

# TSP S09Ep01

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00:00

You know entity, complex TPS, POS, surgeon booster. We have a go from you guys. Talking crowd. Welcome to the podcast that power podcasting and networking and marketing. Something that if you're a podcaster you need to do no one's gonna listen to your podcast. My name is Ming Chen, you might know me from a TV show called comic book man. I was featured a couple of Kevin Smith movies. I guess. One thing two things are very proud about one I helped him get his podcast launched technically, when he started in 2007 bought gear so he could record did some light editing, got his show on iTunes. And you know, since he was famous already



01:06

I kind of consider myself like a Houston podcaster. So now Yeah, for sure. We'll go to my left ear.



01:11

Oh, okay. Chris Jordan. I am the host of curious realm as well as the talking sound podcast and owner of the HC universal network out of Austin.



01:22

Go To my immediate right here.



01:24

I am Jared McClelland I am on a podcast here local in Houston called Hi hungry. I'm dead. I have had several podcasts. But that is the only one that is actually running as of right now. I have dabbled in my own network as well called forge audio that kind of went away during the pandemic. And you know, all those fun times have done hips. Houston, MD podcast society with

meaning Shannon here. That is still up on YouTube. We have some stuff up on YouTube. Yeah, so I've been doing podcasting for approximately seven years now. Yeah. So not nearly as experienced as these guys over here with me on the panel. But I do have some experience.



02:09

Wow. I'm Trey Lawson, otherwise known as straight a producer, and owner and Chief Creative Officer of always press record. APR TV is the streaming network that I kind of run and we have 90 different pods that our executive producer. That's what I do.



02:29

We've been joined by one of Albuquerque, his hardest and longest running podcast was the CRISPR. Net. tending Minimum Joe, Joe. Bob.



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You sure? You're gonna sit there and heckle us like Yeah. You're totally off base on that. So. So the first part of the this, this panels, podcasts, I guess, is all about networking.



02:56

I don't know how you guys use Podcast Network, if at all. I learned the power of podcasting is a networking tool. After I started our I have I run a trio of studios in New Jersey called a shared universe. And what I've done is I built three recording studios. And they're just for podcast and we don't do music. We don't cut tracks. I wanted to focus solely on podcasting. I realized that podcasting was something that everybody could do. Rather than say, you know, recording studio, you need like talent, a band, you need, you know, saying letter logistics, I'm like, alright, that's fine and all but I can't do any of that. I don't have a band, but I can't talk. And so can everybody else. So this is I love that it was for everybody. After we started our studio, though, I noticed our podcasters they would bring in guest first people they knew people that they were comfortable with. But then they were reaching out to people in their field that then met before, maybe somebody that did something that they admired, and they want to talk to them, and they wanted to learn from them. In the old days before podcasting, your I guess you would cold call these people's like, Hey, can we have lunch? I like what you do, like I you know, you know, maybe we can share ideas. And that person will be like, Who is this guy? Is he trying to steal my clients? No, I'm not having lunch with you. This is I don't even know you. What? That is shifted no to. Hi, I have a podcast where you can be a guest. I like what you do. I want to hear your story. Almost 100% of the time, they would say yes, wonders, podcasting is awesome. It's cool, but they knew they would get the 45 minutes an hour to talk about what they do promote themselves and cross over their audiences with his other podcasts. And I was like, Wow, what a great networking tool. So to everybody coming in or every anybody that wants to come in all like this is a very, very powerful networking tool.



04:51



And yes, most definitely I would completely agree with you. I do have a question for you though about shared universe. Yes. When are you coming to Houston with us?



04:59

Working on I'm working on it. It's one of the, you know, in clerks, you know, it's all about Dante not taking any action and say, you know, shit or get off the pot as the main message of clerks, I need to do that. All I need is, you know, I'm on the lookout just for 300 square foot space. I got all the gear. You know, I know people who helped me get like the business, you know, the paperwork done. And then what I like now is time and money as ever, but if I follow the Kevin Smith, rule of thumb, just just effing do it. Figure it out, you'll figure it out later. This was from a guy who, who took out 10 credit cards and made a black and white movie have a lot of bad language in it. That shouldn't have gotten as big as it did. And it did, you know, because he believed in it. So I'm working on it. Because just what I figured what were our studios are, it's still suburban New Jersey, you know, we're an hour away from New York, but it's not a large city. And if it can work there, we can definitely work here. So and, and it's making it networking. I've met all the Houston podcasters. Yeah. And through comic Palooza, mainly. And I know, we know other guys like OCL. Britton, he's one of the master networkers around here. And



06:24

Houston, pod Houston,



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business owner with a podcast in a huge network out here. And so, so long story short, I'm working on it. Good.



