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Hello everybody and welcome to the max frequency podcast. I'm your host max Roberts and joining me this time
The executive producer of last and media Dustin Furman. Hi Dustin. Welcome to show
Thank you for having me on I haven't done a guest spot in probably a few months
So I'm excited to get back into it. I had a few people ask me before our recent live show
It's like just please email me in a few weeks. I'll do whatever you want. I'll cut I'll wash your car
after the live show
I don't care. Just don't just give me a few so I was happy to just jump in you asked me
I was like let's do it. Let's do it this week, so I'm happy to be here. Thank you
I was my plan I knew you had the live show coming up
I was like I will ask him after the live show and it actually timed pretty well
because back in November you myself and
Logan recorded our Resident Evil 4 episode for chapter select the original Resident Evil 4
So and that came out at the beginning of March right after your live
So I kind of just use that as the timing of to you know, invite you on to this show
So thank you so much for coming
You are now I now have two-thirds of the sacred symbols crew in the back catalog of max
frequency Colin was nice
Last year and I think it was it last year. Yeah, it was last year time
Time means nothing after you have it. Oh, yeah, it's blows your mind. So now I just have to get
Chris
Maybe after he fights froggy fresh
Right, it's coming up. I'm going to that. I'm gonna go. Oh you're going nice
Yeah, I bought I heard about it and the fact that he is fighting froggy fresh who I do know as
Krispy Kreme from the baddest
Way back in high school. I was like, that's just too wild to not go
Yeah, but no one wanted to go with me. So I'm going by myself
It'll be fun though
I was thinking about going and then I lightly talked to Colin about going and then I was kind of
waiting to see
if someone was gonna make the move, so I don't know.
I have no plans to be there right now,
but I wouldn't be opposed to going still.
- Well, you can make the move, Dustin.
And if you do, I'd be happy to actually meet you in person
instead of maybe unknowingly pass each other in packs.
But I am excited to go watch not only HimBox,
but the rest of the cards pretty wild, man.
It looks pretty fun.
- Oh yeah.
- So I'm excited about it.
Speaking of the live event,

We're gonna talk about that.
But the first thing I had to ask you,
I wanna know what your Chipper's order is, your go-to.
- Oh, I was just there last night.
- Thursday.
- Thursday night is the Chipper's night,
usually because I'm, usually after Sacred,
I'll try to quickly start getting started on it.
And so then my wife Holly will get home around,
it's like 7, 7.30, and neither one of us
feel like cooking at that point.
So it's like, yeah, Chipotle,
Or as I like to say, of course, chippers it is.
So my go-to order is a little more on the basic side,
but that's, I don't know,
people who listen to Saker know
that I'm kind of a basic eater when it comes to food.
It's a burrito with white rice, black beans, steak,
half of a scoop of the hot salsa.
I used to get the full scoop.
I think they've made it hotter recently.
So it's sometimes just overwhelming.
So I do the half scoop, cheese, and that's it.
Now I have been really into the Chipotle rewards recently.
And when you're going there like once a week,
you actually do get them pretty fast.
So sometimes I'll do the chips and salsa too.
Actually not chips and salsa, chips and queso.
- Yes, yes.
- And so yeah, that's the order right there.
Kind of basic, like I said, but it's good.
- Mine's not too far from that.
Burrito, white rice steak, no beans.
I get the Fijita veggies.
- Ah, yeah.
- I get the pico and the corn and cheese and that's it.
And sometimes I get chips and queso.
Although, I feel like their chips are pretty,
they skimp on the chips in the bag.
There's not a lot of chips they give ya.
At least down here. - The chips are inconsistent.
- Yeah. - You know?
Sometimes you get too little.
- Yeah, you need more chips.
- I've had some chips that were horrible, like really bad.
Not very, every once in a blue moon,
and I'm like, "Mm, this was,"
and I should say something and be like,
"Hey, these were terrible."
They probably would, like, not just like,
"Oh, I don't like the way they taste."
They're like caked in salt and nasty,
but I'm too nice for that.
- I am too nice usually for that too.

Sometimes I'm like, "I should complain about this,"
and then the waiter or waitress comes up
and I don't complain about it.

I don't know. - Yeah.

- I'm gonna push over, I guess,
when it comes to eating out.

Oh well.

I was doing research, 'cause like you said,
you were like, "Let's just do it this week."
So I had like a day and a half of prep, which is fine.
It's plenty of time to look into people's past
and find things out.

And you're the executive producer now
over at Last Stand Media, but back in 2012
and probably a little earlier, as far as I could pin it,
you were a part of the Butler Tornado Television,
which was voted as the worst morning show,
I guess at high school, and you were very proud of it.

So, I mean, was that kind of where it all started?

clearly have an interest in film, recording things, that was very evident to me going
way back in the Instagram. I mean, way back.

I like this level of research, I gotta say, I feel like it's like Nardwar. Do you know
that guy that brings up, there's this guy, this Canadian guy, he interviews rappers and
stuff like that and he'll be like, "Do you remember, do you recall, what was it when
you were working with this guy?" And it's like some like insane deep cut, and they're
How'd you know that obviously my my history with butler tornado television or BT TV?
I think it's still some of it's still out there on the internet, but okay. Yeah, I'm gonna find that
well, oh well, I can I'll send you a link but

so

Yeah, dude BT TV and particularly my teacher there were really really instrumental in
The trajectory of my life at the time in that I was interested in film stuff

I've told people before like I
growing up I

Messed with Windows Movie Maker and I had like Kingdom Hearts clips
I put them to Linkin Park songs and stuff like that. So I already had I did that too
I there's a what were they called FMV's or something like I did a MV

Hey, well, I guess that's anime music video and this was a kingdom arts. Anyway, I did one for
Kingdom Hearts

I think to a band called red like a Christian rock dude. I know yeah, I remember that band
Yes, I wasn't into them, but I went to a lot of festivals that uh, they played at and stuff like yeah
There's one of those up there somewhere like with Sora falling and Riku and oh, yeah
Yeah, you use that the like secret ending of Kingdom Hearts, you know, the Marts to that stuff
all great

So I was really interested in film stuff for a long time and then in high school
it seemed natural that when I start to pick electives I was getting into media stuff and
I really connected with my teacher there. His name was mr. Robbins and
he really took me under his wing in a lot of ways and saw potential in me and really showed me
the ropes on a

lot of things like basic stuff but stuff that I don't know you wouldn't

Generally know like basic camera operation running a live production because we would run
the morning show

but I also took all the other classes to like

Video one and video two stuff like that. Yeah, he that was where I first learned how to use
premiere which was essential

That's the program. I still use today. Okay, so a lot of the fundamentals were there and
So yeah, I am so incredibly thankful for
That class and that teacher just because it would I can imagine a different reality where?
the teacher there didn't care or
just was like and do whatever you want or and and didn't invest time in the students and then I
became disinterested or or you know,
Just it wouldn't have been the same. So yeah shout out. That was where it kind of all began.
That's awesome
I'm glad it is
I had a similar experience in high school of you know
I was in the film class and I had been doing stuff for years because I started making
news videos like with Super Smash Brothers brawl
Which I actually just celebrated as we're recording this yesterday. It turned 15
I had a big special episode go up, but not time people here. It was a couple weeks ago
But then yeah high school film classes and stuff. I learned in Final Cut. That's what she had us
use. I remember
We were assigned we were doing the senior DVD and stuff. Oh
Yeah, and I was assigned at the month of October and so we were putting in generic statistics
that I guess when you would go back and watch,
you'd be like, oh my gosh, this is the top
grossing video game of the time, or the movie, or whatever.
The game I do remember was one of the
Call of Duty Black Ops, not surprising.
- Oh yeah.
- But for the gas prices, everyone was putting in
just like generic footage or pictures of gas stations,
and then, you know, however much gas was,
gosh, 10 years ago or something.
I was like, no, we need to have more fun with this.
And so I pulled down the Zoolander clip of them
having a gasoline fight and put that in instead.
It was way more fun than everyone else.
So if anyone has their Hagerty High School
Class of 2013 Senior DVD, if you see Zoolander,
then that was me, you're welcome.
- Nice. - Thank you.
- Very nice.
- You know, in 2014, on October 11th,
you met Colin Moriarty, I believe for the first time.
There's a picture of you and him.
He still wears that Dr. Wily shirt,
or a version of that shirt, I think.
But then, you know, from the tornado TV,
to meeting Colin, now you work for and with Colin,
sacred symbols, I mean, it's quite the journey
over the last decade, decade or so?
All the way from there, how's that feel now?
- Yeah, it is, it's crazy to think back on,
and it's something that I really don't take for granted,
that so I guess some of to fill in some of those gaps from from meeting Colin
and then working I think so you said that was what you're 24 that was 2014 at
least according to the Instagram post I think a comic-con I from yeah that I
could figure out that's accurate that was the day after I got married actually
what because I got I was we got Holly and I got married and then we went to

New York City for our honeymoon and we're doing a bunch of random stuff there and it was during New York Comic Con and so that's why Colin was there and so it was like why not why don't we go to this free meet-and-greet it was for it was like a party for IGN sponsored by Legend of Korra when they were doing the game for that. The game's bad but the show's good. Yeah so it yeah it's it's funny to think back on that just it was like the day after I got married and I was meeting Colin but so I was working as a video editor slash just doing production work at a really small company here in my hometown a lot of dance recitals a lot of musical like high school musical stuff filming that doing small commercials like online social media stuff and I had listened to I was getting into podcasts over rocks. I wanted to pass the time while I was editing something that I didn't need to actively listen to and I guess if that was 2014 it was around ps4 I think launch because launch for that was 2013 right? Yeah. Yeah. We're almost at a year of ps4

I think around this time. I remember I started listening to Beyond around the time I think before ps4 came out or shortly after and And so that was a big revelation to me that I real obviously I knew people worked in in gaming coverage and stuff like that. I knew of IGN obviously I was listening to a show from them, but I never considered this idea of people talking about games for a living. I thought that was really cool and I was like oh man so I gotta how do I have production skills how do I eventually

figure out how to make it from here to there. Obviously, I got to work at IGN. I got to figure out that or some other site, of course. And so that's where it kind of began in that I was figuring out like, okay, how do I start the process? And so starting my own podcast, and then starting a different podcast that was just for gaming, and starting to build up some of those skills going to events. My first event was the second PlayStation experience, which was not really in any kind of like official capacity. I just went there with my friend Brandon as normal fans of stuff, but we talked about it on the podcast. So kind of getting a taste for that. And just trying to work my way up and get that skill set, learning how to walk the walk in a in a lot of ways for this stuff.

