

Podcraft

Do I Need a Digital Recorder?

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 thepodcasthost.com joined by Matthew. How you getting on, Matthew?

Matthew: You see it all, Colin. You see it all. How are you?

Colin: What's happened? What have you seen?

Matthew: I see it all.

Colin: You just see it all. Omnipotent is not the right one.

Matthew: Old guys around here say that. I don't know if it's just a thing around here, but you see it all. I've never really known what it means apart.

Colin: You do see everything. You do.

Matthew: You see it all.

Colin: Talking to seeing all. What do we see this episode? What are we covering this time around? We're right in the middle of the growth season. Like that transition. Yeah. What are we seeing? What we seeing?

Matthew: Are we in the growth season? I thought we were talking about technical things.

Colin: Damn it, I've said the wrong thing. We're right in the middle of the gear season. I had the g in my head. It was all about the g, the.

Matthew: Gear season, gear, growth, that whole big connection there. Yeah, that's what we're doing. Gear and equipment. So last episode we talked about microphones, didn't we? So this episode we're going to dive into the CD world of digital recorders.

Colin: Because they are very CD.

Matthew: Are you recording? Maybe that's what we'll find out.

Colin: Depends where you take your digital recorder, I suppose.

Matthew: Exactly. And what kind of podcast you record. These are old technology, aren't they? But to the modern podcaster, I suppose the thought that you might record your podcast without a computer might be somewhat of a revelation. Might not be, yeah.

Colin: And there's some really good benefits as well, isn't there? Like you say, they're old tech, but actually there's a bunch of new ones that are really tailored towards podcasters, specifically digital recorders, I mean, and also ones that actually work with computers as well. We can talk about that. Like how you might use a digital computer as like a USB interface or how else they can kind of come into your normal computer online call, whatever you want to call it, workflow. So, yeah, definitely worth diving into, eh? Before we jump in, I'll say we have just launched our new growth course as well. We've got our growth course. We'll talk about it a bit later, won't we, Matthew? But if you're looking for some education, some tips, a whole bunch of tactics around growing your audience and your podcast, then pop over to growthcourse and we'll talk more about it later. But we just got that out, I'm excited to say. So that's cool.

Matthew: I'll pick your brains about it. I could do a few more listeners.

Colin: Nice.

Matthew: See what you're saying.

Colin: Cool. Well, you're part of it too. You wrote it.

Matthew: Teach myself.

Colin: Well, some of it. Most of it. Right, okay. What is a digital recorder and how does it mean you can record a podcast without a computer? Let's jump into it.

Matthew: Yeah. Digital recorder, they come in all shapes and sizes. I suppose specifically, we're dealing with what we might call portable digital recorders. Little bits of cat that you take around with you. And it's got everything that you need built into it to actually record and store audio. Would that be a fair enough definition of it?

Colin: Yeah, it's total standalone thing, isn't it? Yeah. Would you call it a digital recorder if it's a device that needs an external mic plugged in? Or does it have to be capable of recording on its own?

Matthew: Yeah, it's a good question. I think traditionally I'd have said no. If it doesn't have a mic on it, it's not a digital recorder. I think I've changed my tune on that purely because of the new gear that's come out in recent years, which we'll talk about as well. So that kind of brings us to traditional recorders versus the sort of modern podcast recorders. Because traditionally we as podcasters just had to use things that were really made for musicians, didn't?

Colin: Yeah. Or even like journalists and stuff like that. Like folk that would go out and interview folk. Yeah, for yep.

Matthew: Remember you had like a really old I think it was a Sony dictaphone, almost. Yeah, I can't remember the name of.

Colin: It, but I actually just came across one recently and I was going to give it to the kids just to record. Remember like in our day, you would get a tape recorder, you would put a tape in and you would sorry, just aged us. But you would get a tape recorder you stick in a wee cassette and you'd record your own little radio show straight onto a cassette. You could take the cassette out, you could put someone else in, their version of it is going to be like me giving them an old dictaphone and recording it straight in there. And then the MP3 is their radio show. But yeah, it was a wee kind of I don't know, it was the kind of thing when I used to work at a university, you used to put these things on the desk or the table in front of you in a meeting. So six of you sitting around this awful little digital recorder. Well, it could even be a really good little digital recorder, but it still produced awful audio because it's like this thing sitting in the middle of the table try to capture six people from 3 meters away. But yeah, totally, I agree. I think that a digital recorder tends to have to be standalone, so you can just pull out your pocket, record somebody immediately. But some of the new gear is not quite like that. So, yeah, let's jump into it anyway. Okay, so what would be a situation where you'd want to use a recorder? Like, what's the kind of main pros of using this over having your laptop and a USB mic with you.

