

podcast user magazine

LOSTcasts

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CONTENTS

4	Editorial			
6	News			
8	A FOUNTAIN PEN CONNECTS AN ARTIST TO HIS AUDIENCE <i>Joseph Dougherty: Writer, Podcaster</i> - Lance Anderson	REGULAR COLUMNS		
11	CITIZEN SCOOP: COMMUNITY - John Buckley			
13	SOWERBY & LUFF: AT THE BBC - Georgina Sowerby & Brian Luff			
15	WORDPRESS WORKHORSE - Colin Meeks			
17	GETTING A PRESENCE ON GOOGLE <i>and other search engines</i> - Julien Smith			
20	AUDIO 101: NOT YOUR GRANDMA'S MIXER - Skinny White Boy			
23	EWAN SPENCE: GOING LIVE - Ewan Spence			
25	OUT OF SYNG: BE AN INDIVIDUAL - Richard Vobes			
27	INSIDE THE PODCASTERS' STUDIO: JASON RUBY - Paul & Judy Hutchinson			
30	'LOST' 'CASTS <i>finding your way around them</i> - Mark Hunter		FEATURE	
35	PODCAST REVIEWS: 'LOST' 'CASTS - Marilyn Madsen, Phil Clark, Hilary Tyler	REVIEWS		
39	REVIEW ROULETTE - Bernadette, Marilyn Madsen, Hilary Tyler, Phil Clark, Simon Toon			
41	GLOBAL VOICES: VIDEOCASTS OF HOLLAND & BELGIUM - Janet Parkinson			
43	A BAND CALLED QUINN: 'SUN MOON STARS' - Gabor Kovacs			
44	REISER: 'THE WELL DRESSED THIEF' - Colin Gazeley			
45	SCARLATTI TILT: 'GATHERING OF THE HAUNTED' - Colin Gazeley			
46	PRODUCT REVIEW: EDIROL R-09 - Phil Clark & Mike Lingafelter			
52	INTERVIEWING TEA LEAF GREEN - George L Smyth	GUEST WRITERS		
55	THE POWER OF THE RSS FEED - Bruce Chamoff			
54	PODCASTER PROFILE: CLIFF RAVENSCRAFT - Mark Juliano			
58	REVEAL YOURSELF: FREDDY LITWINIUK - Marilyn Madsen & Grant Mason			
59	LETTERS TO PUM <i>Dear Podcast User Magazine</i>			
60	MORE NEWS FROM PUM			

EDITORIAL

Sometimes a TV show just captures imaginations and its own stream of creativity inspires the creativity of the audience. When that TV show has its début just as the tools for user-generated content are becoming popular, we have a phenomenon like the one we're enjoying around 'LOST'. In this month's issue we meet some of the generators of 'LOST' content, and we learn how their inspiration spawned a genre in podcasting – LOSTcasts.

Janet Parkinson takes us to the land of windmills and tulips, and our RSS feeds get taken for a work-out by Bruce Chamoff. Richard Vobes, in his syncopated style, discusses why being an individual is so important, while Julien Smith urges us to get a Google presence. We also learn how an award-winning screenwriter is using podcasting to flex his creative muscles.

A big thank-you goes to Jimmy Hastell for his sleepless nights and selfless hard work producing the magazine since Issue 5. Jimmy remains one of the hardest-working contributors and champions of Podcast User Magazine, but other commitments mean he's having to step aside as production co-ordinator, a role we now warmly welcome Paul Hutchinson into.

As Podcast User Magazine goes from strength to strength, available monthly without charge, we always welcome your comments. Details on how to reach me are below. We'd love to hear from you about free speech and social responsibility. Are they mutually exclusive, or can we say what's in our hearts but still avoid offending others? What do you think? Get in touch.

MARK HUNTER

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ABOUT PODCAST USER MAGAZINE

Each month, our dedicated contributors will review a range of hardware and software to guide you to the right buying choices. We will also review a wide variety of podcasts, bringing you diversity and entertainment from both mainstream and niche.

ADVICE AND HELP

help@podcastusermagazine.com

Podcast User Magazine staff have years of combined experience. If you have any problems or would like any information, just email us, we're here to help.

SUBMISSIONS

submissions@podcastusermagazine.com

We are always looking for great new talent. So if you have a topic that you would like to write about, we would be glad to hear from you.

COMMENTS

general.comments@podcastusermagazine.com

If you have a comment, criticism or even praise for what we do, please don't hesitate to let us know. We can't get better at what we do without you.

PODCAST USER MAGAZINE

Invites and encourages submissions from all regarding podcasting. Any opinions on any subjects expressed by the co-founders or contributors in their podcasts are theirs alone and do not reflect the editorial opinion of the magazine.

ADVERTISERS

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"Subject: Podcast Magazine

"I'm sure this has crossed everyone's mind at some point in time. What we need in this country is a dedicated magazine for the podcasting world or the UK at least to start the ball rolling....

"I don't think I need to list the benefits or contents of this idea as we can all imagine what the content could consist of and the absolute wealth of content here in the UK alone. Admittedly at first Podcasting would be a small part of each issue, but just bringing it to the fore would be a huge bonus.

"It is the seed of an idea that I want to plant. I personally want no benefit from the idea; that's for you guys to cultivate. Perhaps together a force can be drawn to put this idea together and offer it up."



photo courtesy Jimmy Hastell

That post on the BritCaster Forums in late December 2005 was written by Jimmy Hastell of Worthing, Sussex, UK. Jimmy's "seed of an idea" has grown into the Podcast User Magazine you're reading today, and despite his modesty, Jimmy has played a major force in this magazine's cultivation, too. He's written reviews for equipment and software and books, he's spent more than a year selflessly creating these pages whilst coping with crazy schedules and conversations across five time zones, and he's enhanced PUM in many ways, from the Quirky Podcasts List to the off-the-wall news snippets that caught his artist's eye.

Jimmy is this magazine's institutional memory and its longest and greatest booster, and we at PUM are both proud to be his colleague and thankful for his vision. What's more, every chance we get, we listen to him talk about his other favourite subject on the beer shows on Vobes.com.

Cheers!

NEWS

Good news for UK podcasters this month comes in the form of the agreement reached between the United Kingdom Podcasters Association (UKPA) and the Association of Independent Music (AIM). The UKPA website states that "The AIM licence gives access to a 30,000 track archive. Full length no-DRM tracks, for podcasters to use in their music podcasts." AIM is the trade body for the independent record labels, which account for around 20% to 30% of UK music albums sold in that country. This podcast licence (which is in an experimental phase) creates opportunities for UK music podcasters in the UK to play music from a wide range of well-known artists such as The White Stripes, Paul Weller, Bloc Party, Echo and the Bunnymen, Dizzee Rascal, Mylo, Basement Jaxx, Editors, Stereophonics and Coldcut, and it represents the first such attempt by the independent labels to work with podcasters in this way. More information is available at the UKPA website at <http://ukpodcasters.org.uk> and AIM website at <http://www.musicindie.com>

Several interesting studies have been published this month revealing trends and demographics amongst the online audience. One study profiling the iTunes podcasting audience by digital metrics firm Comscore revealed that, "Males represented a significantly larger share (63%) of the audience than did females (37%). In addition, 18- to 24-year-olds represented a substantial share of the audience (29%) and were more than twice as likely as the average internet user to download podcasts. People between the ages of 35 and 54 represented about half of the podcasting audience and were also more likely than average to download podcasts." The full text is available at: <http://www.comscore.com/press/release.asp?press=1438>.