So after that, I did eventually start applying to some of these places and pretty much never hearing anything which is normal 'cause there's so many people that apply for these things.

- It's nuts.

- And yeah, it's so tough.

I did get close one time where I was applying for a job at IGN that was their lot like a live producer position where I had a phone interview.

I had a Skype interview at the time, I think it was Skype.

Maybe, yeah, it wasn't Discord for sure, so it would have been Skype. - Oh yeah, it would have been Skype, Zoom wasn't big, yeah, Skype for sure.

- Right, so I did the interview and that ended up not working out, which, like in hindsight, I was devastated at the time 'cause I was like, I got so close, the door was like slowly creaking open and then boom, shut again, like it's never gonna happen again.

- Yeah. - So that was disappointing.

hindsight though I'm very glad it didn't work out because it opened different doors later on but getting to Colin so we you know we talked about I met Colin

at New York Comic Con but that was totally in a meet-and-greet fan capacity yeah right exactly so fast forward to a lot of years later I have a new gaming podcast and I'm also working on my own gaming site with my friends Brandon and friend Ben who is now the associate producer of Last Stand Media. We're working on a site called Handsome Phantom and we got accepted to E3 which was awesome. I was like, "Dude, we made it!" Even though we weren't getting a lot of listeners and there wasn't a ton of traffic to a site but it was just legitimate enough that the ESA let us in. And so Ben at the time, this story is really wacky. Every time I tell it I have to think like, "This is not normal. Then that year or either the year prior, around then, had become the mayor of my hometown. So some people may have heard-
You helped with the campaign.

Right, yeah. I jokingly gave myself the title of his campaign manager. Maybe not his campaign manager, but his media manager or something like that. But it was really me and him and some other people just kind of knocking on doors and doing stuff like that, telling people, doing videos, stuff like that. So Ben won. Ben became the mayor, which was cool. That is cool. Yeah, it was awesome.

I know the mayor. Yeah, like I would, the mayor and I did a video game podcast together and stuff

like that. So it was fun. But at that time, Colin was doing a show called Fireside Chats where he interviewed just overall interesting people, interesting scenarios, stuff like that. So Ben offered to him, he said, "Hey, I'm the mayor of a small town. I know that's the type of thing that might interest you. Let me know if you're interested." Colin said yes. So at E3, I basically went along with Ben to go to Colin's house for the recording. Colin was nice and was like, "Yeah,

if you have someone with you, that's fine." Which it was just Ben and I at E3. So it was like, either I go with him or I go and find a coffee shop for three hours and do nothing. So yeah. How many E3s have you been to? This is my first E3. I've been to a lot of other conferences and conventions. But this is my first show.

And you're joined by your friend Dustin. Now, Dustin, you're not mic'd, but you can just nod yes or no. Is this also your first E3? How many E3s have you been to?

Second E3? Okay. I am so thrilled that I have to go to the show this year.

That's the first time I met Colin in a more official capacity. And he actually remembered me that day which is because he's like I don't know where I've met you before but I have.

And Dustin I know you from somewhere right? We've met.

We've met.

Okay. I feel like I'm like I know you from somewhere. I know you from somewhere.

Which is now it's funny because when I meet people at events and stuff I can almost always recognize the same face again but I never know where like from where I'm like I know that we've

seen you before.

Yeah, it was then I think just a few months after E3 that on one of the shows Colin mentioned that

he was looking for an editor but he was looking for someone local and that he wanted someone he

could that could start editing podcasts and stuff like that. And Ben was the one who told me like

dude you should you should shoot your shot give it you know send him an email even if he doesn't

doesn't want someone local, files can be uploaded. You just give it a shot. Okay, cool. I'll give it a shot. And so what was funny about this is that I had listened to Colin for so many years that I knew how to craft my email that would not manipulate is the wrong word, but appeal specifically to his interests in that I tried to keep it brief and to the point just say, "Hey, this is who I am. This is how we met. I heard you wanted this. Here's my portfolio. Let me know." And so, yeah, Colin then was like, "Okay, I was looking

for someone local, but I'll give you a shot." And so it started where I edited a few episodes of Knockback. I think my first episode was maybe Metal Gear Solid Knockback, where I did the editing. And it was all secretive at the time because he wanted to test and see if I could edit it the same way he does and so the audience wouldn't know.

And so I was able to pass, which was cool.

So it started with just Knockback and then I was editing Fireside Chats and then over the months it kind of built up.

And I was making a pretty nice chunk of change, like editing these shows on the side.

And this is while I was doing my other job.

It wasn't enough that I could leave my other job, but I was happy to just be doing something and something that I worked on for very long to just be like, "Okay, I'm doing some grunt work, but that's okay. I'm cool with that." Yeah, exactly. Obviously, I wanted to move up and do other stuff within the company, but I knew that I kind of just needed to prove myself for a while.

So yeah, eventually, the big deal, of course, was when Colin offered like, "Hey, I want you to edit

Sacred Cymbals." And he made it clear, like, "This is a big deal. You can't screw this up. this is the big show, this is the thing that people come here for now, this has to be good. So yeah, I

got to start editing Sacred Symbols, which was cool too, so I was editing all the shows at that point

and from there it was just kind of a steady evolution where I was really hoping at that point I really wanted to call and be like, "Hey, why don't we work something out that you just come

work for me and I'll do other, add other stuff and that can be your job." I was kind of just waiting,

I didn't want to ask for it, but I was just like if I just continue to do what I'm doing, maybe that will happen. And then it was in March of around March of 2020, early 2020 was when

Colin was like, okay, let's just let's just bring you on. And I'll make you a producer and you can do some other tasks for me, some video editing, stuff like that. That's early COVID 2020. Right before COVID. Right before it went large because PAX was around. Okay so like COVID was a thing in

China but it hadn't blown up in the States yet. Right exactly yeah COVID hadn't really started yet and the reason I can remember so specifically was I was trying to work out where I was now

basically full-time for Last Stand but I was still doing some hours at my old job and I was trying to

make it work out just to make a little extra cash where I was kind of like flipping the scales a bit and then it eventually just wasn't working. It was a little bit too much at the same time and so my last day at my old job was right the day I left, the day before I left for PAX in 2020.

And it's so ironic thinking back to it now because I remember leaving my job like, "Dude, I get to work

from home now this will be so cool and then promptly packs happened and then covid and then

everyone was working from home which was you know fun i still it didn't diminish the fact but it was

just ironic everyone started working from home at the same time yeah so yeah i that's the the long

long-winded history of those two points connecting and obviously and then sacred symbols gets involved

with me being on that show too, but I've talked long enough now.

- No, it's fascinating.

I hear a lot of similar points to my own journey
or trying to break into the industry.
It was, I was working at a Kmart
and was getting back into podcasts.
I'd listened to Show Me Your News
for Super Smash Brothers Brawl when I was like 13 or so.
I guess that would have been around 2007, 2008,
but then I kind of dropped away from podcasts
listening to them.
and had one with some friends there for a little bit,
but our princess is in another castle,
or as we just shortened it to be called Bopiac.
It was a terrible name, terrible, terrible name.
But we did that for a little bit, and then I fell away.
But then I was stocking things at Kmart,
and I was like, I gotta have something to listen to
while I'm doing all this.
And so I turned back to podcasts,
and that's where I discovered Beyond.
Listening to Greg and Colin,
that would have been around the time I was really getting,
I had always been interested in the PlayStation,
and other kids had PS2s, but I was always a Nintendo kid,
and I didn't have anything really,
and so I was interested, and 2013 I would get, no,
2011, that's Uncharted 3.
2011 Christmas is when I got a PS3,
the Uncharted 3 bundle.
- Oh, nice.
- Probably the best Christmas de facto ever,
'cause it was Uncharted, and then I spent,
I borrowed Uncharted 1 from a buddy on Christmas Day,
and then the next day,
'cause we were busy on Christmas itself,
I sat in my room on a CRT,
I wasn't even playing on an HDTV,
and I played all of Uncharted 1 in one sitting.
That was like the day.
It was a great, great day.
And then I would go buy two,
and then obviously finally play three,
and had a blast.
Three was the best of that original trilogy.
But anyway, beyond.
I'd be listening to it and it dawned on me one day,
putting towels and soap away in the bathroom stock room.
I was like, they're getting paid to talk about
and write about video games.
I'm like, I wanna do that.
And so that turned into me trying to work at IGN,
not in the production side of things,
which honestly would have been the smarter route,
but I thought being a journalist
was the best way to do that.

So I went to school for journalism.
That is useless, to do a degree, useless nowadays,
'cause mostly it's video and being a host
and things like that.
I mean, people still write news stories
and it's quite valuable, but you know,
IGN is not what it used to be anyway.
Most sites aren't.
It's just change, it's a change of guard.
It's the same thing.
It was happening when we were listening to Bion
back in the day, you know, those,
wasn't it Dunham and stuff?
They were all leaving and Greg and Colin
were like the new guard,
and then people came in under them.
It happens all the time.
And so we were listening to those shows,
and I was like, "I'll do this, I'll be a journalist."
And then I got married after college,
and was like, "California's too expensive."
But in that time I worked for IGN
as a freelance guide writer.
And I was like, "This is my way in."
"I'm writing guides, working away."
And I would go on to do stuff,
listeners who've been around for a bit,
you know, I may have heard, I've done like God of War
and Red Dead Redemption 2,
So I gotta end up working on some of the biggest games,
honestly, of the last generation.
And that was super fun, super hard work, grunt work,
kinda like editing podcasts for other things.
And eventually that just turned into doing my own things.
And now I'm quite content doing this stuff now.
And I would love to do this sort of stuff professionally
in some capacity, but in the meantime,
I'm doing it for myself, and that is,
I think, the right space to be at,
especially after I was kinda working myself to a nub
a few years ago. - Yeah, definitely.
- Had a refresh and now I feel really good where we're at.
So it's interesting the similarities there,
all just chipping away at getting in,
but it is about the grind and a little bit of grunt work
and just putting in the paces.
And eventually you get up to producing the bigger things
in editing, but always, you gotta wanna do it.
Don't do it because other people tell you you should
or if you're not enjoying it,
you shouldn't be doing it, I think,
is you gotta wanna do it first, for sure.
- The thing that I always, that, I mean,
Colin and I talk about this for both of us,

is that, and most people in this industry,
is that it is, it's not to undermine your own skill
or talent or whatever like that,
but it is so based around luck.