Matthew: Yeah. There's a couple of couple of good things that come to mind. One of them is the portability. And I know that you could take your laptop and stuff about you, they're pretty portable, but a digital recorder is even more portable, especially if you're using it with its built in mics and you're not plugging anything into it. So just being able to get around the place, carry it with you at all times is a big advantage, isn't it? It has another big advantage over computers and that as well, doesn't it?

Colin: Yeah. Which is the storage being just generally bomb proof and safe and yeah, for sure. How many times I've tried to record something in Audacity or in a browser or something like that. And it's pretty reliable these days, but still, one in 100 crash or something like that, it can be totally devastating if you're trying to record something really important. So the fact that these things are just built for that, they're bomb proof, they're designed for recording audio, and they do that one time. They do it every single time. It's no, like one in a million crashes or anything at all. So, yeah, it's just safe, it's bomb proof, it just works. So that's pretty good. And, I mean, the quality is great as well, isn't it? I think that the audio quality that you actually capture on these things due to the preamps and stuff can be better than anything else, can't they?

Matthew: Definitely, yeah. I was always really impressed with the quality of the H Four and the H Five back in the day, going back probably ten years ago now. And you could even up that if you're plugging a decent mic into it as well.

Colin: Yeah, the Zoom H Five S built in mic was actually really good, wasn't it? And the H Six had basically the same one, didn't it?

Matthew: Yeah, I think with those, they have to be used again, this is a thing for most mics, but they need to be used in the right conditions. They could sound a bit roomy, if that makes sense, if you're maybe not using it in the best environment. So I really liked for years, I had, like, my H Five, I was using the I don't know if you get them anymore, but ATR 33, 50s, they were lavalier mics really cheap. They had like the longest cable in the world. You needed basically, like a netting kit to wrap all the cable around it.

Colin: We used to have dedicated Tupperware for them, didn't we? We had little Tupperware containers with clip tops to put them into huge box.

Matthew: Just for the masses of cable.

Colin: Yeah, totally.

Matthew: And then I switched to using I would just plug in a couple of decent dynamic mics, like the Q Two U or the SM 58, and you get good results with that, too. Plug in dynamic mics, and we covered this last episode, but plug in dynamics in to something like the Zoom H Five, I do find that you get that little extra layer of hassle. I think it's just working a bit harder to power the mic because you've not got phantom power on with it like you would back condenser. But I think the trade off is worth it because you're not getting all sorts of background echo and reverb and it just doesn't sound as roomy.

Colin: But the zoom h five, the zoom h six. The preamps in them were amazing. So if you're going to get something that gives you the least background noise, or the least sort of noise floor, I should say, introduced by the Preamps and all that, I think they're really good for that NH Five as well.

Matthew: So you can plug in two XLR mics to that. But the H Six, you could plug in four and remember, you could get that little extension, the little module on the top, so you could end up with six mics going in. I don't know that you'd ever need six mics, but you could I think.

Colin: It was even more. It was even more, wasn't it? Because you could daisy chain them, you could get those little extenders and you could actually plug so the Extenders had an extra plug in the top, so you could actually plug another extender into that. I saw somebody once with like four or five of those all plugged in, and they had like ten mics plugged into the A six. Why do you need ten mics?

Matthew: Your podcast?

Colin: Yeah, potentially. But it was like, it was a whole bunch of people around a table at an event, basically. But I mean, we didn't talk about that as a pro, did we? If you're going to record more than two people, or even just two people in person, especially if you're three, four, I think there's no simpler, easier way than actually just having an H Six sitting on the table. Four mics, five, six, whatever it is, with the extender plugged in and record it that way. It's just such a portable little thing rather than like, the alternatives. Bring along a whole mixer, isn't it? Like, bring along a RODECaster or a Mackie mixer or something like that. And it's just huge and it doesn't run off batteries and all that kind of stuff. So, yeah, it's just such a simple way to record a group of people in person. So that's another good pro, I would say.

Matthew: Would you say there are any disadvantages of them, though?