A study conducted in February 2006 on 4000 people and as part of the Pew Internet Project highlighted the fact that many Americans are still not participating fully in many aspects of online media and the internet. Despite large numbers of respondents having access to a high-speed internet connection, only 8% fell into a category the study describes as "information omnivores - people that fully participate in cyberspace." The survey concluded that activities such as podcasting and videoblogging still posed significant usability barriers for most people and that there is a huge untapped audience for podcasts and internet media. A summary of the survey can be found at: http://www.pewinternet.org/PPF/r/140/press_release.asp

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A FOUNTAIN PEN CONNECTS AN ARTIST TO HIS AUDIENCE

TEXT & PHOTO BY LANCE ANDERSON

Spending time with Emmy Award-winning writer Joseph Dougherty is like traveling into another dimension. He's a Beat poet with the delivery of David Letterman. His words are not only lyrical, they cut deep with sarcasm. Joe can talk circles around most anyone, about most things, because Joe has studied the "edge of the frame."

photo courtesy Lance Anderson

LIKE MOST MAVERICK artists, Joe comes from a humble beginning. He grew up in the 1950s and 60s in **Long Island, New York**. His dad was a janitor and his mom was a bank teller. The Dougherty family lived across the street from a movie theater. Since Joe was an only child, with no real social life, he went "to the movies too much." His parents also let him stay up late to watch the **Twilight Zone**. "Once as a writer and storyteller, **Rod Serling** gets to you... you are pretty much fried for life." During this same "mushy" period he first discovered the works of **Ray Bradbury**, which helped to cement his life-long love for science fiction and the written word.

The spoken word came into Joe's ears through an "inherited" red clock radio with "cigarette burns" in the plastic, because his dad was a smoker. Late at night, while lying in bed, Joe would listen to stories of the late, great **Jean Shepherd** on **WOR Radio** in New York. (Most people know Shepherd as the writer and narrator of the holiday classic, **A Christmas Story**.) Joe considers Shepherd a direct descendant of the Beats, "a mesh of spoken word and Jazz." Remembering Shepherd, Joe says, "he had a wise, friendly, smart voice. He's your really cool college roommate. He's the guy in the cubicle next to yours who points out the absurdity all around you."

Also in the "big soup" of his influences are **Bob & Ray** and **Ernie Kovacs**, who he discovered through **Mad Magazine**. "The period between about 10 to 17, you are basically a sponge. Then when you turn 16 or 17, you start to squeeze the sponge out a little bit. But the good stuff stays." Like filmmaker **Preston Sturges**, "Holy cat! You can actually write this densely, and write this funny, and then you can do 180 degrees and make a serious movie." Joe was now firmly on his path.

During high school and college, Joe was writing all the time. Then he slipped into his "asshole period" in which he expected writing jobs to come knocking on his door. Once Joe got his act together, he began a successful career in the mid 1980s as a playwright in New York. His play **Digby** led to an invitation from **Ed Zwick** and **Marshall Herskovitz** to join the writing team of their groundbreaking



image courtesy abc

TV series "**thirtysomething**". Joe accepted their offer and never looked back. He fondly remembers the creative environment that he calls the "Ed and Marshall Earn as You Learn Film School." It was for "thirtysomething" that Joe won his Emmy and a **Humanitas Prize**. The momentum carried him into more writing and producing gigs on everything from HBO to Judging Amy. At the moment he's working on a new series for **TNT** called **Saving Grace**, starring **Holly Hunter**. "Holly's sheer level of intensity is astounding.... It's like an eclipse. There is

image courtesy TNT



©TNT

*Handwritten
Theatre isn't viral
yet. It is more of a
low-grade cold.*

so much light that comes off of her, it is almost impossible to judge any other aspect of the show."

With all of his success, Joe still pushes himself as an artist, which has led to his outstanding work in New Media. He half-jokingly refers to his TV gigs as his "day job." He admits "it's an awfully nice day job," and whenever he complains about things, he asks himself, "Am I making more money than my dad?"

Joe's insatiable sponge and his desire to write whatever he wants is the newest inspiration in his "big soup." In July of 2005, after watching "**The Dan (Klass) and Lance Podcast Experiment**" performed in a small coffeehouse, "everything crystallized" for him about podcasting. Joe is not sure what exactly it was that moved him, but "if I were to sum it up in one word, it would be 'access.'" He soon sat down "with a notebook and a fountain pen and I indulged myself." With the short works of **Samuel Beckett** and **Harold Pinter** as a guide, he put "no limitations on the writing," instead he was "just focusing on the language. The fun, and the game of it." The first series of **Handwritten Theatre** were recorded at his house with actors who were "Shanghaied by pastries and flavored teas." It was "a lot of hard work... I didn't know if they were any good." Joe then edited and mixed the pieces on his own Mac and then blasted them off into cyberspace. "Some people comment that the production



photo courtesy Joe Dougherty



image courtesy Ken Dougherty

values are slightly ragged, but I don't find that to be a negative anymore.... I almost wanted to get them up as raw as possible."

Many of the pieces are originally written for actors Joe has worked with, including **David Clennon** and **Moira Quirk**, yet the plays are not casting specific. This led a **Nebraska theatre company** to present the first live performances of the short plays, with actors that don't usually get cast. Joe loves the idea so much he plans to self-publish a book of **Handwritten Theatre** and "get them into the hands of other theatre companies."

For Joe, self-publishing is no longer "ghastly." It is just another tool of the New Media, which he has fully embraced, including doing his own marketing and promotion. Joe originally jumped into New Media with his novel **Comfort and Joi**. It's a very cool story about one man's bittersweet obsession with B-movie actress **Joi Lansing**. The narrator yearns for everything that is now gone, yet still lives brightly inside the "edge of the frame."

Joe's TV writing has been seen by millions, but what really excites him is the thousands of downloads he gets from his global listeners. Podcasting provides the "direct connection between the artist and the audience" that fuels Joe. He likes to use an analogy (picked up from working in TV) to describe New Media: "What would you rather have in your house? A beautifully finished oil painting

by a hack? Or something **Picasso** sketched on a table cloth with a piece of charcoal, while he was having a cup of coffee?"

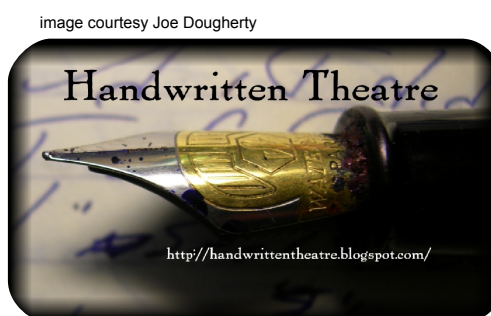


image courtesy Joe Dougherty

Lance Anderson
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CITIZEN SCOOP

COMMUNITY

TEXT BY JOHN BUCKLEY

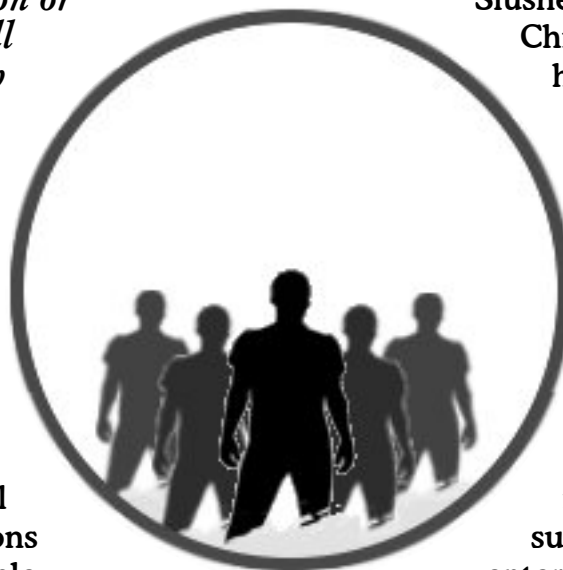


original image courtesy John Buckley

THE WORD 'COMMUNITY' has an interesting etymology. It's been around for at least six centuries. Its early origins lie in a web of related terms and languages, all of which describe shades of the same thing, with relatively similar meanings.