- Oh yeah.

- Like, you have to, it is about being in the right place
at the right time, meeting the right people,
know saying the right thing it's it's really like stressful thinking about it now it's just like
uh the the key that i always say is that it is about luck but you've got to be like locked and
loaded that when you do get the shot that you're you're ready to go and you have to be able to
roll
the dice as many times as possible and it can be so crushing to roll the dice again and again
and
again and then nothing happens and it's like you just sometimes it can happen sometimes it
can't
sometimes it takes way long and some people get in real fast. It just is, again, it's all about
luck.

But it's having the work to back up. You gotta put in the work and then also have the luck over
here.

You can't just, I mean, I guess you could have just the luck, but if you don't have the work,
I mean... You won't last long. If you get the job,
I've seen it happen, you know, like people that get in.

Like Philip Musing comes to mind. You remember him? IGN's a Nintendo guy. I was actually in
San Francisco, that was the first time I was out,
first and only time I've been out in San Francisco,
and I met up with the guides team and stuff
and got to meet the people I'd been working with for years
and they did a little Q and A,

it was the day of an IGN meet and greet or whatever,
and Philip was there and I remember asking him,
you know, what's it like to fall in the footsteps
of Rich George and Jose Otero,
big Nintendo IGN guys beforehand?

And I honestly don't remember his answer
but looking back now, it's like, oh gosh,
that pressure crushed him to a degree.

And I remember listening to the interview on Sacred,
and I honestly don't know what he's doing now,
I haven't really followed up, but that was,
that was a huge scandal, and for it to come from IGN
was also a really, really big deal at the time.

But if you don't have the work to like go along
with the luck, like you said, you won't last,
you won't last long at all.

But to get a little bit more technical,
'cause I enjoy talking about this stuff,
I wanted to know about the home setup,
the process of how you record and edit.

Your role now, do you edit the video version of Sacred,
is that right?

You don't do the audio version, right?

That's Ben, correct? - No, mm-hmm.

That's correct.

- So I'm just curious what the whole setup is,

what you use, what software you use,
how your process works.

- Sure, so let me think where to start here.

Okay, well I guess we all use the same basic setup overall.

We use the Shure, I think this is the SM7B, right?

- That's a very popular one.

- Yeah, it's overkill for most people.

I know a lot of people when they get into this,
they're like, "Ooh, I need to get that mic."

It's like, "No, you don't."

You can get something much cheaper.

The point of this mic is to take out guesswork
for if you're doing this on a mass scale
where you it's like you don't want to think about
positioning and stuff like that.

This mic makes that easy.

But so you don't need this, you know, expensive mic.

I mean, if you got the cash burn, do whatever you want.

So we have, we all have this mic

and they're all run into these Zoom P4,
which you and I were talking about a little bit
before the show starts.

And the reason why we use this device in particular
is it has the ability to record to an SD card
and to be connected to your computer at the same time.

So this is important for, I mean, maybe more than one,
but the one main reason for me is that
there are multiple backups of every podcast we record.

So we record locally, everyone records locally,
which in addition, when I'm recording locally,
I'm also recording any sounds my computer hears.

That's like the last case backup is the, you know,
the call mic or whatever is coming in.

But on the computer itself, we use an app called Zencastr,
which is actually like it's a web app.

So you just go to the website, zencastr.com.

And through that, you're able to,
it's kind of like a Discord call,

but it's more focused around doing video podcasts.

So it records everyone's audio and video locally
on their computer and it uploads as you record.

And then once that's done, we can edit those files.

You get individual video files for each person
that are 1080p, I think it even has 4K support.

We don't use that just 'cause we don't quite need that level
but Zencastr is overall a really great tool.

They're not the only people in the business
doing stuff like that.

We used to use Riverside,
which is also a really popular one

that has actually more features than Zencastr.

It's just, we found it to be not quite as reliable.

So that's why we switched over to Zencastr,
but that's another backup there.

So everyone has their own audio files.
We've got the Zencastr audio files.
Everyone technically has each other's,
a version of each other's audio files.
So in the history, I'm pretty sure I can say that
In the history since I've taken over all of the production aspect, I don't believe we have ever
lost an episode. Ever.
There's always been some kind of backup or something we can use.
We have had spots where the video has cut in and out because we've had problems with
Zencastr, but there's always been audio.
Which is great. And that's so important at our... when we're doing like five, six shows a week.
You can't be spending time thinking,
is this gonna work?
It has to be reliable.
And that's a part of this setup
that when I was designing it,
we cannot lose shows.
We have to make sure it's reliable.
And it's hard when you have a weakest link.
Like sometimes, Zencastr or Riverside,
every once in a while,
you'll run into issues with those as well.
But that's all part of the process
is being able to adapt and problem solving.
In fact, I feel like literally a third
of any production person's job is gonna be problem solving,
figuring out what's not working, why it isn't working,
how to fix it, how to help other people fix their issues.
It's a big, big part of the process.
So that's all the recording process.
And as far as editing, I mentioned earlier,
we use Adobe Premiere,
which I found now is in a much better spot
than it was just a few years ago.
It was really buggy a few years ago.
I was trying to switch over to Final Cut,
but Final Cut wasn't quite fitting what I needed
as far as like a multi-cam show situation.

- Interesting.
- I actually, what was weird, to get real nitty gritty,
what the problem I was having with Final Cut
is that it didn't really like the files from Zencastr
and the render times, even on my brand new M1 Macs MacBook,
were bad.
- Really?
- But the, and I couldn't figure it out.
I was trying all kinds of stuff and I'm like,
this Final Cut does not, there's some kind of codec
something in these files that it does not like. What's the file Zencast are
spitting out? I can't imagine it's funky. I think there's some codec within it or
something because I think they're MOBs or MP4s. I can actually check.
Right now I'm recording I have a dual setup where I have a MacBook and I
have my PC right next to each other. Okay. And I also have like three, I have two
keyboards, I have three mice, like it's all over the place here. Yeah, they're

They're quick time files.

- I wonder if it's H.264 or 265.

- Let me see.

I think they're 264.

- 'Cause I use Final Cut.

I mean, I've used Premiere in college specifically.

That's what they had us use in our journalism stuff.

But I'm a Final Cut boy, born and raised.

- Well, you're now living in a good era of Final Cut.

- Yes, this is true.

We were coming up at the same time in that when Final Cut X launched, it was a disaster.

Yes.

I remember I had an internship at a place in Pittsburgh, like a really legit production house that did like cool like commercials and stuff like that, documentaries. And they were still on Final Cut VII for years after that, because no one wanted to use Final Cut. They were either using Final Cut VII or they were using Premiere. So I like I kind of begrudgingly use Premiere.

Like I said, it's better than ever right now.

Well, I can't say better than ever,

but it's better than it's been for a while,

because there was a time, probably like four or five years ago, where the stability of the software was so bad.

I also think that part of the reason why I'm having

a better time with it is that I am,

when I do my production work, it's on a Mac and not a PC.

I've always found that, I love PCs.

I have an awesome gaming PC.

I used to do all my production work on a PC,

but then I switched back to Mac when I could afford it.

- Back to the Mac.

- I came back to, well, and the, I mean,

Mac, Apple kind of dropped the ball on professionals

for a long time, too.

- It was a dark, it was a dark time.

- Yeah, it was a dark time.

So I'm happy to be back on Apple stuff,
and I'm finding it's just so much better now
for that stuff.

But yeah, we edit in Premiere Pro and that's,

Ben also edits the audio in Premiere Pro,

which I know is not traditional.

Because here's why,

is that we tried using other programs like Audition.

And I think we also tried to use Logic at one point,

but because the frequency of the cuts,

there's so many cuts in every episode

that we found overall that we just were having

easier time using Premiere. Basically, I'm pretty sure Ben's process now, because he's
changed

things since I've done it, is that he runs all the files through some filters and stuff like that,
and then he brings them into Premiere to do all the chopping and editing.

And overall, we found that that's just the better toolset for what we need. I'm sure it's possible
that if we knew more about those other programs, maybe we'd find it to be more efficient. But

Yeah, all of our audio is edited in Premiere

as far as the cuts and stuff.

- That's fascinating.

I have a buddy, Peter Spezia,
he does everything in Premiere as well
and he just cites it as, he's more familiar with it.
It kinda sounds like what you guys are familiar with.

- Yeah, that's part of the case for us too.

- Yeah.

I use Logic, I learned how,
I got that Apple Education Bundle
because when I got my Mac for graduating college
or whatever, just 'cause I wanted Final Cut,
and I'm like, well, if I'm getting Logic with it,
let's learn how to use Logic.

And I've come to a really good space with it,
'cause it's got this great strip silence tool,
which I think Audition now has something comparable.
I've never honestly liked the look of Audition.

Like, that's my biggest deterrent,
is I just don't like looking at Audition.

I think Logic's very pretty,
and I guess that's an Apple touch to it.

But I just strip Silence, line everything up beforehand,
and then I'm pulling and tweaking as I go.

And that's my routine with it, is using Logic,
and then I export that as a WAV file
and then mix it down with other stuff.

Now I have a pre-production process with different apps
to like, I actually use Audition to match the loudness,
'cause I like the Match Loudness tool in Audition
so that you and I or whoever's on the show sound the same.
It doesn't get too crazy.

and I use some other stuff in there,
but I'm always interested in people's processes,
how shows are put together.

For the audio and video versions,
this is my biggest deterrent from doing a video version
of any of my shows right now with faces,
is 'cause I do such a detailed cut of the audio,
I'm stripping, you know, umms, too long of a pause,
you know, cleaning it up the way a really good podcast,
I think, should be done.