Colin: I mean, I suppose they're expensive. They're always expensive. Like the zoom h five s like, 200 pounds. \$200. Sh six was a bit more than that, wasn't it? And they do work as digital interfaces for your laptop, but I mean, you'd get like so it means that you can plug it into your laptop, you can use it as a USB mic by plugging another mic into the recorder, or using the recorder, I suppose. Put that on a boom arm itself, like you've got the H Five on a boom arm, just speaking into that internal mic. Use that as a mic. That works in the computer, too. But I mean, it's a bit of a non ideal situation, considering it's like \$200 and actually you'd get a better sound out of a dedicated USB mic on its own. Like the Rode podcaster, for example, sounds better than, I think than the Zoom H Five internal mic. But if you got the Zoom H Five as an interface, but then a different mic plugged into that, but then you're getting complicated. What do you think?

Matthew: For no reason. No benefit.

Colin: Exactly. Yeah, but I mean, the reason for that, I suppose, is if you only have \$200 to spend, but you want something to take out and about with you, it can work for that. It's good enough quality. It's definitely good enough quality. Like, it's a great quality mic for that. So does the job. Yeah, but complications. What do you think? Any others?

Matthew: I'm finding the awkward one of these days, like, my laptop doesn't have the memory card slot in it, so I need an additional bit of cat to put a memory card in.

Colin: Yeah.

Matthew: So when I record some, I take the card out and then I'm like, oh, I can't so there is a USB connection. You could do it that way, but it doesn't always work very well with some recorders, so I'm finding that a bit awkward. The more that laptops are built with just less stuff on them, the harder it gets.

Colin: Yeah, paradoxically. And the other one is actually the complication. Again, we talk about this, Matthew, don't we? The fact that the more you add in and the more complicated devices you add into, the more can just go a little bit wrong. And even if it's not wrong, it's just the settings are a bit off. Like the H Five, for example, has its little great little gain dials, which are excellent when you're out and about, if you're monitoring and you can get the gain just right. But equally, it means that maybe that's something you have to fiddle with every single time you record, and it can be different each time, so your workflow can be a little bit different. It's almost like you have to note down exactly like I'm at 5.4 or something like that. And also there's internal settings as well. It does have some things like, has it not got, like, limit built into the device, like a limit and stuff like that, and compression and things like that. So you can have them turned on by accident or off by accident, which can be kind of non intended consequences, that kind of stuff.

Matthew: Yeah. Settings are harder to navigate, too, aren't they? Because we're talking a lot about zooms here, but task cams as well. You've got that little screen on it.

Colin: Totally.

Matthew: And you're navigating through these menus using buttons that are also doubling up as, like, buttons that you're going to press play with and stuff like that. It's like using a 20 year old phone, basically, toggling through different menus and making sure that all the settings are optimized. So, yeah, they can be tricky, I think. Yeah, absolutely.

Colin: Yeah, totally. Cool. Okay. Anything else on that? Or do we just jump into what do we actually use? What are the devices?

Matthew: Yeah, I think we should. Yeah.

Colin: Cool. All right, before we jump into that, let's have a quick chat about the growth course. I'd love to talk about this. So do you remember the growth course we made back in the day?

Matthew: Yes. I would rather not remember it, but I do.

Colin: Yeah, I say back in the day. I keep aging us as if we've been around for decades, but can't remember when it was maybe five or six years ago. I think we created the first version. Yeah. What's your memory of it?

Matthew: Well, I think the content was fine. Some of the videos were recorded. I don't know what we recorded them on, what we edited them with.

Colin: Terrible.

Matthew: I just remember a few of them looking like they were recorded through sort of smoked glass.

Colin: That was it.

Matthew: Yeah.