The French term *comunete* was derived from an older Latin word *communitatem*, a noun used to describe fellowship, community relations, or shared feelings. In this sense, it was used to indicate *something held in common or in public; belonging to all or to many people, which related to an area of common interest in property relations, or in defining and cohering certain aspects of social identity.*

This is both interesting and relevant in an age of digital networks and social software. Creative Commons licensing and freely available open-source tools mean that anyone with a computer and a network connection can create and participate in communities of shared interest. In 2005, I discovered just such a community based around the medium of podcasting.



At first it was relatively small. It consisted of listeners and podcast early adopters clustered around shows such as Adam Curry's 'Daily Source Code,' Dave Winer's 'Morning Coffee Notes' and Dave Slusher's 'Evil Genius Chronicles.' The community had the energy and openness one always associates with new things. It was geeky in its tone and content, but it was also hip, amusing, touching, inventive and great fun to listen to.

Something about the marriage of RSS subscription technology and entertaining audio, delivered to my desktop, clicked for me right away. Here was a method of getting access to things I wanted to hear simply by clicking my mouse. As it happened, it turned out to be a fairly significant 'click' for quite a lot of people.

The creative, tolerant, community-centered ethos, which gave podcasting its early impetus, was inclusive, innovative and unpretentious. Whilst it was technically daunting for some to create and upload shows, the freedom to produce content was potentially absolute. There were none of the style and format restrictions choking the creativity of traditional radio. This was somewhere where the people listening to and creating the shows were also building tools to make it grow. It was grassroots. It was innovative. It was fresh.

Within a few months I began podcasting myself. Shortly afterwards, I discovered the 'Britcaster' forums. Here I found a community of people who shared my passion for podcasting and wanted to grow the scene in the UK. By listening to the shows produced by the characters peopling it, I discovered a whole new set of voices. Many of these I came to know well. Some became creative collaborators; some I now call friends. In this way, I learned that podcasts are powerful tools for bringing people together, building relationships, sharing stories, jokes and knowledge.

Equally importantly, I discovered my own community of listeners: people interested in the content I was producing; many of whom offered support, advice, further information or just friendly encouragement. I began to understand the unique power of my own podcast, as both a form of social software propagating my personal message and as a way of allowing other people to engage in conversation with me. I realized that the searchable power of the web gives people who have only a peripheral

interest in much of what I am saying the power to respond to me on just the one idea or topic we share a common interest in. It's a niche within a niche!

Podcasts are particularly effective at

Podcasts are particularly effective at creating a sense of community

creating a sense of community because the spoken voice is such a personal and effective transmitter of meaning. Much of what we do is reliant upon our ability to speak. Podcasts help to restore a sense of equality and a grassroots

mentality back to the audio tradition, a tradition that, at times, has seemed to be dying inside a broadcast culture saturated with commercial messages.

Podcasts allow people to rediscover a sense of the real diversity of spoken thought, information, music, drama, education, news and storytelling. They put us back in touch with the communities we care about belonging to. They help us listen into and participate in the conversations we want to belong to. They are both powerful tools for individual self-expression and important vehicles for sharing feelings and reinvigorating a sense of community.

I began to understand the unique power of my own podcast

John Buckley
<http://citizenscoop.co.uk>

THE WORLD OF SOWERBY & LUFF

TEXT BY SOWERBY & LUFF



photo courtesy Sowerby & Luff

DIY RADIO... AT TELEVISION CENTRE?

GEORGINA AND BRIAN were two of the first British podcasters to build a truly cult following around the world with their **Comedy 365** series **The Big Squeeze**. Their latest podcast **The Sowerby & Luff Show** is on the Podshow Network. In this, their first column for Podcast User Magazine, the dynamic duo report back from a strange adventure at the BBC...

Georgina & I were recently invited to talk about comedy podcasting in a live

interview for a drivetime show on local radio. The BBC doesn't expect anyone from London to actually travel to any of its more far-flung outposts of broadcasting, so we were instructed to go to Television Centre in Shepherd's Bush, where our programme contribution was to be linked "down the line" to a local radio studio.

When we arrived at Television Centre, the receptionist at the Stage Door took us to

what looked like a cupboard in the basement. She punched a four-digit code into a security lock, opened the door, pushed us inside and scurried away like a sewer rat. We were greeted by a darkened, empty room with a microphone in the middle. On the wall were a list of instructions. "Welcome to the BBC's Unattended Studio" it said. "Please follow these simple instructions".

No studio engineer. No production assistant. No runner to bring us a nice cup of tea. Just a piece of faded A4 paper, gaffer-taped to the wall.

"First, switch on the power at the big switch next to the door", it advised. Georgina hunted around, found the switch, and activated it. A faint fluorescent light flickered on. "Switch on the microphone using the big red button in the middle of the desk". I located the button. It had a Post-It note stuck on it which read "Yes, this one."

"Now, call the studio at the other end, and announce your presence". Georgina picked up the phone. No dialling tone. She looked at her mobile, and I looked at mine. No signal on either handset. We were in the basement, after all. Like Batman and Robin on a case, we dashed up to the first floor and called the local radio studio on G's mobile. "Are you there already?" said the programme assistant. "The interview's not for another two minutes!" God help us, we've always been over-punctual.

"Just go back to the studio and wait," she said. We legged it downstairs, but when we got back to the unattended studio we couldn't remember the entry code to the door.

"Can you let us into the Unattended Studio in the basement?", Brian asked the receptionist. She looked up from searching for jobs on Google. "Didn't I just let you in?" she sighed. We explained.

A minute later, we're back in the Unattended Studio, headphones on, waiting to go on the air. We'd had no time to go over what we were going to talk about, being too busy doing the jobs of a couple of BBC studio engineers. Georgina said she needed a glass of water. We looked around the room for something to drink. All we could find was a ten-week-old cup of coffee with something sinister and smelly incubating inside. G dashed upstairs to the coffee bar, but there was a long queue. She looked at her watch. We were on the air in thirty seconds. No time for liquid refreshment. She dashed back downstairs and threw her headphones back on. Only the left channel was working. She gave them a thump, and the left channel went off as well. I couldn't hear a bloody thing either. I fiddled with the phono socket, on which was another Post-It note which read "Do not touch".

Suddenly, the headphones spurted into life, at three times the original volume, taking out my right eardrum, and we heard the dulcet tones of a local radio presenter welcoming us to his show.

There was one final item on the checklist of stuff to do on the wall. It said "Make your programme contribution into the microphone". So we did. Fifteen minutes later we were walking towards White City tube, wondering if we'd managed to say anything mildly intelligent on the radio, and understanding completely why it used to be such a good idea to have BBC staff working in BBC studios.

The BBC are in the process of laying off a total of 6000 staff, in order to make the corporation a more "lean" machine. Judging by this experience, we'd say they're pretty damned lean already.

<http://sowerbyandluff.com>
<http://comedy365.co.uk>

More adventures with Sowerby & Luff in the next issue of Podcast User Magazine.

WORDPRESS WORKHORSE



TEXT BY COLIN MEEKS

PRODUCING A PODCAST, whether it's daily, weekly or whatever, is only half the battle. You'll find that as well as having to concentrate on the audio side of things, you'll need to spend a good portion of your time having to update the website, the RSS feed, and so forth, so anything that can help save you time has to be a good thing.

When I helped put together the Podcast User Magazine website, I knew instantly we were going to need something to cut the workload to a minimum, because although we are not a podcast, we still publish on a monthly basis and make use of RSS feeds. I plumped for Blogger, one of the many popular online blogging tools, primarily because it was free and it was also what I knew best at the time. However, as my own personal requirements grew, I soon realised that whilst Blogger is fine for occasional use, or for people new to blogging, its limitations are soon reached if you blog on a regular basis.

I know many people - one of our own star contributors, Mr Vobes, being one of them - have an aversion to blogging tools such as Blogger or WordPress. One of their main objections is that results can tend to look pretty much the same, or at least very similar. Whilst there are numerous templates available, it seems that many people seem to stick with the designs that come with WordPress, and I have to admit they're not the most awe-inspiring designs. As well as focusing on blog-style content, WordPress also supports 'static' pages, which are pages that very rarely change (such as contact or product pages). Whilst this support is welcome, it's not overly packed with features but does go a long way to making WordPress somewhat more flexible than Blogger and various other blogging tools.