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I hope to see that in the near future. Because I mean, I think they're, I mean, there's definitely some studios out here, but I think a shared universe would have its piece of the pie. Yeah, I'm used to it as well.



06:46

Yeah. And, you know, once we do open, would that work with the other studios as well? Yeah, of course. Yeah. It's I like what we do. You know, very, I like this kind of con industry, a lot of competition. So people eat, you'll hear stories of people, stealing clients, and a lot of drama. If you believe what I feel in podcasting, there's the inter podcast drama within like, maybe hosts, isn't that but I feel like we love sharing ideas. We love helping each other out. We love like,

hey, what what board? Is that? Or what mics? are using something really good? Or what are you editing with? Or? Or, you know, how did you make that audiogram? Like, everyone's very open, like, no one's ever like, no, no, I'm not showing you that go do your



07:29

own work? nearly as much gatekeeping?



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No, no, and that would be asinine to do so. Right. I think most of us do not have audio engineering backgrounds did not go to school for the for this. We didn't go to Radio school to learn how to broadcast. We all we did it all ourselves. And that's we made a lot of mistakes. We, we, you know, bought maybe a lot of gear that didn't work out for us and would advise people to not use. And we don't want people to other people to make that same mistake we want. We want them to have a good time doing this and not suffer like we did. Yeah. And thus we're very, very, very open with sharing our information for sure. Right. Yeah. And those I think, I think that podcasting that we've created a climate an environment, which Yeah, just very welcoming. I think a lot of I'm the world geeks, right? So we remember what it was like to be very isolated, looked down upon. Not very cool. So you know, we're all about welcoming people. And I pass that philosophy on to all the other podcasts that come in. I think my favorite thing about running the studio, and part of the reason it's called a shared universe, is most people we've got podcasts from anywhere from real estate law, to you know, sports, cannabis, you know, the movies and beyond, you know, paranormal, and my favorite thing is the one podcast we'll be leaving another one will be coming in, and they'll meet each other. And like, Hey, what's your podcast? I was like, I do a paranormal one. What do you do? I do, and I'm Bear in cartoons. But the guy like, but I love coasts. Yeah, live. I have a secret Treasure Coast. Oh, really? Well, when you come on my show next week, it's like, Okay, I will if you come on my show, and



09:12

you actually do well, you do well, by going outside of the house. I'm like most people, my first my first two studios were in the house and both of them that that traffic in between, you know, 510 minutes because whenever setting up and everything, that's when the real conversations we're having, I always say, Man, I wish we could record the green room before because I've been saying it for a while. It's really one of those we're if we could ever just do a fly on a wall and everybody just truly not be cancelable we would definitely say we need to say but that's you're absolutely right is the traffic in between changing of the curtain if you will, that people are actually learning that they actually have something in common as the great thing about podcasts. As is that it's all about listening and responding, listening and responding. And so you can learn a lot from everybody. It really seems like I tell everybody, you can make a podcast on anything. If you only have to kind of two topics and the third revolving, you got to show let's round.



10:17

Yeah, and I think there are podcasts about everything at this point, which, which is pretty

Yeah, and I think there are podcasts about everything at this point, which, which is pretty amazing.

 10:22

Yeah, I have a podcast about animation, which is all like, which is weird, because you know, we don't have the visual element on most audio platforms, right. But people listen and tune in, just to hear about art that they cannot see, which is even amazing to me as well. So but it's it's definitely a niche. It's definitely a new genre. I thought it was radio at the beginning, but it's not really anymore. It's something totally different.

 10:47

It's radio in its way. Because I mean, there's still definitely talk radio that's out there. I mean, it's pretty much 90% of am radio. It can suck to work on I'm sorry, if you had a bad show. The shows I worked on didn't suck. But the the issue that you have when it comes to radio is once again, the gatekeepers and trying to get a show trying to pitch a show learning how to pitch a show, that kind of stuff that that is where the networking comes in any of it even how to how to get a hold of a production manager how to get a hold of a station manager to get a show on late night. Even even in this day and age, it is still a piece of work to get a show on am radio,

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which is why I took out the gatekeepers. Yeah, yeah. You

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don't have to worry anymore. Like I got an idea for a show. Great record.

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Yeah. And at the same token, it does lend itself to an interesting conglomerate of people coming together when it when it comes to shows and even competing shows. Because yeah, when when you're talking about shows that are about the same genre, stuff like that, like I've got shows about the same genre on my network. I know numerous networks that don't do that. Like nope, we've already got a show like that. It's like, okay,

 12:17

yeah, I never agree with that. We got to come up like, I want to do a sports podcast. Aren't there a million of them out there? I'm like, Yeah, but how many are hosted by you? Yeah, I mean, your voice. Exactly. Yeah, that makes





12:28

actual special opinion. You have your own unique outlook on a certain topic. Yeah. And your opinion, might really hit home with somebody else that doesn't necessarily agree with the other show. Now, so it's, everybody's looking for affirmation to some degree. So you might be that affirmation for somebody else.