Colin: I'm proud to say we've refined our video recording process since then, but yeah, absolutely. The content was good. The video now is much better. So, yeah, I just launched it in our community, actually. So it's in the indie pod community as a premium course, and it's our full growth course, essentially. How many? It's like seven or eight modules, everything from using social media to grow your show to podcast SEO, to how to use your existing audience to gain new audience, how to find new audiences. And essentially, it amounts to maybe 40 or 50 different lessons. All with their own little growth tactic. All with their own little growth tip. I say little. Some of them are big. Like, they go from like a five or ten minute thing that you can do quickly to grow your audience a little bit, to much bigger, longer term tactics that you can use to grow your audience in a much larger way. So the growth course designed to take you from kind of your first few weeks of podcasting right through to your next few years and growing from zero audience up to tens of thousands, hopefully hundreds of thousands, even all the stuff in here. I think if you go through and do one of the tactics every week, that's the kind of intent. Take one each week and just stack them up and go through the whole thing over maybe your first six months or your first year, then I'll put you in a really good position to grow your audience. So it's over there @thepodcasthost.com. Growthcourse that's thepodcasthost.com growthcourse, and I'd love to hear anyone's thoughts if they go and try it out and hopefully grow their audience as a result. So, yeah, get in touch. As always, you can get in touch at Forward Slash Voicemail and we'll check you on the next episode. Get your feedback in here. All right. Thanks, Matthew. Right, should we jump into actual devices, then? We've talked about the zooms.

Matthew: What else would you mention? Yeah, we've talked about the zooms. I'm still going to dwell on the zooms for another couple of minutes because, just to mention, the H Five and H Six, they're both still pretty pricey from what I could see between sort of I've had it since going to take a complete stab at this. I'm going to say 2015. I've had it since about then. And what I've noticed recently is that because it's got a kind of rubber coating on it and that's perishing now, that sticky way when you handle it, you need to go and wash your hands after it. So that's not great as an old device, but I would expect that that shouldn't really happen. So that's just an interesting quirk that I've only recently become aware of. I've not stored it in, like, a particularly bad way or anything, so I'm not sure what's gone wrong with it, but weird.

Colin: Oh, well, yeah, we had the H Six sorry, go on. Yeah, go.

Matthew: I was just going to say, we had the H Four back in the old office for years.

Colin: No, that lasted ages. The thing that happened with that was I broke the battery casing, so I had to sell a tape up the back of it. But I think that shows you're getting value out of your digital recorder. If it's not got a whole bunch of cell tape bit together, bits or broken bit parts of it, then you're not using it. Right.

Matthew: Did you have a preference out of the H Five and H Six? I mean, obviously the H Six could do a bit more, but do you think it was worth the extra money?

Colin: We never used more than two mics in it anyway, did we? So I think all we ever used it for was two people together. And I used the H Five for that load, used the H Six for that bit. So the H Five, I think, was just as good quality and had everything I needed in it. Yeah, I mean, I can see if anyone's recording three or four people, certainly H Six necessary or get the wi add on for the H Five, but yeah, I don't think the price difference is that much, is it? So it's almost worth getting H Six just for that reason. What are the competitors, then? We've always been a bit of a zoom house. We use zoom a lot just because we've bought them in the past, know them and love them, but Taskama are good as well, aren't they? What are the model numbers on that? The ones you like?

Matthew: Yeah, definitely. So to talk about Tascam, I then need to go and talk back about zoom again but like the old Zoom H One with the sort of just one track built in mics that had no capabilities for plugging in XLR mics and you look at the Tascam alternative of that, it's the Dr Five X. These things are always they've always got great names, don't they? So that model of task cam is like your sort of entry level that would be the case where you're doing it kind of Dictaphone style. If you're

interviewing somebody, you are going to be like just holding the mic back and forward, holding the recorder back and forward. But I think you could still get away with that in acute situations. I wouldn't make that the standard way that I'd record my podcast, but you get that for about \$90, I think. Last time I checked, the bigger task cam is the Dr 40 X so that's a four track recorder. So very similar, that sort of area between the H Five and H Six.

Colin: Yeah. Cool. One of the ones I remember getting used a lot back a few years ago was the Zoom H One. Was that the model? I can't even remember the model number, it couldn't take external mics or at least XLR ones. You might have been able to plug in like a Wi 3.5 millimeter one.

Matthew: But yeah, it was just H One.

Colin: H One, yeah, it was almost just like one big microphone in recorder form like you could put a huge big windscreen on it so it was just all windscreen in the end and I remember a lot as well. Was it the H two?

Matthew: Maybe?

Colin: That's the one I'm thinking of, actually. Do you know, I think it is, I think it's the H Two I'm thinking of now. But it was a really good quality internal mic so it was a good one for buying if you want to take it out to an event and you could kind of hold it like a handheld mic to interview somebody, like passing it back and forth between the two of you. But equally, it was really good actually for just putting on a boom arm and using as a USB mic too, because it was a really good quality internal mic and it was quite minimalist. It wasn't like the H Five, like trying to plug this whole big button laden external mic laden thing to your boom arm. It was more like just a USB mic that just happened to be a digital recorder too. So it was a funny one. Yeah, I think you're right, Matthew. It was h two. Was that not an H Two N as well or something?