So if you want to use WordPress, where do you begin? First off, you are going to need to install WordPress to your hosting site. If you are using GoDaddy, BlueHosts

or any of the other full-featured hosting services, much of the hard work can be done for you. With GoDaddy, for instance, you can log into your account, choose WordPress from the list of applications available, fill in a few boxes and - voila! - your new WordPress blog is installed. If your hosting service does not support auto-installation, it is a matter of downloading WordPress, unarchiving it, uploading to your hosting service and running the installation script. Full details are available on the WordPress site.

The next step is deciding on the look of your shiny new WordPress blog. WordPress usually comes with a few sample templates for you to choose from, but there are many thousands of free and commercial templates available. Remember that just because you select a template for your blog, it doesn't mean you can't customize the template to incorporate your own design ideas. This can seem a little daunting if you do not have any experience with HTML (the code that makes up a web page), but to those who are familiar with HTML, this can be relatively straightforward, depending on the template's complexity.

Once your blog is installed and ready to roll, the next thing you will probably want to do is install some of the most popular plugins. These are little pieces of code that extend the functionality of WordPress. There are many different plugins available, but I will touch on a few of the most popular and free ones that I have now installed on many of the blogs I manage. There's no shortage of others for you to investigate.

FREE OFFER TO PUM READERS:

Don from ScreenCastsOnline (<http://www.screencastsonline.com>) has graciously offered to PUM readers, at no cost, the excellent screencast he recently did on WordPress. This is a premium-content, high-definition screencast that is usually available only to subscribers of ScreenCastsOnline. You can download it from here:

<http://media.libsyn.com/media/donmc/SCO0097-Wordpress2-nmlp-1280x720-h264-HD.mov>

In addition, Don is also giving all PUM readers 20% off a six-month subscription to ScreenCastsOnline. If you are keen to further your knowledge of the Apple Mac, be sure to head on over to:

<http://www.screencastsonline.com/nmlp.html>

and enter the code **nmlp** in the coupon box when checking out to receive your discount. This discount is available only for the month of June 2007.

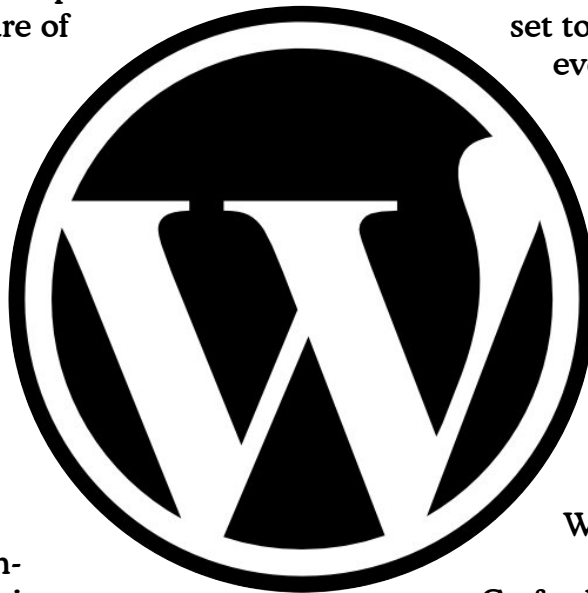
1. Podpress : This is practically a no-brainer for podcasters. It enables full support for podcasts within post entries and also takes care of all the RSS feed issues.

2. FireStats : An excellent plugin, providing detailed stats on what is being read and downloaded.

3. SpamKarma : The ultimate spam-killer for WordPress

4. WP-Cache : Protects the web server from high-volume page views. This is a life-saver if a site is featured on Digg or similar news sites.

5. WP Database Backup : A fantastic plugin that not only backs up a database but also emails it to you; it can also be set to do this automatically every day.



There is a whole gamut of plugins to choose from, many of them depend on the kind of blog you are running. Check out the links at the end of this article.

I hope you've enjoyed this whistle stop intro to WordPress.

Go forth and be productive. If you have any favorite themes or plugins, please feel free to drop me a line on colin@indielaunchpad.com

Spam Karma - <http://unknowngenius.com/blog/wordpress/spam-karma>

WP Database Backup - <http://www.ilfilosofo.com/blog/wp-db-backup>

WordPress Plugin Directory - <http://wordpress.org/extend/plugins>

WP-Cache - <http://mnm.uib.es/gallir/posts/2007/03/23/1017>

WordPress Theme Directory - <http://themes.wordpress.net>

PodPress - <http://www.mightyseek.com/podpress>

WordPress - <http://www.wordpress.com>

GoDaddy - <http://www.godaddy.com>

BlueHost - <http://www.bluehost.com>

Blogger - <http://www.blogger.com>

FireStats - <http://firestats.cc>




GETTING A PRESENCE ON **GOOGLE** AND OTHER SEARCH ENGINES

TEXT BY JULIEN SMITH

PART ONE

[JULIEN ORIGINALLY PRESENTED THIS TOPIC AS PART OF A SESSION ON GOOGLE AT PODCAMP TORONTO, FEBRUARY 24, 2007. CREATIVE COMMONS ATTRIBUTION-NON-COMMERCIAL-SHARE ALIKE 3.0]



*Google
knows
what
humanity
wants*

photo courtesy C.C.Chapman (www.cc-chapman.com)



FOLLOW THIS TRAIN of thought:

1. **MORE** people use Google than any other website.

2. **GOOGLE** is used, most often, to search.

3. **BECAUSE** of this, Google knows more than anyone about what people are searching for and, as a result, knows what people want.

4. **BECAUSE** of **that**, Google is closer than anyone at knowing what humanity, as a whole, wants.

This is what John Battelle calls "The Database of Intentions," as outlined in his book, "The Search."

Several million visitors are using Google every day. Compared with the other search engines, Google is the most popular by far. It has at least two to three times more searches per day than Yahoo (in second place) and MSN (in third). Google is gaining in searches, MSN is losing and Yahoo is losing because Yahoo and MSN are more about being portals, about being access to a lot of other things, and Google provides, by far, the search experience that users, in general, want.

So what?

So, **you want to be on Google**. The reason that there's the 'I'm feeling lucky' button on their opening page is because people trust Google more than they trust anyone else. You can click on 'I'm feeling lucky', and there's a good percentage chance that you will find what you want, assuming that you know how to search.

Our purpose this month is to start to help you be sure that when people look in Google for their needs, you are somewhere in there.

*Podcasters
are at a
massive
disadvantage:
Google hates us*

The reason that I know a fair amount about this is because I've been podcasting for a little while, but shortly after beginning, I started asking, "Where is all this traffic coming from?" All of the traffic was the result of accidental, random behaviour that I didn't

think about, that I didn't realize I was doing. But when I realized what I had accidentally hit upon, it was a revelation.

Take a look at a number of sites, and see the big difference they have in their traffic, and you can tell when a site is well represented on Google and when a site isn't.

The first thing you need to know is that if you're a podcaster, you're at a massive disadvantage. Google hates you. It doesn't care who you are; it doesn't even **know** who you are. You're speaking in English, and Google speaks in English, too, but it doesn't care, because you're not speaking in **text**.

*Google is about text.
Search is about text.
If you are not
using text,
you're screwed!*

Google is about text. Search is about text. If you are not using text, you're screwed! [And this is not a joke!] You need to resolve this problem, and there are a number of ways to do it.

One of the main things that you need to think about is the fact that the web works around text and the web works around hyperlinks. You can get your podcast promo played on somebody's podcast that's massively popular, and that might help you out a little bit, but the reality is that Google doesn't care whose

podcast your stupid promo is on. Your promo can be on ten or a hundred different podcasts, and Google says, "So what? I don't care."

SO YOU HAVE TO GET GOOGLE TO CARE.

