has is not only compressors also got a

271

00:12:59,360 --> 00:12:56,000

additional annoys gate me turn that off

272

00:13:00,380 --> 00:12:59,370

okay there it is the notice gates off

273

00:13:02,710 --> 00:13:00,390

you can hear a little background stuff

274

00:13:07,970 --> 00:13:02,720

so what would happen if I used

275

00:13:14,269 --> 00:13:07,980

everything without noise gates let's

276

00:13:17,690 --> 00:13:14,279

turn that back on there we go you can

277

00:13:19,090 --> 00:13:17,700

hear now the noise gates are noise gates

278

00:13:24,410 --> 00:13:19,100

are completely off

279

00:13:27,060 --> 00:13:24,420

holy moly isn't that you can just

280

00:13:32,220 --> 00:13:29,850

start back on as you can hear me breathe

281

00:13:42,480 --> 00:13:32,230

you can hear you can hear my nose and

282

00:13:42,749 --> 00:13:42,490

that's not a good thing I mean right

283

00:13:49,379 --> 00:13:42,759

there

284

00:13:51,360 --> 00:13:49,389

that's my computer well didn't do a lot

285

00:13:53,370 --> 00:13:51,370

let's just uh let's uh let's go ahead

286

00:13:56,730 --> 00:13:53,380

and and I still have the exciter down

287

00:13:59,180 --> 00:13:56,740

here on the on the behringer turned off

288

00:14:03,420 --> 00:13:59,190

let's go ahead and turn it back on

289

00:14:05,400 --> 00:14:03,430

Bing Wow didn't that didn't that little

290

00:14:07,319 --> 00:14:05,410

thing this little slider down here do a

291

00:14:10,439 --> 00:14:07,329

lot of this down here I'll demonstrate

292

00:14:18,250 --> 00:14:10,449

again I'll play a little translational

293

00:14:27,130 --> 00:14:21,940

that's what that does it is a critical

294

00:14:29,710 --> 00:14:27,140

part of the entire podcasting audio

295

00:14:31,990 --> 00:14:29,720

experience it's dramatic

296

00:14:34,540 --> 00:14:32,000

now you could definitely not have to

297

00:14:36,220 --> 00:14:34,550

have spent as much money as I have to to

298

00:14:37,900 --> 00:14:36,230

drought the background sound there's

299

00:14:41,890 --> 00:14:37,910

there's various plugins you can buy for

300

00:14:45,640 --> 00:14:41,900

audacity that will perform the noise

301

00:14:47,860 --> 00:14:45,650

gate that will do this exciter that will

302

00:14:51,280 --> 00:14:47,870

do brick wall limiting I still I still

303

00:14:53,470 --> 00:14:51,290

use audacity I use sound Forge for the

304

00:14:55,060 --> 00:14:53,480

final product like I said is anything

305

00:14:59,550 --> 00:14:55,070

that's necessary no you probably could

306

00:15:04,210 --> 00:14:59,560

actually spend maybe 250 bucks and

307

00:15:06,520 --> 00:15:04,220

produce a very similar sounding show

308

00:15:09,880 --> 00:15:06,530

with with audacity plugins or sound

309

00:15:13,990 --> 00:15:09,890

Forge plugins and you could you could

310

00:15:16,420 --> 00:15:14,000

definitely hair it down and have a very

311

00:15:19,000 --> 00:15:16,430

well polished podcast but what this

312

00:15:21,400 --> 00:15:19,010

allows me to do instead of relying on

313

00:15:24,370 --> 00:15:21,410

plugins after in fact I gave some ones

314

00:15:27,190 --> 00:15:24,380

in the studio or on the show I can I can

315

00:15:31,420 --> 00:15:27,200

just tweak their audio as we go if

316

00:15:33,400 --> 00:15:31,430

someone has a really nice mic that picks

317

00:15:35,470 --> 00:15:33,410

up a lot of background noise I can

318

00:15:39,490 --> 00:15:35,480

increase the noise gate a little bit so

319

00:15:41,920 --> 00:15:39,500

it might might focus their voice and

320

00:15:44,650 --> 00:15:41,930

push back the background noise that

321

00:15:48,430 --> 00:15:44,660

might be in their room that's really

322

00:15:49,990 --> 00:15:48,440

hard to do with plugins and you probably

323

00:15:51,850 --> 00:15:50,000

could do it but you'd be going through

324

00:15:54,750 --> 00:15:51,860

and looking at each section of audio in

325

00:15:57,340 --> 00:15:54,760

your in your wife your waveform and