But if you take that audio and you do that to the video,
then you're jumping around people's mouth, you know,
it's just, so they're two separate edits, aren't they?

- Yeah, well, that's the thing.

What we tell people often is that the most produced,
cleanest version of Sacred Symbols is the audio
and that we put the most amount of time
goes into the audio version since it's a three
to four hour show that is finally edited
someone who goes through and meticulously removes any weird sounds or like you were
saying oms,
ahs, pause or whatever. So really the the the like I said the cleanest overall experience is

going to be the audio version of Sacred but like you said you can't do that to the video version at least I guess in theory you could figure out a way to do it but you would have you would be spending hours and hours trying to like switch between cameras to try to like cover or like you'd have to figure out a way with b-roll and stuff like that to cover it up. It would be, at our pace, literally impossible for for the last stand. So our video versions are much, much more raw. It doesn't mean that we don't ever cut stuff. Sometimes someone will, one of us will

flub something so bad that we'll have to cut it and then just we'll just there'll be a few hard cuts per episode or someone needs to pee or something like that. Something happens every Every once in a while we will have cuts in the video version.

But yeah, it's a more raw version of the show and that's just kind of how it is by the nature of what it is.

People really enjoy the video version.

In fact, since we launched the video version, it's kind of cannibalized our audio a little bit.

Not a lot, but we've definitely seen a shift and that's okay with us, but just because people like to consume the show in different ways.

Some people like to see it.

I do think that there are elements of the video that are really good.

In fact, this episode we just released today at the time of recording, there's something that is probably the most outrageous amount of laughter in Sacred Symbols that has ever happened that you really have to watch the video version.

And I encourage people sometimes, like, dude, even if you listen to the audio version, just go find this part in the video and just watch that so you can see it.

'Cause it does add a different element to it, for sure.

- Yeah, they're different.

That seems to be Sacred Symbols episode 245, Delayed Execution, which I, yeah, looks like it's about Suicide Squad, which, good God, that game, what a disaster.

It seems to be on all fronts, which is really sucky for Rocksteady, but--

- Oh yeah. - I digress.

You should check that out.

There will be a link to that in the show notes.

By the time this is up, that should be up for everybody, so everyone can go check that out.

That's kind of my, that's my big deterrent though, is I could do a video version or an audio version, but I want the audio version to be that best one, which means I'd have to edit it twice, and I personally don't have the bandwidth to do those types of things, so it's just like, oh well, so I just upload audio to YouTube, and people can theoretically just listen there.

At least it's somewhere for someone to listen to.

So I want to take this production angle at home, everything's cozy, everything's set up. Now we're going to take you to Texas, or any live show really that you guys do.

But Texas, most recent, Houston, Texas, you guys did Sacred Symbols Live #2, even though I think it's the third.

Uh, Evening with Last Stand 2.

Evening with Last Stand 2, that is what you guys call it. The most overrated video games of all time was the topic of the night. First of all, I heard in the beginning of Sacred Symbols, I guess, 244, sounds like it went really well. You guys were next to Moulin

Rouge, I think, was the show next door. But just before we get into the nitty-gritty of producing a live show, which has to be wildly different, just how was it? How was the trip to Houston and the show there? Oh, it was awesome. It was super fantastic. We had a great time in Houston, a lot of friendly people in Houston and some of that southern hospitality for sure.

And yeah, it was awesome.

Me and Ben and our wives and even my parents were down there.

We stayed an extra day so we could just go around and enjoy the city a little bit.

And it was an awesome time.

I love doing live shows.

It is a huge way for us to get re-energized about what we're doing.

Just having a totally different energy in the room and being able to meet people and stuff like that.

So I love doing them.

I want to do more of them.

They can be difficult to pull off.

Yeah, I think besides just the coordination of booking a venue, traveling to said venue, planning the topic layout of the show, it sounds like you guys have a whole presentation.

at least these evenings with last stands

seem to be themed around a topic

and then you all present almost like a keynote

or a PowerPoint.

- Right. - Correct, okay.

I haven't seen, I have not been to one of the shows.

- It's coming. - Okay, good.

- The video is coming, you will be able to see it, is what I should say.

- Yes, that's very good to hear, very exciting.

But what is that, what is the process like of actually prepping for a live show, getting it set up, making sure everyone sounds good, looks good?

is someone, I wanna know the whole process.

Are you hiring another company to film it?

Are you filming it?

What is the Last Stand Media Live show process?

- So let me be crystal clear about something right off the bat is that the person who puts the most work pretty much, I don't wanna say all the work

'cause obviously we need to show up

and we need to do the show,

but as far as the production aspects, that is Ben.

Ben is the event mastermind.

Not that I don't have other stuff to say,

But I'd recommend if you ever want to have him on the show, I know him.

I can, I can hook you up, but he's, he's really the mastermind of the events.

That's actually like the other half of his job as far as like, he does a lot of our audio editing and he's obviously the associate producer, but, um, uh, one of his main, his main initiatives is.

Being the guy behind the event.

So not that I don't have any input and stuff, because we all, a lot of times bounce ideas around each other off of each other and stuff like that.

But planning events, what I will say is just that there's so much that goes into it behind the scenes, and I think that's obvious to people who understand at least some level

of production, but even just figuring out where to go can be tough.

We were looking at, we thought we were going to go to Vegas next was what we really wanted to do until we found out that we simply, for the type of venue we wanted, we couldn't afford it.

just really, really expensive to do that. And so we thought we wanted to go somewhere further west.

We weren't quite sure about doing California yet, so we thought, "Why don't we check out Texas?"

And so then it's like, "Okay, well, which city in Texas? Let's look at the different venues, figure out how much they cost." And then figuring out, you know, because we have a very...

We're in a weird spot where a touring band can go around, they can fill 400, 500 room place, multiple cities a week, right? Where obviously we have an amazing level of support from our audience that we love, but we are still like a niche community on the internet. So we have to make sure it's like okay we want a place that we don't want it to be too big so and not like end up

like performing for an not an empty place but we don't want to be weird we want to make sure that

it's like the right amount the right level of cozy and so this event this venue i think was like 500 people or so 500 seats or something like that which we sold out i think close it's a weird we were pretty close to selling out and i think that we appreciate this from our audience but some Some people are very gung-ho about getting tickets and then a lot of people buy tickets and then figure out later they can't go or something like that.

So it wasn't like every seat was full but it was definitely full which was great.

That's good.

That's what exactly full.

Right exactly.

And so and that include the floor and the balcony and stuff like that.

So it was it was awesome.

But yeah there's you know that level too is just figuring out okay well where are we going to go?

So you eventually figure out a venue and then someone needs to be like back and forth about all kinds of stuff with the venue like how many people are going to be there how are we going to

sell tickets merch merch is actually probably where a lot of my efforts go into this event like figuring out coordinating with mica okay how are we going to get the merch there who's going to sell

the merch uh unfortunately with live events we have to charge a little more for our merch because

the venue takes some of it which oh really yeah it ends up being a net like okay for our audience

because they don't have to pay shipping but oftentimes you do have to pay a percentage and stuff like that and so there's a lot of and dude and then it goes beyond that like Ben has to go and book everyone's flight there Ben has to figure out which hotel we're staying at and that's from like three or four different cities you know Collins and in the Richmond area I honestly don't know where Chris is now I don't remember if he's East Coast or West okay he's in LA

- He's in L.A. now.

- He's moved a lot recently, I feel like.

- Oh yeah, he has.

- That's probably a wild story in and of itself,

just the frequency of cross-contributing.

- I don't even know a lot of it.

- Anyway, L.A., so L.A., Virginia, Pennsylvania, New York, all over the place, so that's,

and it's not like you're all booking the same airline.

You want it to be affordable.

You guys can't just be spending,

I don't know what the super premium airline would be,

but it's gotta make sense for everybody

and not a bunch of layovers these days.

- Right.

- Fear of flight cancellations.

- Yeah, well that's the thing is that we all,

we came out on Thursday just to make sure

that we were all there.

Chris ended up coming in the next day,

but that was a whole different situation.

But yeah, there's a lot of planning.

And like you said, Ben and I are very thrifty,

Not that we're making people fly like the worst seat ever

or book in like some horrible motel,

but we're also just trying to figure out,

it's like, okay, we wanna,

events are very expensive.

And it's one of those things that we wanna do it

for our audience, we like doing it for the audience.

And it's not that we're making zero money,

but we are, we don't make as much as I think

people would think just because there's a lot of expenses

that go into these things.

And it's one of those things where, again,

We're happy to do it because we like it, we love it.

And we know the audience loves it too.

- I would, you correct me if I'm wrong,

but I think while it may not be all monetary profit,

there's a community connection there,

not only between you and the audience,

but the audience getting together that,

like you said, re-energizes both you and the community,

it builds a bond, and so there's a value

with the audience there, which--

- Yes.

necessarily measure that as monetary.

I mean, you know, maybe some of these folks

up their patron, or they tell other people about the show,

or they go, "We were here and did this,"

and so there's that word of mouth,

but it's the tight-knitness, tight-knitness?

The connection of the community.

- That's a word, we'll say it's a word.

- Yeah, yeah, just building up the community.

So you gain kind of a value that you can't necessarily

put a dollar amount on, and that strengthens it,

and then comes back in through other means, I would think.

- Right?

- Yeah, oh absolutely.