Matthew: I don't know why they got the ends at the end of them, I just always dropped the end. But yeah, that was the first zoom I ever owned back when I was at college, I bought one and yeah, you're right. In the box was a microphone handle and it screwed into the bottom. So once you screwed that and it was just looked very like just a microphone. So when I would go to events or do interviews on the go, I would essentially have what just looked like a big microphone in my hand and I'd have my headphones plugged into it. But yeah, the H two N, it was a great video. It sounded really good, I think.

Colin: Yeah, I remember a lot of people having that plugged in. A boom arm or something like that. Worked well. Yeah.

Matthew: Cool.

Colin: All right, what about well, any other digital recorders you want to talk about or does that cover mostly? I mean, I think the top recommendations are zoom and tascam really, aren't they? Yeah, there are alternatives, but they're kind of top ones. So what about you were talking earlier on about the self contained ones, the ones that don't necessarily even have a mic built in, but are maybe more specific to podcasting. So worth talking about what we got there now.

Matthew: Yeah, it's been great to see in recent years that podcasting has started to get its own equipment. Like I mentioned earlier, we traditionally just had to use what was available for musicians, and you said journalists too, so there's a bit of that. But now you're getting kit that is like, this is for podcasts. This is for podcasters. The first big one I could remember is the initial roadcaster, so we've now got the RODECaster too, but the roadcaster was pretty much the first of its kind. Unless I'm missing something spectacular.

Colin: Yeah, totally. Yeah, absolutely. I might be missing something too, but I think so I'd say it was the first big name one, certainly. Absolutely. And it was the first one that came along that stated loudly and proudly, like, we're a podcasting device. We're a device for podcasters. Although they were kind of YouTubers. I mean, it was like an online casting device, isn't it, designed to be plugged into your computer and used direct rather than kind of recording a session like a traditional mixer, whatever. So, yeah, RODECaster, the RODECaster one, the RODECaster two.

Matthew: Do you use your RODECaster?

Colin: Yes, I do. It's on the table right next to me. I use it for recording stuff as people come into the office quite often, and we record stuff directly onto it with the two XLR mics plugged in. I use it for the camera, too, actually, so I've set it up so that I can now plug my RODECaster output into my DSLR camera. So when I'm recording YouTube videos, I actually use the RODECaster as the device to record into my I can use the little effects buttons to record a clap into my recording or whatever. I don't really do that much, but you can do all that nonsense as well with the YouTube videos, too, so, yeah, that's how I use it.

Matthew: Still no plans to upgrade. Are you quite happy with it?

Colin: Nah, I think there were some nice little improvements with the two, but nothing dramatic, nothing kind of game changing, so no, I like the one.

Matthew: I just remember the way the RODECaster was rolled out was really interesting. It was my first proper experience of firmware updates and stuff because remember when they put it out and loads of people were I can't remember what the issues were, but they were very valid complaints people had. And then road were like, okay, thanks for that, and they went away, and then they were like, okay, download this update. And you downloaded it and it fixed a whole bunch of things. And I thought, yes, that's really cool, you're absolutely right.

Colin: Yeah, we don't really think of hardware being able to do that, do we? But, I mean, it's just a computer at the end of the day, isn't it's? Just that very specific type of computer with buttons on the front and it.

Matthew: Runs on software and they continued to improve it and obviously it must have got to this stage where they thought, you know, what wall this feedback? We could just go back to the drawn board and rebuild it to do this from the get go. So these things are always going to be a work in progress, aren't they? But not cheap gear, are they? Like the RODECaster two these days, I think you're 630, so that's before you've even because these things don't have the things we're going to talk about now, they don't have built in mics, do they? So you're buying this device, you've still got to buy microphones and headphones and all the other gear.

Colin: Exactly, yeah, totally. And then a computer to plug it into as well. Like you could argue the Zoom H five or whatever, you can just take the recording straight from that. Although, do you know, that's not entirely true. The RODECaster can take an SD card, can't it?

Matthew: Yes.