The next thing you need to realize is that Google is getting smarter. You can't deceive Google at all; you can only do your best to please it.

People used to try tactics on their websites in order to deceive search engines such as Google into coming to pages for a variety of reasons that were totally irrelevant in the end, and now Google penalizes you for that. If you're using old techniques, you will get banned.

So be careful what you learn.

You can't stuff invisible words onto your website anymore. You have to be honest with Google, because Google really knows more about your website than anybody else. And it's knowing more and more, and it understands how language works.

The first thing I would encourage you to do, as a podcaster, is to start dealing in text as well. Every podcaster should be a blogger. You don't have to be a huge blogger, you don't have to blog all the time, but you need to have **actual words** on your website.

WORDS ARE WHAT GOOGLE UNDERSTANDS.

It's very important, because if you do not have words on your website, all Google is going to look at is a random audio file that it won't bother to decipher. You want Google to be on your side.

SO HOW DO YOU DO THAT?

There can be a whole other article on how to be a blogger, and how this would work – what tools would help you out and such - but this is definitely enough for now. Change your habits. Being a

podcaster and speaking only in audio is like living in a black hole... nothing gets out.

In the next installment, we'll show you how to become more involved, some real strategies - in the July issue of Podcast User Magazine.



Julien Smith
<http://inoveryourhead.net/>

AUDIO 101: NOT YOUR GRANDMA'S MIXER

TEXT BY SKINNY WHITE BOY

I THINK IT'S safe to assume we all know what a mixer is for: you use it to mix ingredients such as flour, butter and milk into a homogenized and lump-free batter for pancakes, waffles and... Oh wait, wrong magazine! Let me start over. ...

I think it's safe to assume we all know what a mixer is for: you use it to combine separate sound sources into one 'lump-free' mix. Really, the mixer your grandma uses in the kitchen and the one you use in your studio aren't all that different, except that yours probably has more knobs and faders and switches and buttons.

A mixer is a device that combines many audio signals into one destination signal. You take two separate audio sources, such as a microphone and an MP3 player, connect them to this device called a mixer and all of a sudden you can combine the two sources and play them as if they are one and the same.



image courtesy KitchenAid

For a lot of podcasters, a mixer's first (and sometimes only) purpose is to get their voice into the computer. There are other ways of doing that, of course, but none is as flexible as using a mixer. So let's look at what it takes to hook a mixer to a PC and a microphone to a mixer. [Am I really going to write an entire article about hooking a microphone up to a mixer? You bet I am!]

In its simplest form, a mixer contains inputs, or channels, to which you can connect audio sources. The cheaper the mixer, the fewer the channels (or inputs) the manufacturer will give you, and the opposite is also true. Each input has its own control, which is used to send more or less of the signal to

the output of the mixer. The (stereo) output can then be fed into an amplifier or, more likely for us podcasters, a recorder of some sort, such as your computer.

First of all, you need to hook the mixer up to your computer. If you are one of the lucky ducks with a USB mixer, then all you have to do is find the USB port on the mixer, locate the same on the computer and connect them by using the designated cable. C'est tout! More than likely, you will not have a USB mixer, but don't worry, just find the line-in jack on your computer. Typical connectors are stereo mini jacks or RCA (in which case there will be two). On your mixer, find the connectors that are labeled 'main out'. On some mixers you will find a 'tape out'. Either will work, but if you do have a 'tape out', it's probably easier to find the correct cables for it, because 'tape out' connections usually use RCA cables. Even if the line-in on your PC's soundcard uses stereo mini jacks, though, you should have little trouble finding the right cables at your local wire-farm.



image courtesy Nady

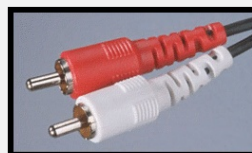
Typical mixers have two types of inputs: microphone inputs and inputs for everything else (called line-level inputs). Lo and behold! - Typical podcasters need to record two kinds of signals: microphone signals and those of everything else.



images courtesy <http://www.musicianscentral.com/mixer.html>



You can usually recognize a microphone input on a mixer by its XLR connector/socket.



In most cases (but not all), line-level inputs have RCA



or (phone) jack connectors (Ask any guitar player about them, they all know Jack!).

But enough about connectors... Just remember the rule you learned about basic shapes when you were a toddler: you can't fit a square peg into a round hole! So find the connectors and the proper cables and just string them all together.

We know that mixers have dedicated inputs for microphones, or at least inputs that can be switched from line-level to microphone-level. There is good reason for this. Not all sound sources are created equal, and as these things go, microphones are about as 'unequally' created as they come. Compared with line-level sources (CD players, MP3 players, computers, and so forth), microphones put out a very, very weak signal. All microphones require extra amplification, and you can't just 'pump up the volume', because you'd be pumping up the noise that a microphone generates all by itself to unbearable levels.



image courtesy Behringer

So that is why microphones have channels dedicated to them on a mixer: the microphone inputs (or channels) on a mixer have built-in pre-amplifiers. These inputs should also have another extra, a 48-volt phantom power supply. (And if your mixer doesn't have this phantom power, go find one that does!). This extra power supply is there because condenser microphones need external power. You will be finding out if yours is a condenser microphone in just a little bit, but first it's time to hook up that microphone.



Set the master volume of your mixer to 0 dB

Set the fader on the channel strip that you're plugging the microphone into to 0 dB as well

Find the gain/trim knob for that channel (hint: it's usually right under the XLR connector).
TURN IT ALL THE WAY DOWN!

Go ahead, now plug in the microphone. And just in case you are wondering which cable to use, just remember... Square peg, round hole. After plugging in the microphone, you will have to do three things at once, but first locate the VU Meter on your mixer. It's usually found close to the master fader and typically consists of a needle-type gauge (like the speedometer of a car) or a set of vertically placed LED lights ranging in color from green at the bottom to red at the top (with yellow in the middle). The last green light will be labeled 0 dB.

Now for the three things that need done simultaneously:

Look at the meter

Talk into the microphone

Turn the gain/trim knob clockwise

Keep talking and keep turning the little gain knob clockwise. As you keep talking, you want to make sure that you don't vary the distance from the microphone to your mouth too much and that you talk at a volume slightly louder than what you expect to use while recording your podcast. What you are after is a signal that peaks right around the 0 dB mark on your VU meter. (You were still watching it, weren't you?)

You now have your mixer set so that when you speak normally, the mixer is not artificially boosting or cutting your signal. You are getting out of the mixer what goes in, more or less. You can now start playing around to your heart's content. Turn up the volume (you will hear when it is too loud – it will sound ugly), play with the EQ, add sound effects that your mixer may have built in, turn the fader for the microphone down but push the gain/trim all the way up (to get some nice fuzz), and so forth. When you royally mess up and it sounds horrible, you now know how to get back to a basic working setting.

Just one more thing... Remember the phantom power that I mentioned earlier? If none of the instructions in the last paragraph worked, and if turning up the gain/trim had no effect and you heard NOTHING, then you most likely have a condenser microphone, and you will need to look in your mixer's instruction manual for how to turn it on!

Skinny White Boy

<http://skinnywhiteboy.kastpod.org/>



EWAN SPENCE

As some of you may know, I do a fair amount of broadcast radio in daylight hours, and for all the proclamations that podcasting is pre-recorded radio (and I'm fond of the analogy of podcasting being "radio with a pause button"), there's a world of difference.