And that's like when our first event

that we actually did in my hometown here in Butler,

we did our event on a Friday,
oh no, it was on a Saturday night,
and then the next day we booked a park shelter
here in Butler. - Yes, I remember
thinking about that. - And we just, yeah,
and we met people for six hours.
Just anyone who was there, it's like we're hanging out.
We're just meeting people.
And it was funny 'cause in my mind,
we had a food truck there and some stuff. In my mind, it was going to be like us hanging out,
just kind of just around. But then it was like, no, this is not going to work. We need to,
we set up the tables. And then like, there was a lot, literally six hours long. And here's the
thing. We were pumped and happy to do that. It was very tiring and exhausting. But the thing
is,
people, the people that come to these things, and the people that enjoy our content are so
incredibly generous that they are I mean we obviously we have awesome perks at
our patreon we want to give the most value but theoretically a lot of our
stuff you can get for free oh yeah I'm honestly surprised at how much you do
give away yeah like your spoiler cast and like I get the idea of like God of
War Ragnarok people want to hear and so you just delay that release I get that
but I am genuinely surprised at how much sacred symbols Plus and other exclusive
of stuff you guys put out, which is awesome as a consumer.
- Right, so in our mind, it's like this is like the least
we can do is try to give people an opportunity to see us
and meet with us.
Unfortunately with some of our, with our events
that haven't been the Butler event,
which we would eventually like to do Butler again
and do kind of like an open meet and greet
is that it just simply, it's not feasible
to meet everyone at every event.
- Yeah. - Like, and that's why
we've really tried, like the last two events
we've done VIP sessions, which they do cost more money
because we do have to make them limited,
'cause like I said, we can't, it's not possible
to meet everyone at every event,
but we really try to make at least the VIP session
that if you are paying the extra money,
you are getting a valuable extra from it.
It's not just, like this recent show,
our VIP session I thought was really awesome.
You got, I think it was either half hour or 45 minutes of we were just in an upstairs
room kind of more cozy, no microphones.
And it was just 45 minutes of like an unfiltered podcast where people asked us questions.
We talked about stuff.
And then the second half was everyone got a photo with the crew and everyone got a poster
included.
So it's a, yeah, it's a, it's a balance of figuring, figuring that out.
back to your original point is just that the the overall value it really is hard to you can't put
a dollar on it about that that aspect of community building and and building up to something
exciting
and stuff like that so it always is figuring out that balance and stuff like that but we're happy
to do it i love doing events i hope we never not that there's any reason we would stop but like

It is a clear initiative for us that we love doing.

- Yeah, it's great.

So the video version of Houston or something, are you editing that or do you guys hire another company to film and edit that stuff?

- So for this event, which I'm able to tell you whatever you want 'cause we just talked about all this information on Sacred Symbols that came out today.

We hire a company to do that.

They're called Catalog Company.

They are awesome.

I think they're based in New Jersey. They filmed sacred 200 for us. So they shot it in like immaculate

4k quality cinema grade cameras and what's awesome is that these guys are fans of the show which we we love doing that because working with fans

In the right context can be really awesome because you know

There's like that

They understand our care to quality and there's like an extra emphasis and obviously we like to Support our fans in ways that we can so working with them has been great. They did such an excellent job with sacred 200 and

They were able to come out to Texas to film this event as well, which was great that we were able to work

We I wasn't sure we were able to do that financially

But it worked out still the thing is like these guys the quality is super high

It's it's not like hiring your your local videographer with with a few cameras

It's definitely a lot more expensive to that than that, but it's it's worth it. Their quality is insane.

And so with that

They they hand the footage off to me and I'm editing it currently

Okay, so I'm actually I'm pretty close to being done with it, but I'm so excited

It looks so good. Like I said this one also shot in 4k. It'll be in 4k on YouTube

and yeah we're initially releasing that only to our \$5 patrons for a pretty long

time actually that it's gonna be exclusive on patreon just because like I

said it is one of the biggest expenses of the event is to have it filmed but

understand the importance of it as well so yeah I'm editing it right now and it

looks great I don't know is there any other am I missing any other aspects you

want to know about for that? I guess is the audio set the audio would be

separate is there an audio do you do audio versions of the show do you ever

upload that is into a podcast into the I guess the patreon podcast feed and just

people let people listen to the live event? So for the first live event I

don't think we did an audio version even though people asked us to do it yeah

because it like you said these are presentations we're presenting the

greatest game of all time. We're presenting what we think is the most overrated game. And so

there's

a key visual aspect. The show is designed for a live audience, really, it's designed for the people in that room first and foremost. And then it's being adapted to being a YouTube video.

And

it just isn't going to work as audio. Now for sacred 200, that was a little different because

it was a numbered episode of the show. So it was essential for us to have an audio version. But

going forward, I believe that we're going to be doing these as

like it's it's a video so there will be no audio for this version or for this show. It wouldn't

make sense. There's key jokes and different stuff that it must be seen, but that's the thing

we're

doing in the best possible quality. You're gonna want to see it in 4K if you can or even whatever

whatever TV you have. It's gonna look great. You want to look at it. I got you. It's it's always
There's always an interesting balance between
a visual medium and using audio as the medium too.

Especially when your primary product is shows and podcasts.

So it's interesting to just figure out that balance

'cause it is a visual,

'cause the live event is for people actually there.

So it's not like they would just sit,

I mean, people probably would just sit there

and watch the floor of you like on a couch talk,

but you guys do a whole,

you kind of amp it up it's not the right I guess you do amp it up but like

there's a flair to it it's a show right the key for us right yeah the key for me

always is in a and I'm I don't know this is in no way a dis at all but when we

did our live event I wanted to make it clear to people it's like we're not this

isn't like kind of funny live I think it's cool the level of production and

the amount of stuff they put into their show that's not what we're trying to go

for and I'm not saying our way is better or their way is better but I want it to be some level of

like yeah this is a speaking event or whatever where you're getting a taste of what we do

but we do have some extra fun stuff you know spiced in there. There's a few fun things in

this recent show that I'm excited for people to see that I know I'm maybe some people have

seen

I've seen it, maybe some people have spilled the beans a bit,

but we had a little fun intro that I think people will like.

- All right, people should keep an eye out for that.

An analogy came to mind,

you tell me if this is right or not.

You brought up Kinda Funny Live,

and their productions are through the roof, it's insanity,

seeing the stuff that they do.

So would you maybe, my brain immediately went to

a stand-up comedian, where you guys may be

stand-up comedian who's on stage, intimate show,

telling a story, doing a performance,

compared to Weird Al, who's also a funny person.

But he's obviously a musician, it's a concert more,

but there's jokes and stuff in his songs,

at least the analogy I came to.

And that's a whole production.

And that would be maybe kind of funny.

And I love Weird Al, so.

- Yeah, Colin compared it,

Colin was the one who wanted to call it

An Evening with Last Stand,

'cause he wanted to have a vibe of,

like you said, like a comedian,

like an evening with Jerry Seinfeld I think was his example is that this is a you're coming for

this type of speaking engagement or whatever. I'm the one who's always pushing for more

you know theatrics and production stuff which for the like Sacred 200 the gamer battalion

anthem

was something that Ben and I added that was like a little over the top and I like doing a little bit

bit of that. I think that that definitely has a place. But yeah, it's just different

different ways of handling things.

I, it would be stupid of me not to ask a host of Sacred Symbols about PSVR 2 while I had

them on my show. So I know it showed up actually right before you left for Texas. You didn't even touch it until you came back. I just listened to your guys's impressions and Colin's sweet spot blurriness issues and you know your impressions of Resident Evil and stuff. So I wanted to touch base with you a few weeks of PSVR 2. You may have talked about it on the new episode

of Sacred Symbols, I'm not sure. But I also have the headset. I've been playing it where I can. It's kind of hard to play with a five month old around. So that's a bit tricky. But what are we at? Three weeks post launch? What's- we've kind of eased into this initial launch lineup. How are

you feeling about it? Dude, the more I play it, the more I love it. Truly. And I'm really- I think I'm at this point this weekend, I'm gonna probably end up buying one or two new games, just because

I've really cleared some space now in my gaming time just for VR, because I'm all done with- I finished Hogwarts Legacy just two nights ago now and that was kind of hanging over me. But now I

and I've already played a bunch of of these games but I'm really ready to focus in. But I'm loving

it and I'm shocked at the overall improvement when I really stop to think about it. I think that some of the, not to say people's criticism isn't valid, but I think that we're forgetting what we're coming from as far as the the first PSVR. This thing is such a huge upgrade in so many ways and the the main games that they have for it at launch are really quite awesome.

Now

on the other side though I think that there is definitely some concern about the future of this device and what games are coming because we're kind of in the dark right now as far as like what

kind of obviously we we know about lots of indies and smaller titles and those are great I love those but at the same time we want to see full support from some from Sony on this thing and right now I don't know what that looks like but the games that we do have like Resident Evil 8 is

so scary I don't know how I'm gonna get through that game but I'm enjoying it every time I play it

GT7 is amazing. I actually, I have a wheel, like I figured out this site. I knew that I wasn't willing to invest the \$400 into a basic wheel because I know this is a passing obsession, but I found this website that lets you rent them. So I was able to rent one for \$60 for three months.

Like that actually, I know that I don't get anything at the end of the day, but it's a passing obsession for me and I know how my brain works and that might be what I need cuz yeah you have looked at racing wheels and been because I did do the racing real thing actually on Xbox for like a Forza game and was like this is great and then later I ended up selling the wheel to help buy the switch for my father-in-law for Christmas but now with GT seven I'm like I need a wheel again I need a wheel again but this renting a wheel thing sounds pretty sweet actually like yeah it's the right fix for someone like me we'll see I don't I won't shout out the website cuz I I have no idea how this will go maybe this is gonna be a mistake I looked up stuff about this website though and everything seemed to be okay like good reviews obviously there's always people complaining about everything but the price was right but GT seven insane in VR like just a total new way to play the game. It changes that completely. Yeah, totally changes everything. And then I'm trying to think what else... Oh, Horizon Call of the Mountain is a game that actually the more I play it the more I kind of don't like it. In that it's a lot of climbing. It's a climbing game. If you like doing this, okay for the audio listeners, if you like just like moving your hands around climb and stuff, that's most of what this game is. There's some combat and some other stuff but the more I play I'm finding myself to be a

little bored with it but there's dude there's so many other stuffs to them you have on the on our document here like Tetris effect is amazing res infinite super cool there's just a lot of really good stuff yeah it's I just started village in VR the other morning for chapter select my plan is to play it in VR I don't know if I'm going to stick with that because I learned yesterday I'm all kitted up at five in the morning because it's the only time the house is quiet enough for VR and then at 40 minutes in I hear Eloise crying and needing help or something and it's like I can't pause say like pausing and tending to my daughter is far more cumbersome in VR than it is you know just pausing the game so I may I may switch to the VR version as just a casual more or I might stream it like I did Resinewal 4 or I might just play it for myself, 'cause holy cow, it is so immersive. It, the loading the pistol and having to slide the rail back, the flashlight, the fact that you can hold it like this, you know, downward I guess, or hold it up, I like holding it up, I think that feels so natural in that, man, it's wild. It's also the first VR game that I feel comfortable with the hip grabbing stuff that doesn't actually exist on your body, I'm more, I usually enjoy the whole weapon wheel and just picking that way, but this feels, like when I reach for the pistol, that I come back with the pistol, I don't come back with empty air or anything like that. It feels pretty good, I'm surprised actually. And it makes me all the more excited for Resident Evil 4 in VR when they put that version out, whenever that is.