12:47

Yeah. And I love this comp was a podcast program in particular. So I first started coming here nine years ago, I stepped foot in the Georgia Grown around this time, exactly nine years ago. And I remember walking, I think, through like Hall C or Hall D. And the first thing I saw was a bunch of dudes, podcasting. I can't remember which might have been carries metal geeks. And they're interviewing Lou Ferrigno. And I was like, Holy crap. This is cool. There are several, I think, at the time, that podcasts, pavilion or wherever the tables that were right up front, and up until that point, the only podcasts I knew back home, were it was pretty much Kevin. I didn't know any other local podcasters there were no like meetups or networking or anything like that. No Facebook groups. And so we met we met other podcasters here. It was like, well, it was it felt great. And then yes, I met I met all of them that we were we guested on a couple of them. And then they're like, Hey, do you want to we're doing a one on one podcast. You guys want to jump on it? I thought was gonna be like four, four people we got in the room. They had to add an extra table. There are 13 of us at the podcasting one one huge crowd and I I think we met some of the people in the audience later. Like in later years, like, oh, yeah, we were we started our own show. We're like really? Yeah, worked out. So



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it's a lasting impression like podcasting right now is like, how they used to write letters back in the Mayflower. days were like, they will they will eventually watch our content, listen to our content and, and kind of pick apart how we're living today. And so it is kind of like a time capsule type of moment in this genre of media.



14:34

Yeah. And I love how this has grown from that from John 14 to this year to like, really cool looking stages get podcasting, like the whole time. It's been pretty amazing. I think I just mentioned here like, I think this should be at every comic con, something like this. And it's not and my my dream scenario is, you know, if he goes out on the floor, you have artists alley, you know, whole roll artists Why why is there not a podcast? There's enough of them Sherif Ali, you know, a charger for the for the table five, or maybe give him a discount, because you know, they're going to promote the con, I'm going to talk about it before doing a podcast at the convention and then talk about everything that happened after Yes. And that's like such a great marketing tool for for the convention. And you know, and I think they, once that gets going, it should be expanded to the point where all those celebrity guests of the convention, they will all want to come down and sit down for five minutes, which with each of the podcasts, they're like, not be required to go or want to, because they're promoting maybe an independent project

they're working on, they probably have their own podcasts they want to promote. And yeah, you know, logistically might take a little while to get off the ground. But that's that's the future I envision. And I hope to be right in the middle of it,

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I can see that there's enough of them. And you mentioned earlier, most people will come into the game, and they're not audio engineers. They're really learning and trying to figure it out as they go along like I did many years ago. And what you're saying is absolutely right. There's a marketing aspect, that we all there's a curve that we've all had to learn on how to make people turn into like unique names. You know what I mean? Like, every single podcast has a name where you go, Really, that's the one you chose, okay. And you have to like figure out how to get people to find it. Like, even for me, like I shortened my name, but it's always fresh record. You know what I mean? And people go, the funniest thing about that didn't realize, and this is marketing later, is that everybody thinks we're audio because of the record player. And it's always at a certain age group where they never ever, they say record it. So they go always press record, and is like, oh, no, no, not not mine. Oh, that happened. That happens all the time. It happens all the time. And then like the young kids is always press record, because they're used to YouTube. They're used to the whole movement, you know what I mean? But like, it's things like that, where even my name, we had to shorten it a bit. Because if it's hard to find, it's hard to translate. But that's part of the marketing that you learn as you go through. Like, you know, there's there's unique names, even curious room was one of them that we've had to polish. And it's like, we did a whole name change from dudes and beer to curious rooms so that we can get on to more platforms, more family friendly, little venues, and

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it did a lot of things that people do not realize is the long game. Yeah. And not that dudes and beer wasn't a fantastic name. Not that it wasn't a great concept when we started, but it definitely grew beyond what we were. And yes became a point that it, it became a stymieing point with larger guests as I was fractally. Moving up, and getting to talking heads on TV, getting to major researchers, things like that. There were a few that once I changed names, and they came on, were very honest with the fact that their handlers did not want them on a show called dudes and beer. Despite the other guests that I'd had, who were world famous in their industry, things like that. And then it even became a point that I couldn't boost an ad on Facebook. Because beer was in my title, not Michelob not like dudes and Michelob. Like I see ads for Remy Martin. But I could not boost an ad for my own show anymore on social media, because of rules that exist. And that's something that you need to think about. If you're trying to grow a brand if you're trying to bring a brand to a larger audience, and even the fact of dudes being in my title. Awesome. I just, like scooted out half the people who don't understand that that's just a general term. It's not a general term. Yeah, no. It was it was interesting to see that even with my marketing background, because dudes and beards did amazingly well. From the beginning, we were asked to go out to tons of stuff that was specific to the name. And as we grew, it was something that we kind of had to spin and change.