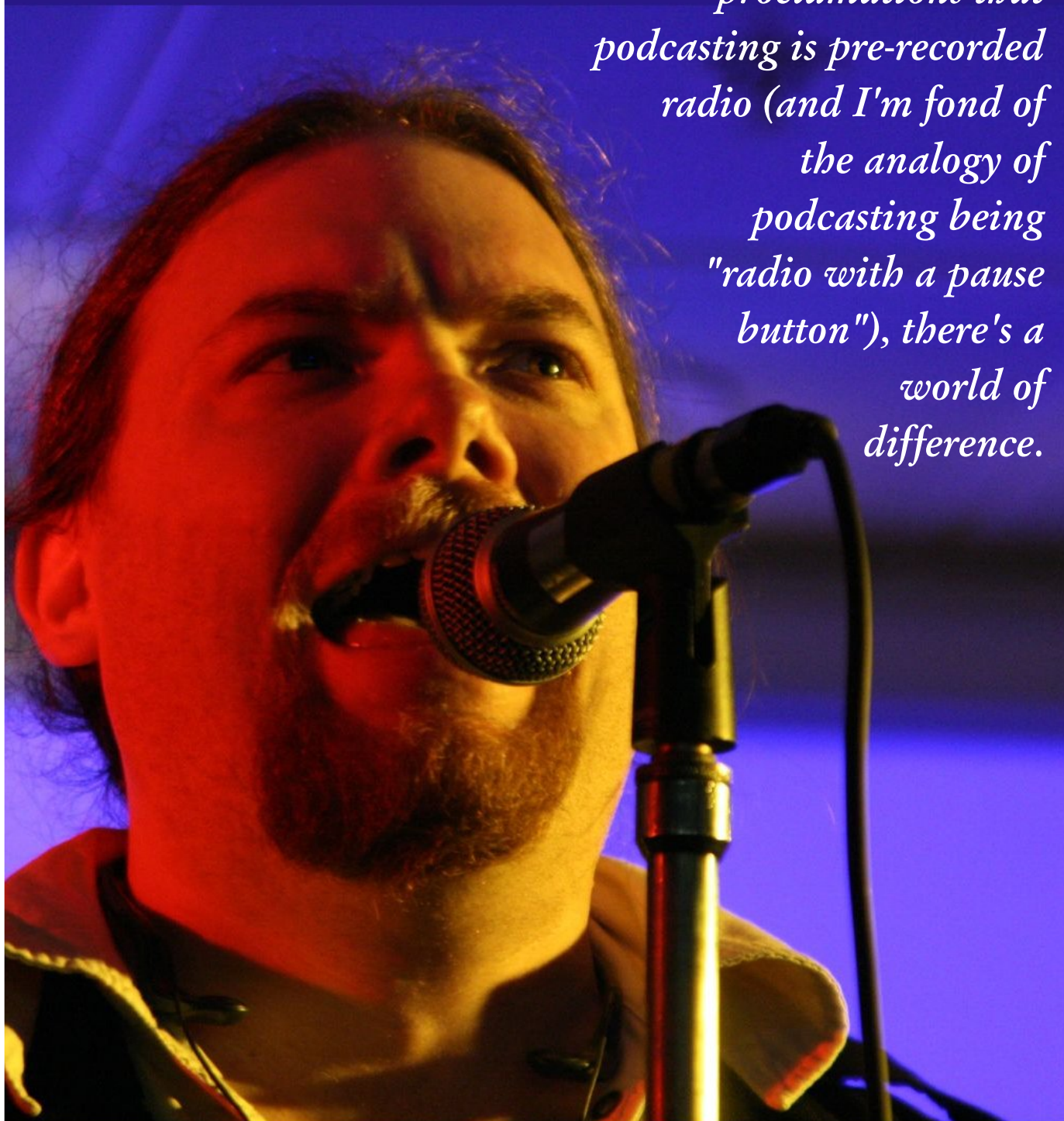


photo courtesy C.C.Chapman (www.cc-chapman.com)



EWAN SPENCE - GOING LIVE

BUT LET'S START with the similarities: Microphone (check). A voice and something to talk about (not actually a full requirement, but check anyway). Stuff that makes sounds (you know... jingles, bumpers, music that's interesting, that sort of stuff).

And it's at this point that things start to divide. The obvious one is simple: Radio is live. Once you say something, press a button, or play a tune, it's out there. It's processed. It's in the listeners' ears. You're standing in front of them pretty much naked. Any fluffs, slip-ups, forgetting your script - too late, everyone heard it.

In podcasting, you can relax a touch. Any mistakes and you can rewind the tape; you can sort the pops and silences in post-production.

I think this is missing a big trick. Podcasting is all about the performance – no matter your topic, you should be entertaining, you should be able to present your best voice and character. For me, that means live. Or as-live. When I started music podcasting, I would record my links individually. I'd assemble the music around them. I'd pop in the theme tune at the correct time. And it sounded... okay. But something was missing, and it wasn't in the audio quality of the show. It was in my performance. I sounded flat – what sounded to me like enthusiasm was... false. And you could tell.

Nowadays (well, after about ten shows of voice tracking as I've just described),

I'm fond of the analogy of podcasting being 'radio with a pause button'

I start the tape and just go for it. All the jingles and music are played *in situ*, with music cued up ready to go. I get the adrenaline levels up just before I start (normally by slamming on some AC/DC and letting my hair defy gravity) and then drive myself forward at the same pace as the listener...

Many people use podcasting as a hobby (a lot more than those giving up their day job to go podcasting 9:00-5:00) and I suspect are thinking "but I'm not in this for the revolution" and will continue to voice track. What I'd say to them is, "You should try it a few times." Take feedback from your listeners. Listen back to your shows. Or even do the same show, once with

voice tracking and once as-live. Now without practice the second one might have a few more pauses, umms and ahhs, but ask yourself which one sounds more natural, which one shows true passion. My money is on the latter.

Even when you play sport for fun, you keep score. So why should you not strive to improve yourself even if your podcasting is for fun?

Podcasting is all about the performance – no matter your topic you should be entertaining

Ewan Spence
<http://www.ewanspence.com>

OUT OF SYNC -BE AN INDIVIDUAL!

TEXT BY RICHARD VOBES

I HAD AN argument the other day with a friend of mine. He doesn't like to call himself a podcaster. He says that he is an audio producer. I said, "Oh really? Well, you do a very good impression of a podcaster, then!"

He snorted and asked, "How so?"

"Well," I said, "you certainly use the same disguise that podcasters use."

By that, I explained that he records his audio and saves it as an MP3 file on a server. He places an RSS feed on his site. He uses the same damn awful blogging software that everyone else uses with a small, hard-to-find built-in player, comment box and most recent recording uppermost. He has the same generic default-sized banner at the top, links to Podcasting News and a 'Vote on the Show' button on the left-hand side. "If you are not a podcaster," I laughed, "I will eat my hat!"

Regular readers, you should know me by now. If the rest of the world is going in one direction, I will deliberately swim against the tide and head the other way. It's in my nature not to be a sheep, and that is exactly what this column is all about. I may not be right, but if for a few moments I can cause you to think in a different way, I will be thrilled.

When you are new to podcasting it is perfectly normal to have a look round at what other podcasters are doing and determine what is the protocol. You ask, "What is the normal, acceptable way to present myself? How should I set out my



image courtesy Richard Vobes

stall, so to speak?" And the newbie will, I am sure, be driven to the blogging software houses and take residence in a world of bland corporate identicalness. I am sorry, but the blogging 'WordPress', 'TypePad' and 'Blogger' software defaults that everyone uses stink! I am sure they are excellent programs for blogs, but I really cannot see their value for audio productions. It's the boring sameness, the identical-twin syndrome, the every-flipping-site-looks-the-ruddy-sameness that I cannot stick.

Let's put it another way. My dad is not

very net savvy, but he would love to sit with his laptop and listen to a few podcasts that appeal to his interests. But he won't. Why? Because if he stumbles across a typical podcaster's web site his eyes glaze over. It looks too complicated. It doesn't entice him in. It's too matter-of-fact. And why is the most recent podcast at the top and the first one way down the bottom of the page or not there at all? My dad, typical of his generation, would like to start at the beginning, as he does with a book, a film, a radio play or even a meal, and work his way through methodically.

Podcasters do not let him do that. They expect him to jump in the deep end and drown in the audio of their show and hope that he will learn to swim as he goes along.