- I'm so curious about that, because they haven't said what it is.

- Exactly, and I think people forget that. I see a lot of articles that are like, "Resident Evil 4 are gonna be fully playable in VR." I'm like, "Capcom has not said that."

- Yeah.

- "Capcom needs to please say it, "so then I can be excited."

But if it is that promise of the whole game in VR, I think that will, 'cause you and I, we talked about it on Sacred Symbols, playing it in VR on the Quest, was completely my favorite way to play it out of the three that I did. So playing this remake, I think, would be transformative.

- Well, here's a thought about that, is that for Village, we have a first-person game that now is in VR, which makes sense, but they also, when they did the DLC, they made it third-person.

- Yes. - Like, traditional.

So they have some kind of expertise

making games that work in not only first person but also third person and also in VR. And so while

Resident Evil 4 Remake is in third person, why wouldn't they make a first person version that's flat screen but then also make the whole game in VR? I feel like if it wasn't the whole game, they need to say something soon. They need to set the expectations because right now, expectations from gamers are always through the roof, but the fact they're being a little quiet about it seems weird.

- Yes, I agree. - They need to say something if it's not the full game.

- I totally agree.

And with the game coming out in just like two weeks, I think, as of this recording, and I get that they just said this development on the VR version starts, which I kind of find hard to believe.

I feel like they've been at least doing pre-production development on it.

Like, I don't think they just started it.

It feels a little weird that they're like, "It started."

I'm like, "Well, I feel like you've done at least something."

But I've written, I wrote a post on Max Frequency about how I think the RE engine might be like the most flexible, proprietary engine out there.

First person, third person, VR, cross platform support, all the way down to the Switch and cloud versions, to PC and the high, like the, and then all the different types of games that they do with it.

Street Fighter's in the RE engine.

They're, I think one of the more recent

Monster Hunter games is in it,

or maybe the next one is going to be.

They've even done some of their retro collections in RE Engine.

I think the, what is the game with the knight that throws arrows and it's really, really hard?

- Oh, Ghost and Goblins.

- Ghost and Goblins.

- Ghost and Ghouls, whatever.

- Yeah, that reimagined game they put out a year or so ago, that's in RE Engine.

So the diversity of their tech is insane.

So I feel like they could put the whole game in VR.

Well, in first person, but we'll see if they do that.

- Yeah, absolutely.

- The eye tracking, I think,

is the most transformative thing.

I've never experienced anything like this.

- Yeah, well that's what I was saying on Secret Symbols

this past week is that for Res Infinite,

there's a mode where you can aim with your eyes,

and I was imagining telling my younger self,

like, not only are you gonna have good VR someday

that's actually cool and fun, but you'll be able to control video games with your eyes.
Like it just it feels like we're living in the future and
to be clear like it feels like we're living in the future all the time.
We've got these tiny little devices that let us talk to literally anyone in the world, not literally, but
practically anybody in the world.
But yeah, VR, it's exciting.
I love being an evangelist for VR because and it can be frustrating sometimes because it's a
It's a medium and a way to play games that I really believe in and I love showing people
I had a friend over last Sunday and he never tried VR before ever
and so I got to show him PlayStation VR and
It was just like he was in the car in GT 70s. Oh my god. Oh my god
Oh like he just he couldn't he was like speechless. I
Don't just imagine like man. That's kind of awesome. Like I remember my first experience with
VR was with an Oculus
Dev kit that was for how to train your dragon actually that that weekend at New York Comic
Con
And it was it was bad, but it was amazing at the time
So I love I love preaching the gospel of VR, but it comes with some
caveats, I hate that that it's like I
Want to tell people like yeah go buy a PlayStation VR - it's amazing. It really is but I don't feel
confident in
Sony's support for it. I've seen them drop other stuff before
We don't have a roadmap of what to expect. We have some games
We know kind of like the that switchback game is coming in a few weeks and stuff like that
But I don't know what their first party support looks like and right now dude things are up in
the air with
Meta who I think that while people love to hate on meta for many reasons that they deserve
They're part of the reason why VR is still around and still doing pretty well
They're the ones that dumped all the investment money into making the quest happen, which
is an
Essential device for the health of VR. So it really is it's tough, but either way
I I love it for what it is. I don't know if it's it's worth the investment for a lot of people, but I'm
Absolutely loving it. Yeah, it's great
I the showcase if they had a showcase this summer
Which I think they would we need to see first-party Sony and some second-party exclusive
of like prep, or deals coming in.
In my bones, I believe Insomniac is working on a VR game
because they have experience doing it back
before they were acquired by Sony.
They add some VR stuff.
I think they've done HoloLens games as well.
That studio has experience and just the fact,
I just can't imagine them not tapping
into one of their most successful developers
to make a VR title exclusive for their platform.
So like in my bones, I believe Insomniac
is working on something.
Which is hard, when you look at everything else
they're making, it's hard to really imagine
because Spider-Man 2, Wolverine, who knows what else.
I think my dream would be a Resistance game,
revive Resistance as a VR type game for PSVR2,
I think would be cool.
Or they could do a new thing, I don't know.

But that's my hope.
I think Hitman 3 can make the jump too.
'Cause it's on PSVR 1,
it's the console exclusive version of it.
But they have it on PC, so there's a version of Hitman 3
that has that type of hand tracking
and inward out tracking and things like that.
I'm not saying it's an easy port over,
but I do think it could give Hitman VR
a real boost to life, at least in the console version.
'Cause I wanna play it, but the idea of hooking PSVR 1 up
that came out was just not appealing. It's not very good on PSVR 1 either because they don't
they didn't have the proper controllers to really make it work. I think it's all with the DualShock
and it's it's just not where it needed to be. Here's my take on what they need to do or what
would be a smart decision is that when VR first came out it was clear you know people were
putting
like Half-Life in VR, putting Minecraft in VR, stuff that, and they were doing it in really basic
ways that was like instantly making people sick like immediately and it was like weird and janky
and you're like either pointing with your head or you're pointing with a mouse or controller
just wasn't quite right and so I think we got this mindset that VR games needed to be made
from the
ground up for VR, which I think is somewhat true to have the best VR experience. But I think
that
times have changed and we've seen conversions that are awesome. Particularly we just talked
about
Resinval Village is an amazing conversion that really shows it's like, hey, you can have an
awesome AAA game and convert it to VR. And while there are going to be some compromises
in terms of
like how the cutscenes work and stuff like that. People are okay with that. Even I think on on
the
first PlayStation VR Skyrim VR I think is amazing. I think that game is under appreciated for
how
cool it was and and sure it had lots of problems. It had issues where you could like with the
motion
controls you basically just had like tickle people with a sword in order to to hurt them. But it
showed that we can take existing games and turn them to VR games and have them be
transformative.
And that's why I posted a tweet a few weeks ago. It's like, please give us Bioshock VR.
Yeah, it could work. It would absolutely work with a gun in one hand and your plasma and
another,
your plasmids in another hand. It would be so cool. So I just hope that Sony is looking at that
and like, man, we can, we don't need to necessarily just invest in brand new VR games. We
can, we can
put some money up to to convert some games and as long as they're done right maybe they
have
Capcom help out I don't know but as long as it's done right and GT7 is a game that's
technically converted to be a VR game there's a lot of potential there that I just I really
hope they tap into and look at meta they helped bring Resident Evil 4 the original game to VR
and
and that transforms that title.
And I feel like I'm one of the few people that remember
San Andreas is supposed to be coming to the Quest.
That's gonna be a big deal.
I would actually love it if it also came to PSVR too

because just visually and being able to lose yourself in San Andreas without worrying about the battery per se would be great.

But taking, it's actually, oh my gosh, I'm blanking on his name.

Jason Rubin, who, Naughty Dog co-founder, running things on the game side over at Meta now, he has talked about in the past about taking this GameCube PS2 era and bringing it into VR.

Because graphically it's kind of where, at least the Quest is at, but those games are already designed and it's just adapting it to VR.

And I'm not saying that's an easy task, but it could be done.

And I've seen like the Metal Gear Solid 1 VR version on PC that fans are putting together.

Could you, first of all Konami would actually have to care, I suppose, but could you just imagine taking the visual fidelity doesn't matter so much as just the experience and I think losing yourself on Shadow Moses would be phenomenal and would feel right at home on PlayStation.

Right.

And I think that one of the understated things about PSVR2 right now, I mentioned about how people are forgetting what PSVR1 was like is that PSVR1 was, it was, it was known that when you bought and played that headset that you were going to get a significant downgrade in the graphics for VR games because the PS4 was not designed to do VR and it's not wasn't quite it was like just there in terms of power. And now with PlayStation 5 yeah it's not parody the game doesn't look as good in VR there are cutbacks but the the gap is so much shorter now

so much shorter and it makes a huge difference. And I think that like, dude, even just looking at a game like GT7, you can look at them at the flat screen version of the VR and the regular version. Yeah, you're going to see that the regular version is better, but that difference is so much

smaller. And so, yeah, bringing up back those some of these old games, converting them to VR,

definitely, I would love all of that. Yeah, it would be great. So very hopeful for this summer, kind of a better vision for the next year of PSVR 2.

And hopefully Sony comes in with some positive encouragement

and you know, reward, and not reward,

'cause we still have to pay for these games and stuff,

but you know, these early adapters,

this first six months, these people, you know,

here's what you have to look forward to with your headset.

I'm hopeful, I'm hopeful for that.

My one big beef though, biggest beef so far,

There is no physical version of Horizon Call of the Mountain.