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My favorite note about the whole thing is that episode 300. When we did the name change, we

set him on fire for the thumbnail. It worked out



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well that was classy. I've been very fortunate. As of right now, I haven't had to change names for any show. I know that there's a lot of marketing to go into that, specifically whenever you're changing name, because whenever somebody's looking for your shows specifically, and they're like, Oh, I'm so used to being dudes and beard. Yeah. All of a sudden, it's not on my feet anymore. Well, you need to get out to your audience and say, Hey, by the way, yeah, that's why like a lot of times if you are going to go through a name change you have to several episodes ahead of time remind them Hey, Nan is going to be changing. This is going to be changing



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every episode for nine months. Before the name change. Every episode I mentioned that we were changing names for nine months and we lost very little listenership was actively gained. And within a couple of months because of that our social media numbers went up all kinds of stuff. Because yeah, we were much more focused in on brand. And having people, you know, even sitting back talking with other hosts, talking with people like Todd Cochran from blueberry, podcasting, that kind of stuff, it was really great mentorship, when it came time to re relaunch and rebrand everything.



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Did you learn that from your time working with Infowars? What's that? Just like how branding and marketing? Or is it just,



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you know, probably the most integral thing that I learned from that is that you move your audience, period, know your audience, it doesn't matter what platform you're on, they will follow you. If you don't have your own website, you're a fool. Yeah, yeah. Because I mean, even as a four years ago, when the rules changed for YouTube monetization, if you do not hit the benchmarks of monetization by the point of monetization, their six month, nine month point, their 10,000 views, any of your content can be deprecated, you will wake up one morning, there'll be like, sorry, you're a waste of server space and bandwidth, no more money for you. No, but not even money, you never hit the point of monetization, which means they can't get money off ads. So your content has gone. Great that you used a free platform. But that's happening more and more. And we'd started seeing it happen on numerous platforms where things were free, and are moving to the point of no longer being free, because free is not a sustainable model. And that's something to be considered as Sam, if you want to do a show and just do 10 episodes, something like that, see what it is, feel free to put it out there. But if you're looking at something that you intend to make a going effort, if you're looking at something to do for your business, like we were saying earlier, it really is one of the best networking tools for businesses out there. To set your can promote literally every Well,



absolutely. And you're actively setting yourself up as an expert in your field to begin with. And to not have that branded on your own platform, can be can be rough, and really obscure things a lot.



22:27

Well is you're asking a lot from the audience a lot of times, so like if you start off with one destination is never remain like that's never changing. It's easier to get people back. Like when you're ever like this is where I'm at. This is where you can find me. This is where you can find me. Like if everybody's using Apple Music to find you. It's a fine your show and you change, then it's like, oh, wow, why did y'all do? Yeah, jarring? Yeah, no, it's really is really is drawing. And the thing for me is that when we started, everybody was coming with the YouTube dreams, right? We all saw Ryan's toys review where he made \$10 million that in that one year and was on the cover of Time magazine. So that's when a lot of people started calling me up all of a sudden, and was like, Hey, can you help me become a YouTube star because that's the thing. But it's really, it's about putting out the content. If you put out the content that's very steady manner, and you're consistent with it, then one, it does make you the expert and a few two, you do grow your audience and then you have like your own core audience that you can take anywhere. And that's really the goal, right, is to take that core audience taking wherever you need to go and monetize as you can in a very, you know, ethical manner. Yeah. Yeah.



23:41

What advice do you give folks on shared universe when it comes to, I guess, not only promoting their show and getting it out there, but as far as monetization, things like that pads to monetization?



23:54

Yeah. Well, first of all, I warn them, this is not a get rich, quick scheme. I absolutely. You know, if it even happens at all, it's going to take a long time. Pre content, record shows, I will build an audience. But first, I'm like, Alright, you've got to you got to tell people how your new episodes that you have a show. So that goes into the marketing aspect. You know, what are you using to tell people that you're out there? Social media is fast, it's free. You can theoretically you can post as much as you want. So I, you know, my, my analogy to them is like, Listen, if you started your own small business, you know, say a hardware store or ice cream shop, you can just open it and like alright, I'm open, everybody come, you know, you got to advertise. You got to tell people you're out there and the quickest, cheapest ways to do it through social media. And so you know, whatever their preferred platform is, hopefully all of them. Yeah, I know a lot of people are kind of stuck on one or two, Facebook, Instagram, Twitter. tick tock all very, you know, not hard, you know, pretty user friendly, you don't have to put in a ton of work. And, and you know, I'll help them out with graphics and marketing. And through, you know, I was lucky enough to be on a TV show, so I got a pretty decent social media following. So as a feature of our business, like how you market I'll tell people that you know, your first few episodes are all about follow my lead, you know, look, look at how we do it. Because Instagram stories are a great way to just get that Gary Vee, Gary Vee fans out there. He's always good to post 60 pieces of content a day. And



25:40

which is why you need an editor. If you don't know how to edit.