The horrible, corporately bland podcasters' blogging web sites don't appeal to the layman, the newcomer and the first-time discover of podcasting.

Try this as an experiment. Go and have a look at web sites for radio stations. The BBC is a good example, although they are a massive organization with a lot of programming content to display. Notice how much more enticing the web page is and how much more informative the layout is; the greater use of photographs, the ease of use and the navigation make it much better to get to any show you wish to listen to.

I continually say that podcasters in general are insular and inward-looking. They are. They assume bigheadedly that people understand and like the blogging format. Well, that's like saying that people like the dictionary format when reading a story – the words are all there, but you have find them individually and string

them into a sentence that makes sense.

So if not blogging software, then what? Ever heard of HTML? Make and design your own web page. Think about the show that you produce. Let's say it is a fishing podcast. Why not have a cartoon or photograph of the fisherman in question, sitting on the riverbank with his rod at hand and line in the water. If you click the rod, he reels in the desired show from the river and it starts up the player. That's a lot more fun and dynamic! You could click his net to see what shows are already waiting to be listened to. His open newspaper, on his lap, when clicked might have the news of his most recent activities. Click the fisherman's bag to find out about the fisherman's history and special interest, and so on and so forth. I am sure you can be more inventive than I.

Now, even my dad, when presented with a site like this, would be intrigued to explore what it's all about and listen to the show, and he doesn't even like fishing!

The web site is generally the first port of call for someone to discover your show. If it is bland and uninteresting, one can equally assume that the podcast that follows is going to be the same. But, if the site demonstrates flair and individualism, just what kind of impression will that give for the no-doubt-excellent podcast they are about to discover?

Now you know why I swim against the tide. Will you...?

Richard Vobes
<http://www.vobes.com>





INSIDE THE PODCASTERS' STUDIO JASON RUBY

In an effort to better know our colleagues, we are taking a look "Inside the Podcasters' Studio". We want to know what makes podcasters do what they do, what motivates them, and where they see their podcast going in the future.



photo courtesy Jason Ruby

TEXT BY PAUL AND JUDY HUTCHINSON



LET'S BEGIN WITH some background information...

Jason is a web developer for the city of Portland, Oregon. Before that, he worked as the Director Interactive Media for WSAV; the NBC affiliate in Savannah, Georgia. Jason is from Montana and has a BFA in Acting from the University of Montana and is finally putting it to good use with podcasting. He is married to Anna Johns (his co-host) and lives in Beaverton, Oregon, with his two cats, Morley and Clara. Jason likes peas and is 31 years old. Jason and Anna produce Delta Park Project and Delta Park Gets LOST. Delta Park Project - based in rainy Beaverton, Oregon - features movie reviews, TiVo addictions, wacky music, hometown news, and more. They began Delta Park Project on November 11, 2004, and have produced 110 episodes. Delta Park Gets LOST recaps the latest LOST episode and includes commentary and audio clips. It debuted on September 23, 2005; at the time of this writing, there are 45 shows.

When, and how, did you first hear about podcasting?

JASON: In September of 2004, like many other early podcasters, I stumbled upon Adam Curry.

What was the first podcast you subscribed to, and why?

JASON: I don't remember. I think DailySourceCode -- but also my friend Tim Germer's "Northwest Noise" (<http://www.northwestnoise.com>). There wasn't much out there at the time. :)

What do you look for in a podcast?

JASON: Compelling content, great chemistry (personality) and something that I can relate to. That really is the beauty of this revolution. It allows great voices to emerge and allows anyone to listen.

What puts you off a podcast?

JASON: Tangents, Ramble, Talking to Talk.

What drove you, personally, to become a podcaster yourself?

JASON: I saw it as a way for me to express myself to a larger audience in a more expressive medium. In the beginning, I worked with a friend who I had done improv comedy with for a year. The show was a 'Project' so to speak. He moved on to other things -- my wife took over and we haven't looked back.

What motivates you, currently, to continue podcasting?

JASON: Our audience is a major driving point. We have grown very close to our 'SuperFans' over the years and enjoy sharing with them, teasing them and getting it back from them full circle. It is also fun to sit down with my wife and have this public conversation -- one that we normally have in our daily lives -- but now it is preserved in time. I enjoy going back and listening to our archives to hear what we were up to.. It's a really cool time capsule.

image courtesy Delta Park Project



How have podcasts changed your attitude toward, and consumption of, traditional media?

JASON: I don't think traditional media will go away. I think it will slowly evolve and podcasting is one of many forces pushing it in new directions. It is and always will be about good content -- and if it comes in a podcast, great. If it is on the radio that is great, too. Too many people get caught up in the technology but it is really about telling great stories no matter how they are presented.

How have podcasts changed your life in a more general sense?

JASON: They have eaten away at my personal life..... But they have also introduced me to a lot of wonderful people (i.e., the Portland Social Media Club <http://www.portlandsocialmedia.com>) and will hopefully become a full time career. (<http://www.morleystudios.com>)

What, in relation to podcasting, gives you the most hope?

JASON: I think the most inspiring thing is that it gives voices to people no matter who or where they are. Anyone can do this -- they don't have to be in New York or Hollywood. That's the coolest part to me.

What do you see in the future for you, and your podcast?

JASON: We have a baby on the way in August and we are afraid 'she' will dramatically cut into our ability to podcast. But we hope not. :)

Jason Ruby - The Delta Park Project
<http://www.deltaparkproject.com>

Judy and Paul Hutchinson - Total PodCastrophe
<http://www.TotalPodCastrophe.com>

photo courtesy Jason Ruby

LOST CASTS

- FINDING YOUR WAY AROUND THEM

TEXT BY MARK HUNTER



image courtesy abc

IN SEPTEMBER 2004 Dannie Gregorie decided it was time to register some new domain names based on a word he had started using, a word that was already buzzing with the electricity of anticipation. He wasn't the first to use this word. Ben Hammersley, writing in *The Guardian* newspaper back in February 2004, had made reference to it. But it was when Dave Slusher, Dave Winer and Adam Curry picked up on Gregorie use of the word that it started to garner popularity. Hence Gregorie registered, among others, 'podcast.net.'

Around the same time Gregorie was doing this, ABC aired the pilot episode of the TV show that would go on to win an Emmy Award and BAFTA during its first year. 'LOST' was born.

Their joint explosion onto the world's consciousness as the summer of 2004 drew to a close marked the beginning of a new chapter in television and user-generated content, but there's something about 'LOST' and podcasts that just, well, go together.

This month in Podcast User Magazine we bring you the world of 'LOST' podcasts. Together let's get Lost in Podcasting.

THE TRANSMISSION

Ryan Ozawa was in the ideal position to start *The Transmission*, literally. But as it turned out, he was completely unprepared for the what was going to happen to him.

"My wife Jen and I were producing a podcast about Hawaii, where we live, when 'LOST' first aired. We were excited about it, not just because it's filmed right here on the island but because of the quality of the storytelling, the production values. It's just a great TV show", he explains.

Like all the best podcasters, Ryan and Jen allowed their passion to flow through their podcast.

"When we first started talking about 'LOST' on our podcast we got two kinds of comments: 'We love the 'LOST' talk, more more more!' or 'Enough 'LOST' talk, we don't watch it!'

"The solution was obvious - a spin-off. And so *The Transmission*, and through time, a community of 'LOST' podcasts, was born.



image courtesy The Transmission

ITUNES

Around the time *The Transmission* was launched, the podcasts were added to the iTunes Store. And so, coincidentally, was 'LOST'. Suddenly the iTunes Store was both creating and feeding a public hunger for 'LOST'. *The Transmission* was in the right place in the right time. Not only were the hosts based on the very island where the filming of 'LOST' takes place, their podcast was on the front page of the iTunes Store, receiving thousands of new listeners every week. But the couple weren't prepared for this overnight success.

"We got as high as number 7 on the iTunes top 100 podcast list. Thirty thousand people were downloading our podcast weekly," Ryan remembers, "It was overwhelming. We had to move servers twice because they couldn't handle the downloads. In short, it was insane. We didn't feel qualified to handle that level of exposure."