I did not get the Horizon Bundle,

'cause I was like, I'll buy the physical version.

And then Sony's like, nah, it's a digital, only boys.

And then it just brings me to the thing

that I think you and I both, we both care about a lot.

Physical games, collecting games.

You've done collection videos,

you actually inspired me to make one on my channel,

which was really fun to make,
to show off the whole collection and things like that.
But how are you feeling about the retro game scene lately?
Feels like COVID, it spiked, we talked about that
I think back in November before we recorded the show,
but what are you feeling like these days,
this early 2023 market?
- So before I answer that,
I gotta break your heart a little bit.
I have decided that I am going digital for VR games.
because I cannot stand the hassle of switching games
while I have a headset on.
And the thing with VR is that I like to change it up.
I was trying to do physical for PSVR one.
I was like, ah, this, I hate doing this.
Like some people have that barrier just for normal games.
I'm totally fine getting up and switching a disc.
But when I've got a pound of stuff on my head
between headphones and I'm like locked in
with the controllers and stuff,
just like, you know what? And Sony obviously hasn't made that easier. Like you said, the
Call of the Mountain isn't physical, so it's like, you know what? I'm just gonna get stuff
digital for VR specifically. But other than that, I still very much am all about physical stuff,
and you bring up the retro market, and I've kind of been out of the scene for a few months,
mainly
just that I was spending so much money really before like in the fall specifically when
I was really into it and spending a lot of money which it was like I was happy to spend
that money because I was really into the hobby but as we got closer to Christmas I thought
you know what I'm gonna back off for a little bit just because I can kind of focus that
money I'm spending money on other you know spending money for Christmas presents and
stuff like that. So I've backed off, but it's funny you bring this up just because I just
bought a copy of Symphony of the Night for PS1, like a black box copy, from someone in the
Last
Day on Discord, and that gave me a little taste that I'm like, "Hmm, maybe it's time to come
back
now that, you know, the holidays are over." I mean, I live in western Pennsylvania,
So who knows when it's gonna be warm again, but it will be time to start going out and hunting
some garage sales and stuff like that
So I'm definitely
Feeling the itch and it feels like a good time to to come back in that
The price is definitely were really pretty bad
But I think that we are definitely starting to see some of that come down
We're never gonna go back to old prices. Like it's just not never happening, you know
And it it's weird because the the price rise
There are multiple factors. There's COVID, people getting stimulus money, prices go up from
that.
There's the whole grading fiasco where that inflated the price of games. And then just in
addition,
I think one of the understated ones is that there are stupid youtubers like me or whatever that
go and show how cool this hobby is and how much they enjoy it and
that spikes demand. Like dude, if Scott the Woz makes a video on GameCube games,
The price goes up like for short millions of people are gonna see that video and think oh
I'd like to get some GameCube games too. Well, there's only so many of them out there now
and they're not making more of them. So

It's you know, it's all these factors at once. But like I said, I think it is starting to go down

I'm noticing that some of the games that I bought for a pretty high price are starting to go down which I think makes sense with you know, we're we're in a recession right now. It doesn't seem like it's gonna get better for a little while and so people are cutting back on these things

Which is good if you're still in the market for collecting. Yeah, it I was I had a 20 minutes between a trip from home to my aunt uncle's last night and I stopped at a game store

I was like this doesn't seem as bad as it was a while ago. I did I've bought a couple of things lately

That kind of just finally bit the bullet on like spirit tracks Zelda for the DS

- Okay.

- I've always wanted that, and that one's just been one that's just crept for years and has gotten out of hand, but it was in really good condition, complete in box, so I was like, all right, I'm pulling the trigger on this, just getting it done and out of the way.

Feel like that one's never gonna come down, and last year was a big Pokemon hunt.

Again, that was probably one of the worst times, probably, to buy Pokemon games, but I feel like those prices never ever come down either, so finally just biting the bullet, cleaning things up.

I once had a copy of Symphony of the Night.

It wasn't complete in box, it was just kind of in a case.

Won it on eBay for \$35.

And then I get the game and it doesn't work.

Like it's not loading all the way.

And the dummy I am, I returned it.

I should have kept it and take it to like a local mom and pop and add them do like a disc polish on it.

'Cause at 35 bucks, what am I losing?

\$35 I guess, but that's nothing compared to the prices these days for it.

So that's one I've always regretted.

Yeah, you could sell the case for more than \$35. Well, I don't know quite about that.

I'm trying to think. Box only, let's just, you know, live on the fly.

Price charting.

Dude. Yeah. Dude, I love, price charting is such a great resource and I love just learning more about this market. So Symphony of the Night box only, recent comps look like \$40, dollars, \$45. So that's, you know, no game. You're still looking at that kind of price for the black box.

Yeah, man. That's one of the dumbest things I've done in a while for retro collecting.

But then on the other hand, I have two copies of Twilight Princess for the GameCube. Just sitting on those.

Dude!

So, it's like, sometimes you win, sometimes you lose.

If you ever want to unload one of those two copies, let me know. Or if you want to trade, I've got some other stuff.

One of them is disc only.

So you would have to be cool with that.

So it was-- - No, absolutely not.

- Exactly, most people are.

- That's the thing, yeah, you gotta--
- I want the box. - Some people do.
More power to ya.
Yeah, you definitely want the box.
But no, we've all made those mistakes though, dude.
I had a copy of The Misadventures of Tron Bon for PS1,
which is one of the rarest PS1 games.
It's like, let's see, Tron Bon.
By the way, that's a Mega Man Legends spinoff game.
The complete price for that is \$591.
And I sold it, I wanna say I sold it for 200.
And I thought I was getting out like crazy back then.
And now I wish I had it 'cause I played that game growing up.
I love that game.
But it was at a time when I wasn't making as much
and I wanted to buy something.
I was like, well, these are my assets
and I don't want this right now.
So I sold it and it's like, damn.
- That was--

I mean that's been me a lot of times. I sold my basically my entire PS3 collection to get
an Xbox one because at the time I wanted both generations of the next thing and I couldn't
swing it and so I sold a bunch of that and when they announced the store was shutting
down that kind of sent me on my PS3 re-splurge of the collection to like kind of get it back
up to where it should be and I'm not there yet but I'm closer but I regret
that my Wii U I had the Wind Waker Wii U I had to trade that for a switch now I
did eventually luck out and I got another Wind Waker Wii U at a GameStop
here they had like Wii U's on sale for like 80 bucks and if you bought a
console you got like buy to get half off on games and stuff and so there was a
Wind Waker Wii U like 20 miles away at a GameStop.
And so I snatched that sucker up and got Breath of the Wild
and Wind Waker and Twilight Princess before those prices
shot up as well.
But giving that original Wii U away,
I lost all of my WiiWare virtual console games
that I transferred over.
All the save datas.
So that's all gone, unfortunately.
So that was one thing that, you know, regrets.
We all have regrets, but the Wii U and 3DS stores
are shutting down very soon.
And so we're not going to have officially
ways to purchase a lot of these games.
They're going away.
Like I said earlier, the PS3 store and Vita store
were almost shut down.
Thank goodness they weren't at least as of this time.
I'm kinda getting this digital future as me concerned
because there's backward compatibility is feeling rarer.
People are concerned now about the Switch,
jumping from a new chip, that could be an issue.
Sony, of course, very limited backward compatibility,
only if you pay the highest tier of their subscription
for interesting emulation there.

And then Xbox ended their back compat program.

Like I feel like times are a-changin'.

- Yeah, yeah, it's definitely frustrating.

This Nintendo situation with Wii U and 3DS is tough.

I was actually thinking, like, should I try to go and buy some of these games?

But then I was thinking, you can't, don't you have to do it a weird way with, like, gift cards?

You have to load money onto your account?

- So yeah, 'cause they shut down using a credit card on the consoles last year, I think, or a few months ago.

I think it was last year.

So the only way to get money onto those eShops

is to buy a Nintendo gift card now,

put it on your Switch,

and then your My Nintendo account is synced across

so then that has the 50, 100, \$200.

So you kinda have to go through the Switch

to then go onto those consoles.

So it's cumbersome, it's doable, but it is a process.

- Yeah, well that's one of those things

that's just like when they shut it down,

do you really blame people for hacking their Wii U or 3DS

order to just simply get access to some of these games because it's one of those things

where it's like yeah we could do the legal route and go and find a physical cop like

and I'm saying once the store is closed like you could go and find a copy of whatever Fire

Emblem Awakening in order to to play it fully legally but it's like Nintendo doesn't get

any of that money yeah it just goes to the the person that you know you're buying it

from and I'm not trying to just I'm not obviously it's a huge morally gray area and it's obviously

a more cut and dry legal area obviously as someone who works in the games industry

to some extent I believe in in paying for these products and supporting developers and keeping

the the industry healthy but at the same time I'm a huge proponent of keeping these games

around from

a historical perspective. That's like essential. And I know there are arguments of people that

are like, well, it's not up to you to decide. Just because you want to play it doesn't give

you the right to go and steal it. They might not want you to have the right to play it

at all. Or they might want to make it difficult. And like I, I kind of get that, but I also

don't care. I do like simply at the end of the day, I don't care. I will buy a game if

I want to play it and it's available for me to buy, I will do so. But if it's not available

and the price is astronomical,

I really don't feel guilty downloading it, I don't.

- I'm in the same boat.

A great example, Metal Gear Solid 3D,

or Metal Gear Solid 3 in general,

but 3D on the 3DS, always wanted that game,

but never snagged it when it was like \$20, \$15.

Then they announced the eShop,

or actually it was Konami delisting

Metal Gear Solid 2 and 3 digitally

for legal copyright issues.

They had to renew licenses of footage.