Colin: So you can use the RODECaster as a digital recorder. Pretty much as long as you plug a mic in, that is all you need. You can record straight to SD card. So, yeah, that's not entirely true. What about coming back to our very favorites not sponsored by Zoom? If you want to get in touch, give us a wee bung zoom.

Matthew: It won't device of the company going, we don't need to sponsor people. People come to us and here we are, like spoon feeding them, aren't we? We're playing other fed them.

Colin: We're always very careful about being like we've always said, the podcast host site is, so we keep it entirely impartial. Even though we get affiliate income from other places, we get free gear from places. So we've ended up getting a fair bit of free gear over the years. But we've always reviewed. It fairly, but ultimate proof of this is the fact that we talk about zoom a lot and they have given us absolutely nothing.

Matthew: And I think the very one thing I got from them once, they wanted it back. Oh, really? But what was it?

Colin: What was it you got?

Matthew: It was the pod track p four. I had to go and buy my own so, conveniently, the thing we're going to talk about next, but they wanted it back on a very tight time frame and then I had to go and buy my own. Very grumpy company.

Colin: Cool. Yeah, but they make good stuff. I'll forgive them their grumpiness because they make good gear. So, anyway, Pod Track, you love this thing. I've never used one. I've never even touched one. You're the one that writes about this on our site, so, yeah, tell us about the Pod Track.

Matthew: Yeah, it's almost all perfect for me, but there's one major flaw that I'll get to but the Pod Track P four. So, again, no belt in mics here. You can plug in four different microphones and record all on multi track. You can plug in your smartphone and you could bring in a phone call and your local participants, they could engage with the person on the phone. So you could do a whole load of stuff. You could have it plugged in a call recorder on your computer. And it's a very cheap device at like \$120. So it does a lot for not very much money, basically. So I really like it. But one of the major flaws in it, unless I'm doing something spectacularly wrong, I'm confident I'm not, because I've played with enough times. So you've got all these different I think you've got six different multi track options. But even if it was you and I recording con, in theory, that should just be two tracks that record, but it records all the other tracks as blank tracks and it records in WAV. So you need a very big memory card, otherwise you've only got like an hour and 15 minutes to do your episode.

Colin: Oh, really?

Matthew: So that's really annoying. When you put the card in later, it's like, here are your six WAV files, and you're like, Well, I just needed two, but thanks for that.

Colin: Then if you got to figure out which ones are not blank, I mean, that's easy enough.

Matthew: But I don't know what they were thinking there, or not thinking, as it were. I still like it. I still like it.

Colin: Yeah, it's a cool little interface, isn't it? The fact that you can plug, I presume, like all other zooms, you can plug it in as a USB interface into your computer too.

Matthew: Yeah, you could do that too.

Colin: So you can plug that in basically as an audio interface for everything you do, which means then you can plug in whatever mic you like, XLR, whatever. You can plug in your phone to bring in phone calls, all that kind of stuff, bring in an effects rack, whatever you want. It just seems like a really cool little thing to be able to kind of be really flexible with what you bring in. Like to be able to bring in all sorts of different audio sources to whatever you're yeah, I made a course on it, too.

Matthew: That'll be in the indeed.

Colin: Oh, yeah, yeah, in the Indie pod community. So if you're interested, if you buy yourself a pod track, take Matthew's course in IndiePod. Thepodcasthost.com IndiePod thepodcasthost.com the growth course is in there too, of course.

Matthew: I didn't record it through smoked glass this time.

Colin: No, you did quite a good one there. We learned, we learned. All right, one last one. We've got a newer entrant to the arena, don't we, from old school mixer creator Mackie. Tell us about that one.

Matthew: Yeah, I mean, I have very limited knowledge on this, the Mackie DLZ, but it's a podcast specific, very similar to the Rodecaster. I don't even think they tried to pretend they weren't copying the RODECaster, but I've been in its presence before this device. We were at the London podcast show back in May, so I got a look up close to it, but there was a lot of people wanting to look at them as well. And ever since I've been on at Mackie to send us one out, and they answer me and they say that it will happen, but it's not happened yet. But I'm hoping that we might get a look at one before the end of the year.

Colin: Yeah, get a review out.

Matthew: Have you played that at all? Did you get a shot?