25:45

One, say one hour episode, you can chop that up into, you know, maybe 10 clips, share it, post it up there, create an audiogram or, you know, a closed captioning reopened would have best off clip up on there. That's one way use Spotify as your shared a story feature. Things like that, you know, do a quick video of stories like hey, I'm on to record an episode. That's one Hey, I'm recording an episode that's to Hey, I just finished recording an episode three, hey, our episodes out. You know, and I keep telling you don't all these algorithms are working? You post one not everyone's gonna see it. So, you know, throw up something once a day. And I tell them marketing your podcasts, it's work. It's gonna be another job. Yeah, if you really want to lead people to let people know you're out there, then you know, if you can't do it, you know, hire somebody or have somebody help you out? Or if you have co hosts? Yep, make it a team effort. But yeah, definitely, definitely social media, the virtual world getting that out there. I told him have you know, occasionally have a guest for another podcast crossover your your audiences that'll help you grow as well. And then thirdly, I'm like, No, don't forget the real world. There are real people out there. Go to Vistaprint. For now, though, what is it 1000 cards for? Like 599? Yeah, or even business cards, bring them to places like comic palooza. I see a lot of our fellow podcasters and shortcodes. Your code? I



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was gonna say get a win card or a poeple. Those



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are great. Yeah, I love my papa.



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Yeah. But yeah, it's another job though. For sure. It is it is one that I enjoy. You love creating that show. You're gonna also enjoy telling people marketing.



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I think that that is probably out of the years I've been doing this and helping people with my network. Probably the biggest comment that I've had is, wow, this is actually a lot of work. It's like yes, yes. It's much more than just sitting on a microphone for an hour. Like my even even my show, which is done live has no editing involved whatsoever, because it's based on a radio

show. So radio show format. I don't recall ever editing anything except commercials out when I was on air. So I don't have commercials typically. There's so yeah, it's it's one of those. There's a ton of work that goes into the back end, doing a show.

 28:09

Well, for the new Potter's right, like I always give them like eight, eight episodes, it's gonna take you eight episodes, especially if you're doing multiple people. It's gonna take you eight episodes to figure out how not to talk over each other how to actually carry on a conversation for 45 minutes. That's actually interesting. A whole bunch of all those are eliminated. Like, it takes about eight shows for that to happen. Maybe even less is what I do as the timetable to get comfortable. Like what would y'all say for new Potter's? Because we all deal with people who say I want to do that. Like what would you say?

 28:45

I will find it within five to 10 to 14. Yeah, you see the first five they're not quite sure of themselves. And then I'd love I see it. I wonder they marches like, Alright, let's go. As I love seeing that, that moment that kind of gets slipped after about five to 10 episodes. Yeah,

 29:05

that's what I say.

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I would say around that same timeframe. Usually, I would suggest people Hey, record three episodes, and don't put it out. Just see how it goes. See what you think about the show and understand what you need to tweak. Understand, like, hey, you know, we keep stepping on each other's toes when we're trying to say something and you'll naturally get those cues between each other whenever you hope co-hosted for so long together and that you kind of understand and then whenever you get comfortable with doing it with your co hosts, then you start being able to do it with other hosts because we all have those same kinds of connections to Oh, hey, you know, somebody's getting ready to speak because they're leaning up to the into the mic or, you know, you'll you'll see these little social cues to understand somebody's about to say something.

 29:58

Monetization is tough. I mean, my anything is tough. Yeah, I kind of I learned from the best Kevin Smith. He's one of the guys who's figured out how to make money doing

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this. He's gotten a lot of money.

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You know, and he was great. He puts out a great show gasps and foremost, by then he's able, he's able to sell advertising on those shows, but he's taking it a step further. We're like, Hey, wait, I can do a live podcast every week at the Hollywood improv. Exactly. An hour there where I can sell tickets to the live podcast, then I post that episode up. So adds on top of that, yeah. And then. Yeah. Or, or, or records of exclusive content at that live show? And put that up and monetize that.

 30:47

Yeah, with dudes and beer. I actively went out to local breweries, bars, stuff like that. And it was like I, I no different than whenever I had a band, it was, I'll have a piece of the bar. While while I'm on stage, and I would bring 5060 People from Austin and yeah, you've now got like, 5060 of age drinkers in your establishment.