I actually don't think those games

are available digitally still to this day,

which is a shame because they are

two of the greatest games of all time.
But that removed it from the digital store on the 3DS,
spiking the price.
The news that the stores are shutting down spiked the price.
There's a copy that has been sitting at a local mom and pop.
I think originally I saw it, I think in the 300s.
It's now down to like 180.
But again, I'm not gonna pay,
I love Metal Gear Solid 3, but I'm not gonna pay \$180
to try it, I'm not gonna play the whole game on 3DS,
but I've always been curious, right?
- Sure. - And so it's this,
there's no way for me to buy it,
to support Konami directly, not that Konami cares
about my support, I guess, all in all, or Metal Gear,
but I want to pay for these things and the developers
and support these games, you know?
They deserve it, they put a lot of hard work into them.
But when these companies take away the means
to support them, where does that leave us?
It's such a messy situation all in all.
And there's some games that are going to be lost.
Look at, I think, Earthbound Beginnings,
the English translation of the first Mother game
for the NES, only available on the Wii U
as of this recording, I believe.
I don't think it's on the Switch Virtual Console yet.
So, you know, that's gone.
The Metroid fan trilogy, that once again will enter
the hallowed halls of not being accessible
because that digital store shuts down.
It's a Mega Man battle network up until the collection
is released in April, which I understand is a small gap,
but if that collection wasn't announced,
buying those games is not feasible anymore.
It's just, all this stuff, digital,
they can just take copies away,
games away from consumers at any time, whether it's a legal reason like Metal Gear or they
just don't want you to play it anymore, which is a strange thing to think about.
To me, the thing is, is just that I don't, I'm not one of those people that think that
we need to have every Nintendo game ever made playable on the Switch. I understand that's
not realistic. I don't want that either. And I also understand too that it's, there
eventually it's a business decision about keeping these payment systems and these storefronts
open that they can't be open indefinitely forever, at least from their perspective.
But I'm almost like, is it, how much is it really costing you? You took out the payment
element of it. It's like, just keep it up to some extent because eventually you're going
to like, you won't be able to buy stuff soon on these platforms. But at some point down
the line, they're going to turn off downloads too, like they did for the Wii, where you're
not going to be able to go and re-download that stuff. So, I don't know. It's a tough
situation, but I am glad to see there is some effort being done now from, I mean, from Nintendo
and Sony both right now. The Game Boy Advance online stuff has been awesome on the
Switch,
and I love seeing that kind of stuff, even if it is a bit selective, at least it's
some options, right? Yeah. And then PlayStation with their their classics, while they've been

a very, very slow drip feed, the fact that those are available, they are in there, it's a good quality, it's a good play experience. And that, oh, mostly they are offering you to buy them a cart is great. So I'm glad at least something is being done. But obviously, I think think it could be better. Yeah, it definitely, it definitely could. It bums, it bums me out and just makes me want to buy more things to fill my shelves, which then fills my home and office and then my wife gets more and more concerned about our space. Yeah, I understand

that. Very limited these days. But I think that does it, Dustin, for our time today.

So thank you so much for joining me on the show today. Where can the people find you online on Twitter @DustinCanFly, Last Stand Media and all that stuff, right?

Yeah, so as you said, twitter.com/DustinCanFly is where I'm tweeting and talking about stuff. I keep my Twitter stuff pretty positive. I don't get in fights or... well, I am controversial only in my opinions, but not...

that's... and it's about dumb stuff like video games and anime. So you can find me there, of course, Last Stand Media, patreon.com/laststandmedia. We're on YouTube.

sacred symbols is our main thing, but we also have an Xbox show. We have a new show that's a conversational show called Constellation that we've really been excited about. So yeah, Last Stand and my Twitter, that's about it. Awesome. Well, thank you all so much for listening.

You can find me over at maxfrequency.net where I write and where all these shows go. You can check out my other podcast, Chapter Select, a seasonal show where we bounce back and forth

between a series exploring their evolution, design, and legacy. Right now, season five, Resident Evil is going on.

Dustin was on that show, Resident Evil 4 episode.

Mid-season, so that's out now right before the release of the remake, which is going to be.

The demo's up and I'm very tempted.

I want to play the demo, I think.

- Don't play it, don't do it.

Just wait, it's not that far.

Don't spoil it, you'll be glad that that day you'll be like.

- You know, you're kinda right,

'cause I watched some of Game Informer's coverage and I saw like a new design for a monster

I was like, dang it, why did I look at this?

- Yeah, man.

- So maybe not, I don't know.

I just know that I'm not gonna be playing it at launch because we're playing through the games right now and just schedule-wise, I just beat Code Veronica, great game, we'll talk obviously about that on the episode.

But now I'm in Village and then it's five and six and we're capping the season with the remake and just my schedule and ability to play games, I gotta kinda play 'em in that order.

I can't drop it all for a remake.

So it's further away from me, so I'm tempted.

There's that taste, but--

- Sure, that might make it worse.

You never, you're playing with fire here.

- Exactly, I'm flirting with danger.

But you can all go check that out.

And then I am on Twitter @MaxRoberts143, but I've pulled a Colin, as it were.

I just tweet when stuff goes up.
So really, maxfrequency.net is where you wanna go.
But until next time, thank you all so much, and adios.

- See ya, thanks.

(silence)

Okay, I'm recording.

- Beautiful, that's a beautiful thing.

I'm gonna clear the trash, pull you up,
take one more sip of my coffee and we'll get going.

- Dude, I'm out of coffee.

We were out of coffee at home and I had to run to Dunkin'
'cause that's the closest coffee place
and now I'm out of it.

I don't really need more coffee than this though.

I don't need to die.

- I think the last time I met Duncan was PAX East.

- Oh yeah, 'cause they're everywhere.

- Yeah, yeah, yeah, PAX East 20.

I guess it was 19, 'cause 2020 was the COVID year, right?

- Right.

- Yeah, so 19 is when I went to, my one and only PAX.

And there was a--

- I was there that year.

- We may have walked by each other, not even knowing.

But I was, we were at an Airbnb,
and there was a Duncan literally around the block,
so every morning, breakfast and coffee there,
and I got like a mega tall black coffee
and that's what fueled me for PAX.

- Nice.

- So in my research of you,

I found out that you're,

well I guess I had known 'cause you've said it,

I think just passing in the past,

but you're a pretty big coffee guy in general,

like roasting beans and grinding and all that stuff?

- Yes, there are limits.

Like I've tried roasting my own beans,

it's very... I found it to be very tough with kind of using basic stuff. Like I was using like you
can get this like twisty popcorn thing that you can kind of roast beans on a on a stove. I was
never very good at it but I very much am into the like small batch going to like figure like
wherever

like specific places that they're roasted doing pour over with you know grinding your own
beans

all that, yeah.

Super into that.

- Okay, so I like coffee, like I think most people.

But we just sat down and did our budget

and my coffee subscription needed to be cut

'cause I was doing Cometeer, you ever heard of them?

They do those frozen pots. - Oh, yeah, yeah, yeah.

Oh, yeah, those are actually really good.

Those are shockingly good. - They're delicious.

I've had it for like a year and a half now.

But it's like, I get one box a month
and that's one cup of coffee a day,
and it's like 70 something bucks a box.
And then between our just normal Starbucks,
mostly my wife, but I mean, I also get a lot.
We were spending like 150 bucks on coffee a month.
I was like, I can't do that with the kid.

- Yeah, well, if you,
dude, here's the thing about Comiteer.
If you like that, then if you just make one investment
into your coffee setup, you can brew coffee
as good as Comiteer at home very easily.
It's just not, it's not as convenient as just pouring hot water in.
Yes.

Commenteer sponsored us.

Oh, so I was really, yeah.

And maybe this time last year or something like that, they sponsored us.

I was pumped because I was interested, but also kind of skeptical.

And I loved the convenience factor.

That's like, Oh, I got to record in 10 minutes.

Let's just, all you gotta do is pour hot water and it's very good.

It's like, it's just as good as pour over.

It's just the price per cup.

That was my thing.

I wanted consistency because before basically my coffee, I guess, addiction started at the
office and that was just a Keurig, but it was free and I could have like three cups.

Then we work from home. Suddenly coffee cost me money. I can't afford three cups of coffee
a day. So I've got like a French press and then that was my quality jumped. And then

I was like, "Well, I can't." The French press, I just wasn't finding a groove with it. A
lot of grains, you know.

I don't like French press. I respect it, but I've never... I like it to be clean. I don't
want particles in it.

So that was what led me to comment here for consistency and convenience. So then, anyway,
all that to say, I was getting ready to switch and look into pour over and stuff. And funny
enough, Logan and my other buddies in my daily Discord with them, I guess last year, I don't
I don't know if you've heard of this thing, the X-bloom?

This pour over coffee machine.

I'll send you, there's the link.

- Oh, it's a, oh, it's an automatic one.

I've heard of things like this.

- It's got a grinder in it, and it uses like,

I don't know, electrodes or something
to like spin the water around.

Anyway, they backed the Kickstarter for me last year
as a baby gift slash Christmas gift.

And so I'm asking my buddy Grant, who is huge into coffee,
whole like his spare bedroom in his apartment is a coffee lab like way into
it nice so I was like bugging him I'm like hey man can you help me like figure
out what I need to just like learn to do a pour over and he's like I'll get back
to you and he was pushing me off till this thing was showing up so it just
showed up actually made my first cup with it today it's pretty funky there's
a lot going on in it and I have a lot to yeah this thing looks funky it looks
cool I'm not sure I mean the fact you got it for as a gift is the ultimate
way to get it because I don't know. And the Kickstarter was also half off so \$800

oh they paid \$400 and they all chipped in so really it was I don't know exactly how they split it but yeah I'm not I did not buy this for myself this was a gift I was happy to buy like a hand grinder and a kettle and learn that way but this thing I'm pretty excited about it so now I'm gonna learn. This is something I've never heard of this this thing's crazy I'm gonna see there's a youtuber I really like a coffee YouTuber named James Hoffman.

- Yes, I'm waiting for him to put a video up on this.

- Yeah, oh this is weird enough that I'm sure that he'll do something. - He has to.

- Yeah.

- So we'll just see when he gets it, but I want him to, so I've been watching his videos to like learn just pour over stuff to then apply them.

Anyway, I've been very excited about it.

The coffee tangent, oh, you're Dunkin', that's how it all started.

- Yeah, Dunkin' is good basic coffee.

Obviously I like fancy stuff, but I was in a pinch.

- Yeah, sometimes you're in a pinch.

And now I'm out of coffee.

- Damn.

- So to water we go.

All right, now we can get started for real.