Colin: No, same. Yeah, I saw it. The podcast show had a wee kind of fiddle with it, but didn't get to hear what it sounded like or really kind of use it for any mean. I think the reviews are looking good so far. Other people that have got hold of one and Mackie make good stuff, so I have no doubt that it'll be a good device, and I think you're absolutely right. I think it's basically a straight up copy of the RODECaster. They're like, oh, there's somebody getting into our game. But for podcast specific, let's just do the same thing because we know how.

Matthew: To do this, but the elephant in the room is it's \$800 and the roadcast of two is 630. So usually when you kind of borrow from somebody, you come in at a cheaper price, but they've just went, no, we're actually a lot dearer.

Colin: Yeah, they don't do that though, do they? Mackie do not do cheap devices. They've always been ultra premium.

Matthew: 800 pounds. I mean, that is a lot of money to spend on part of your podcasting kit, isn't it? You'd need to be podcasting for years and know that this is what I do to invest that sort of money.

Colin: Yeah, I don't quite get it because it's not like road are considered like low end gear or anything, are they? Roads tend to they create good quality gear, so they're already kind of considered reasonably premium. So going in above that seems mental. But anyway, okay, any more on recorders, Matthew? I think that covers it.

Matthew: Yeah, I think that pretty much covers it, I suppose. Final thoughts. Now that we've talked through microphones, we've talked through USB microphones, we've talked through digital recorders, is there an obvious, like, should I, shouldn't I for the listener? Do we ever say to people, get a digital recorder over?

Colin: Well, in my opinion, unless if you're just recording yourself on your computer with other people on online calls, I don't think you need to even look at a digital recorder. I think just get yourself a good USB mic, plug it into your computer and go. But if you're ever recording more than one person in person, so either they come into your recording space or you go out to events and record, then these can be a really good alternative. And like we said, you can get ones that plug in as if they're a USB mic. So even if you spend two \$300 on a zoom H five or an H six or a Tascam Dr 40, whatever it is, you can plug that in as if it's a USB mic and double it up. So, yeah, what are you thinking, Matthew? Are you similar?

Matthew: I'm going to see if the H two N is still around. Yeah, to be honest, if I was doing a lot on location, like going to events and stuff, I might just go back to that set up of.

Colin: It'S a good one.

Matthew: It's like 220 quid.

Colin: What? For the H two.

Matthew: Yeah, H two N. So maybe cancel that. I suppose you're daft not to then. Get h five or an h six.

Colin: Exactly.

Matthew: There you go.

Colin: All right, if you want a rundown of all of these bits of gear, what's the links, Matthew? Where should we send people?

Matthew: Yeah, that's right, Colin. I was completely ready there and we didn't have to edit a little silence out whilst I fumbled for the correct links. But, yeah, go to thepodcasthost.com Techseason all one wordtechseason. That is the Seasons page. So you'll find all the episodes, the breakdowns of show notes, and then there's somewhere else we want to point the listener to as well, isn't there?

Colin: Yeah, if you want to go over to thepodcasthost.com/resources, that's resources, you'll find all of the gear, all of the software, everything that we recommend. So this season is all about just equipment, so mics, mixers, that kind of stuff. But our Resources page lists everything we ever use, ever, for our podcasting and everything else. To be honest. I've got stuff like webcams on there and software for even marketing and things like that, too. So thepodcasthost.com/resources and just to break all the rules and go too many CTAs. I'll mention the growth course again. We have just released our growth course, as I mentioned, designed to help you go from zero audience to 1000, then from a thousand to the tens of thousands. If you follow along all of the lessons that we've got in there. Everyone includes a video, some tasks, and really detailed instructions of how you implement that growth tactic to grow your podcast audience. So if you're looking to grow that audience, get more people listening to your show, get your voice out there to a wider range of people, get on there and go to forward slash growthcourse. All right, now that we've thrown all the links at the people, Matthew, shall we tie it up?

Matthew: Yeah, let's tie it up in a big bow. Post it out there.

Colin: Good stuff. All right. Thank you very much for listening. We'll have another episode of The Growth just said it again, the gear season.

Matthew: Growth on the brain. I hope you've not got a growth on the brain that wouldn't I hope not harsh.

Colin: That would not be optimal. Okay, thank you. This is the gear season. The gear season. We'll have another episode of that next time around where we'll be diving into mobile recording. So if you want to learn more about how to record with your phone or tablets or anything else mobile related, then jump in. We'll be covering all of that on the next episode. Code. Thanks for listening to this one, and we'll see you then.