326

00:15:59,050 --> 00:15:57,350

doing a lot more audio editing on the

327

00:16:01,090 --> 00:15:59,060

computer than in real life I think in

328

00:16:03,760 --> 00:16:01,100

real time I can just do it and live with

329

00:16:05,830 --> 00:16:03,770

it as opposed to trying to do it after

330

00:16:07,990 --> 00:16:05,840

the fact and edit edit to gather

331

00:16:09,880 --> 00:16:08,000

something we do basically one take on

332

00:16:11,530 --> 00:16:09,890

the show there's not really any editing

333

00:16:14,470 --> 00:16:11,540

besides cutting out maybe a commercial

334

00:16:17,290 --> 00:16:14,480

break or a commercial break or pee-pee

335

00:16:19,410 --> 00:16:17,300

break we play stupid it's the only

336

00:16:23,370 --> 00:16:19,420

thing that gets edited down in this show

337

00:16:26,560 --> 00:16:23,380

this is command center alpha 1 version

338

00:16:29,080 --> 00:16:26,570

3.0 this is where the audio and

339

00:16:31,060 --> 00:16:29,090

podcasting gets done this is where I do

340

00:16:33,100 --> 00:16:31,070

a lot of programming or

341

00:16:35,590 --> 00:16:33,110

produce the podcast where I produced the

342

00:16:40,630 --> 00:16:35,600

YouTube videos where I actually writes

343

00:16:43,330 --> 00:16:40,640

songs jingles I do a lot of work

344

00:16:44,800 --> 00:16:43,340

freelance this is it and I can't ask for

345

00:16:46,960 --> 00:16:44,810

a better setup but it didn't happen

346

00:16:50,380 --> 00:16:46,970

overnight it was a bit of a learning

347

00:16:52,900 --> 00:16:50,390

experience and I can't stress enough I

348

00:16:56,770 --> 00:16:52,910

don't recommend going down this road

349

00:17:00,040 --> 00:16:56,780

unless you want to learn about every

350

00:17:01,690 --> 00:17:00,050

piece of equipment that you buy because

351

00:17:03,670 --> 00:17:01,700

it's buying this equipment and not

352

00:17:06,040 --> 00:17:03,680

knowing how to use it or what the

353

00:17:07,360 --> 00:17:06,050

threshold means what attack and release

354

00:17:09,400 --> 00:17:07,370

means I'm compressor if you don't know

355

00:17:10,569 --> 00:17:09,410

what that means there's no point in

356

00:17:11,949 --> 00:17:10,579

buying this stuff you're gonna give

357

00:17:14,290 --> 00:17:11,959

yourself a headache and you're gonna get

358

00:17:16,180 --> 00:17:14,300

frustrated and probably not want to deal

359

00:17:18,819 --> 00:17:16,190

with it I recommend if you do want to go

360

00:17:20,800 --> 00:17:18,829

down this route buy one piece at a time

361

00:17:22,449 --> 00:17:20,810

buy a microphone in the mixer then maybe

362

00:17:24,819 --> 00:17:22,459

add a compressor later figure out how to

363

00:17:26,890 --> 00:17:24,829

get that compressor back into like an

364

00:17:28,390 --> 00:17:26,900

the auto goes into compressor how to get

365

00:17:29,290 --> 00:17:28,400

that into mp3 format you're gonna dump

366

00:17:32,980 --> 00:17:29,300

out into the computer you're gonna

367

00:17:34,750 --> 00:17:32,990

record on a tascam device these there's

368

00:17:37,240 --> 00:17:34,760

so many different ways to go in about

369

00:17:41,290 --> 00:17:37,250

capturing auto audio and putting out the

370

00:17:41,830 --> 00:17:41,300

podcast that there's no one good way to

371

00:17:45,720 --> 00:17:41,840

do it

372

00:17:47,980 --> 00:17:45,730

mine is an elaborate way but with the

373

00:17:50,530 --> 00:17:47,990

amount of rec equipment I have it allows

374

00:17:53,950 --> 00:17:50,540

me some freedom to produce the kind of

375

00:17:56,530 --> 00:17:53,960

sound that I want so I hope this is

376

00:17:59,080 --> 00:17:56,540

somewhat educational if not very

377

00:18:00,340 --> 00:17:59,090

confusing and I hope you've learned

378

00:18:02,970 --> 00:18:00,350

something if you have any questions post

379

00:18:05,140 --> 00:18:02,980

them in the comments I'll try to answer

380

00:18:08,320 --> 00:18:05,150

but until next time