 31:07

So So I tell people the quickest wave? Well, I tell people one, if you're here to make money, it's going to be tough. Yeah. If but if you concentrate on making a great show, you know, the money might come later on? Yeah, concentrate on the show first. Yep. Not not the money for it. Because yeah, probably not gonna

 31:26

happen. Oh, well, yeah. And I think once again, that is where a lot of people get disillusioned rapidly. They, it is a numbers game. And it's one of those if you want to, if you want to chase Squatty Potty money, you can, but you're going to need Squatty Potty numbers, and you're going to need need to be able to show that whereas if you go to a local business, you go to a family owned business, something like that, and give them the pitch of, I've got a few 1000 listeners that tune in every month. If you can put a \$50 ad up on our website, you know, it doesn't have to be like a \$10,000 deal. You can sell quite a few ad spaces on a website really fast. If 50 bucks each and make that a sustainable at least it's paying for itself endeavor rapidly.

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Yeah, so I tell them out. Now I know he has a family run businesses. Is the businesses run by your family? Yes, yes. Yeah. Yeah. If you want ads to hit all the people that you know, with, who are with moderately successful businesses, first and foremost, your friends and family are less apt to turn you down. I'll they will, most people will be like, I Yeah, the world will say no. Yeah,

but I was I reach out to a local business, or what's your podcast? advise your podcasts about skiing or Yes, brewery. breweries. They're there. They're 100 of them. And at each city, they're all at each other's throats trying to get their word

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out in and if you think that two cases of beer every other week doesn't start adding up when you're talking about things in your studio that are used to produce your show. I beg to differ.

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Because yeah, that was, oddly enough. I've been getting a lot of free beer really Yeah. drink at all.

 33:09

That's what it became. For me. I was literally traveling around the country with a pelican a beer with me, because I would record live. And it's like, well, here's my sponsors beverage just cracked up that I was actively traveling around with like an 18 pack of beer and a pelican with me,

 33:24

I'll send you a case of the off air. It's a it's a beer that we did as a marketing ploy. Because you know, that's what we do. And so because everybody was, once again, in the house, after hours, we came up with the off air beer. And so that's what we've been doing. It's kind of cool. It's one of those things where, once again, out of everything that everybody's saying, I'll just add in that content is king. If your content isn't, isn't there, you're never gonna get over to the point of selling a t shirt. And like you can make money off of selling T shirts. But it's one of those things where if your content isn't bringing them there every single time, then anything else that you're doing swag wise is not going to be is not even going to be worth it. So yeah,

 34:08

the two most important things content and quality. Yeah, those are the two big things. If you don't have the content, nobody's gonna listen, if you don't have the audio quality. People are going to now.

 34:20

Yeah, like the quality you can get there. I say everybody has, because we record everything. Everything is salvageable with our skills. And so really, and truly our whole thing is to get you past that eight, right? And so like, yeah, taking those three off might be the thing. But we like to do as far as our marketing rollout is we have a brand new thing on the network. Everybody

needs to come so that everybody's kind of sharing their same views and everybody on the network has to then share the new person, you know what I mean? And from doing that, we did a lot of our growing pains in front of people, but it's also kind of taken away some of the mystique of it, and is Brian need more people to have that courage to get in front of the camera because we record in front of the camera no matter what. Because in my early days, when we were not using the studio pros and everything else that was my backup on the iPhone, was my backup audio. So we used to record everything and have everything as the video. So what was the byproduct was actually what we came to do as the main product. So yeah, no, it was out of necessity, like everything else. Coverage, right? Yeah. Now you have to you can't tell the client that especially when you only have four clients, that you did not press record on the Sony camera, and that it shuts off after 29 minutes. Yeah, so I don't have the whole thing. But an iPhone can stay on for at least two hours if you have it plugged in. And that sounds reasonable audio video. I mean, that's how I was in the beginning. And you know, you do what you got to do? Yeah.

 36:01

How do you guys feel about cross promotions. And that's one of the things we haven't really talked about just yet. Like if you're an indie podcast, and you're finding people who are in the same realm of content as you are, like, if you're talking about comic books, and you reach out to other people who say you find another podcast is on Twitter, or you know, whatever social media platform they're on, and you reach out to them or like, Hey, I like your content. Maybe we can do something. Would you like to do a promo swap? How do you guys feel about stuff like that?

 36:33

I mean, him and I we actually knew got to know each other because our two shows is scary dad and pressing issues, which is about comics and others about horror. We were both producing it. So we talk to each other, you know, on a strange Hey, man, I should know you. Were gonna put this on my network, your network, both networks, all networks, and is one of those things where that's how you build your community. I always tell if you have a comic book, like just to say a comic pot, right? Then the first thing you should do is go over to every comic book store around, interview those people right? Find out if they know anybody who's also because everybody goes, Oh, my friend has a podcast and be like, Oh, let me just get them. And eventually, you'll have enough guests to get through 52 episodes, which is one a week, right? And you're really not even going to do that you're probably only going to do 25 Maybe, but you need to find those guests. Are you going to find those guests. Sometimes you trade an audience for another boost up. Rise all sinking ships? Is that what they say? Oh, I

 37:33

always get it wrong. water rises all.

 37:36

It really does. It really does. And so that's what we do as far as the SWOT. But I say especially

it really does. It really does. And so that's what we do as far as the SWOT. But I say especially for those new because I always say that first aid is the hardest, and especially trying to get the guest if you're over a guest show. Yeah, do that. Do that swap for everyone, is what I say.

 37:55

Say I mentioned forge audio, the network that I was on, in control of for a while. And that's what the whole concept was, is Hey, come on the network. We're all kind of pop culture centric shows. And we're just gonna promote each other. You know, everybody was an episode or not an episode. But everybody put a promo at the end of their episode. Yeah. And for the next show that's on the list. And we would just do a constant rotation. Yeah,

 38:25

I think crossbows is extremely important. Not only to cross over the audiences, but social music Hey, I just I just said this guy from his other podcasts on, you know, he'll, they'll share that their audience will share that it's a, it's a very easy way to get your content out to maybe an audience that wouldn't have listened to it before. And you know, not all of them will subscribe, but if you get a few, that was pretty cool. I'll keep listening to this. Yeah, it's pretty awesome. Yeah. To me, it's like as like the comic book crossover. Super. Pac Man, and you're the TV Ninja Turtles going to gobble up? Yeah. How about Batman? Like, that's yeah, that's, that's, that's just cool. It's pretty amazing. And I like you. I mean, a lot of podcasts, other conventions, like, Hey, can you come on my show? Maybe next week? I if I have time, I will be it's been increasingly harder to schedule. All that 30 or 45 minutes lately, but I'm gonna just you know, just keep asking. I will come on at some point.

 39:29

I you can go about that. For the most part. If anybody shows up to your booth and says, hey, I'll do a quick session.

 39:35

I've been trying Yeah, definitely. If they if they're a recorder there I mean, right away. Oh, yes to five to 10 minutes. Because not only do I love it, but it looks from podcasting. At my booth. That's awesome.

 39:47

Yeah, that's how we met a few years ago was I came in and just did a stand up there at your booth. While I was just randomly interviewing people on the show floor. And for me, I guess the the question of whether or not to cross over comes back to question number two about your show, which is quality. And that's not even quality of the show that you're going on. But quality of their share the number I literally metric my guests by how they share, and whether or not they're coming back on period, I do not care how famous they are. I have had very famous

people that want to come back on and it's like, no, sorry, you shared nothing. Like, if you were sharing it to your audience, it'd be great. But I guess I go back to my old days of radio production, and being being a guest Booker for a host and literally Google stalking the people. If they come to me and want to do a cross promo I, I start digging through social media metrics real fast. Because, yeah, if we aren't mutually sharing that to the same, I don't even care if it's the same size audience. It's with the same fervor. Like if you if you are not shamelessly promoting your show two, three times a week, if you aren't dropping things, if you aren't like, hey, tune in next week for this, that kind of stuff. Yeah, typically, my answer will sadly be No. Because it's it's not going to do my audience any good or yours. You're not promoting your show?

 41:26

Yeah. And I think that's one of the things that a lot of indie podcasters don't want to do they want to get that famous person on the show as much as possible. Oh, yeah. They're never willing to ask them, Hey, can you share this, or expect them to say, oh, we'll be sharing the thing I'm trying to promote,

 41:45

I think more than that, they get hurt with the expectation of them to share it without actively providing them what to share. Like, literally, I give them the two paragraph description with a link from the website, all you got to do is copy paste this. You don't have to write anything. I did. Paste, boom. And yeah, numbers shot through the roof. participation numbers from get shot through the roof, I saw them sharing it much more sharing it much easier, because I literally took the work out of their hands, they don't have to think about how to promote somebody else's show. You know, thing

 42:22

is, is the feeding is working. Because every 45 minutes show is usually around 90 minutes, maybe an hour. Sometimes, like I know, you can do the stand ups and whatnot. But every 45 minutes shows at least an hour. So you get to the end of that. You do all that work. And then nobody shares it. That's so sad. Yeah. Like, what do you do, but that's part of the game. And so when

 42:49

you're talking about editing, also, you're talking about like, depending on how meticulous you are about, oh,

 42:54

I was doing green screen stuff. So for some stuff, like just taking it up to the next level, you put it in, you put premiere on a slow computer that's even a six out of





43:04

eight and the matching and color matching and audio matching three, four cameras. That is a lot of work. That's that's a lot of detailed work to put into



43:13

some because I believe in the I Love Lucy setup of the three cameras. So I was taking all three cameras, and I was doing it for every show. And in the end, you just go well, you didn't even share it. It's your own show.



43:26

Yeah. And, uh, you know, there have been people I don't think I've ever, quote kicked anybody off my network. But I've definitely been like, hey, you know, literally all we ask is a hashtag.



43:41

Not that hard. Like, Hey,



43:43

we got a new episode hashtag HC universal network. Like, I'm hoping you're hashtagging your show in the middle of that. But it is sad sometimes to see that. Yeah, they eat. Because some of that is platform specific. And you were mentioning earlier to make sure to get content for all of these and yeah, there are specific like, my wife's a Twitter magnate. She's I cannot wait to save my life properly. Because there's, there's a way that you tweet, there's a way to hashtag properly and get eyes on things. And if you're not in that, it can be tough to properly utilize that. And you can be rapidly wasting an hour, two hours trying to figure out Twitter every day, when you could be making your Tiktok President stronger if you're really good at that. You know, and I always go back to a show I worked with RoosterTeeth years ago when Periscope was a thing. And somebody came up the CEO of RoosterTeeth and one of their creative directors was on a panel and they asked why they didn't have a periscope channel yet. They're like we typically wait a minimum of a year before we join any social media platform. Once we join a platform, we have to find somebody that is dedicated to that platform, we have to figure out how that platform shares how to focus the media for it, everything else, it is literally a side stream business to what we're doing. So if it's not there in a year, we've put a lot of effort behind it. And I kind of have rolled with the same thing. If it's something that my audience is on that my demographics on. Absolutely, I'll give it a shot. But if it doesn't shake out and like for six months, normally side panels, just go back to my studies that I get really good traffic on.



45:34

I may have any questions to the our, our huge audience out here are lined up. I guess my last thing, is there anything you're currently doing to market, your podcasts, anything maybe new out there that you want to make people aware of? I've been making a lot of audio Graham's just here, it's got a great, really great transcription feature, which you can turn into the captioning on, like Instagram reels and Instagram Stories has worked out really well. lately. Not that hard to do is a little time consuming, but fun. Is there anything you're using lately to promote,

 46:11

we've been using reels as well. But the way that we're doing it is because it's weird. The vertical video is taking over everything. And I'm a horizontal you can take you

 46:23

can tell what people share where by how they take a picture.

 46:27

So like, format now to where like, you know, when we have our premieres or whatever we're dropping like, we can put it into a vertical reel that has like a template. Yeah, almost just for the speed of it all. But it's like I'm making cartoons, man. Like, all these things just should not be within the dimensions of whatever phone anybody's using.

 46:49

We live in a widescreen format,

 46:51

you see a two by six format,

 46:54

like this, and so I gotta change my whole and then like you see him because I noticed the simple things, right? How they're like how they might just crop it to where there's two people in somebody's noses in one in a frame, and then you have a whole, like, I can't deal with it. It takes me so much to reconfigure the film that we've already made in so I just don't even I'm horrible about it. And maybe it's an age thing or something like that. But like Instagram, Facebook, Twitter, all of them. They're on such a side. Like just a side hustle for me to where you should have somebody who only does that. And only to only thinks about that because as

far as me I'm I'm like we're, we're cutting up to do what, what are we doing? We already cut it to make it beautiful. Why are we making it to where it fits this limited form. But I mean, Rails is what it is, man. Everything's vertical now. Crossover for now.



47:51

For now, for now.



47:54

Yeah, Tiktok YouTube shorts, reels. They're like, I don't know how many podcasts I've found in bands and just movies and just content in general, just based off of tick tock YouTube shorts and reels.



48:14

Myself, I will bring it right back to what this panel is about. Hardcore networking, I have been actively going out and sponsoring shows that are in my genre sponsoring conferences like MUFON and that kind of stuff that are on a national scale and literally put me on my show directly in front of my desired audience where I can shake their hand and give them stickers and have them scan a QR code.



48:39

Amazing. Well, thank you guys. I I'm glad I met you guys saying yes, absolutely. It's, you know, the best kind of networking my book? Absolutely, of course. May we continue to do this for a very long time here at comic palooza. Thank you guys for for being in the audience. Yeah, how's the weekend? My friends? Yes. Hello. Very good.



49:02

It's been great, very inspiring.



49:04

I'm going to take this back home to New Jersey and still fuel me for the entire year till we get back in 2024. So that's just honored to be at this table today. Sam Sam. Thanks, guys. Thank you guys. Thank you comic palooza.



49:18

Yes. Thank you to everybody in the audience, and we'll see you next year. Yeah, see



49:23

you next year.



49:28

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