With exposure and huge listener numbers comes responsibility. Not only did Ryan and Jen have a weekly show to produce, but they now had a community to serve, and a vocal community, at that.

"The listeners were very vocal with their feedback and theories. There was so much material to process. While we were immensely grateful for it, it was intimidating. It certainly didn't help that most of our listeners were smarter than we were! But while it was a privilege to serve our community of listeners on a weekly basis, it was becoming more and more like a serious responsibility."

"The listeners were very vocal with their feedback and theories"

Eventually the couple took the decision to retire *The Transmission*. These days they watch and enjoy 'LOST' like every other fan. And they're keen listeners to various 'LOST' podcasts, of course.

"We made great friends and contacts in and around the 'LOST' community. We're still in contact with Jorge Garcia (who plays Hurley on the show) and various others on the production team, and I'm good friends with Jay and Jack of *The 'LOST' Podcast with Jay and Jack*." And while Ryan's days as a 'LOST' podcast producer are over, he's still very involved with the 'LOST' podcast community, acting as coordinator of the 'LOST' Podcasting Network and recording reports of filming activity on the island to other 'LOST' 'casts.



image courtesy Cliff Ravenscraft

GENERALLY SPEAKING

The Transmission set the standard to which other 'LOST' podcasts aspired to. Cliff Ravenscraft was already spending huge amounts of time every week immersed in the 'LOST' community online, searching message boards and discussing theories, clues and easter eggs in each episode.

"I decided to start a podcast and, as it turned out, the first topic I covered on my first episode was 'LOST'. I'd noticed that when I posted 'LOST' content on my website, I'd see a big spike in hits. And within two episodes of my podcast being released, I was being begged by listeners to do a weekly 'LOST' podcast!", Cliff says. "Since those first episodes I've spent a few thousand dollars on equipment. I see it as an investment to help me produce a marketable 'LOST' podcast."

Cliff's attention to production detail has paid off, evident from the climbing listener numbers. He and his wife,

Stephanie, record two podcasts a week dedicated to 'LOST' in their home studio. Live interaction with their enthusiastic listeners is important to them.

"I still love watching the show as much as I ever have"

Cliff explains that they record a live show every Friday night in which they review, in full, the latest 'LOST' episode and, via TalkShoe, take calls from listeners. Along with that they record their initial reactions to the show within two hours of its being aired.

But surely putting all of this work, time and effort into producing a podcast about 'LOST' ruins the enjoyment of actually watching 'LOST', doesn't it? Cliff disagrees.

"I still love watching the show as much as I ever have. However, when I haven't liked a particular episode, I'm very honest about that on the podcast. Some listeners like my honesty; others don't like anything negative to be said about 'LOST'! But I am who I am and I share my thoughts and feelings nonetheless."

A LITTLE LESS BLOATED

The Transmission and Cliff's GSPN Weekly 'LOST' Podcast are of the same ilk: lengthy, in-depth and chock-full of analysis, theories and listener feedback. If they're a little like the sumo wrestlers of 'LOST' podcasting, then the Delta Park Gets 'LOST' 'cast is the Bruce Lee: lean and quick.

The only similarity among all three, aside from the subject matter, is that this third podcast is presented by another couple. Oh, and that it's an offshoot from an existing podcast. Jason and Anna are hosts of The Delta Park Project, a pop culture podcast. "Anna and I started talking about 'LOST' on The Delta Park Project, but we quickly learned from our international listeners that this was a bad idea", explains Jason. "In Sweden they get 'LOST' six months to a year later than we do in the States, so we were spoiling it for them." And so a spin-off ensued, and the niche Delta Park Gets 'LOST' podcast was born. Released weekly a few days after each 'LOST' episode airs, this podcast has a very trim format.



photo courtesy Tim Germer NorthwestNoise.com

"We watch the show, then spend the next day reading forums and gathering theories. Then we briefly watch it again and gather clips to play on the podcast, maybe four or five of them. I turn on the mics and Audio Hijack Pro, and we record the whole thing in one go. We have some notes printed up in advance to help guide us. Then it's just a case of adding our intro, tagging it in Garageband and syndicating it to the world." A typical podcast lasts around 15 to 20 minutes.

PRODUCING THE OFFICIAL 'LOST' PODCAST

"I'm Annabel Port and I work freelance for Koink. They produce the 'Lost Initiative' for Sky One. Sky One officially license 'LOST' from ABC for transmission in the UK, so our podcast is the UK's official 'LOST' podcast.

"Production on the podcast starts on Thursdays when I watch the most recent episode. I take careful notes, sometimes rewinding and watching scenes in slow motion! I also check on the 'LOST' fan forums and the Sky One 'LOST' forum to see what people are saying. From that I then write a script for our main presenter, Iain Lee, which is basically a rough order in which to talk through the episode and important points to consider. We also have listeners email in their theories and we'll call back the best ones on the show when we record on Fridays.

"Then the presenting team come in on Friday, they watch the latest episode and we record the podcast! We release it on Sundays, immediately after the show airs on Sky One."

'LOST' airs on Sky One each Sunday at 10:00pm.

The LOST Initiative

<http://www.skyone.co.uk/Lost/Season3/podcast.htm>

Koink

<http://www.koink.co.uk/>



image courtesy The Joshmeister

PASSIONATE FANATICISM

One constant that runs through virtually all of the 'LOST' podcasts is listener feedback. As a TV show, 'LOST' has spawned countless on-line discussion groups and forums where people spend huge amounts of time discussing and theorising about each episode and deconstructing and dissecting the island mythology and character relationships. This fanaticism has spilled over into the 'LOST' 'casts, and that makes total sense, as most of the 'LOST' podcasters were fans of the TV show first, using their passion to create their podcast.

It's this very notion that made podcasting what it is: user-created content. People are passionate about a topic, so they create a podcast about their passion.

Talking to "The Joshmeister" confirms this. He enthuses about 'LOST', his sentences brimming with adjectives.

"'LOST' is simply the best show on television. Its story is original, enthralling, incredibly intricate, and often unpredictable, and it inspires its viewers to ponder every question that's raised and develop their own theories that might explain the show's mysteries. There's nothing else like it on television."

Josh produces the Joshmeister's 'LOST'

Podcast and capitalised on the community and fan base built around 'LOST' podcasts.

"My podcast is on the 'LOST' Podcasting Network, and thanks to it I had over 1000 listeners immediately", he gushes, "and I'm one of the 'little guys'."

It's clear there's a huge listener base of people hungry for 'LOST' content, and these listeners are creating their own content, content that's exploited by the 'LOST' podcast producers. It's a pleasant symbiosis, and one that's going to continue for a while yet. Cliff explains:

"The third season just ended, but the producers have announced that the show will continue until 2010, so that gives us another guaranteed three years of 'LOST'

"'LOST' is simply the best show on television"

podcasting, something I'm sure we're all excited about. Also, knowing that Season Six will be the last, it gives us plenty of time to communicate with our

listeners about what they'd like to see us do in the next field of podcasting."

Sometimes things just work out right. Sometimes things just go well together. 'LOST' and podcasting arrived at the party at the same time. Their eyes met across the crowded media landscape. And it was a match made in heaven. May they live happily ever after. Or at least until the end of Season Six.

The Transmisson

<http://www.hawaiiup.com/lost/>

Generally Speaking Podcast Network

<http://www.gspn.tv/lost>

Delta Park Gets 'LOST'

<http://www.deltaparkproject.com/lost/>

The Joshmeister's Lost Podcast

<http://thelostmeister.blogspot.com/>

The Lost Podcast with Jay and Jack

<http://www.jayandjack.com/>

Mark Hunter

<http://www.tartanpodcast.com>

LOSTCASTS.COM

- UNTIL NEXT WEEK.... STAY LOST!

Weekly analysis of the mysteries, theories and speculation surrounding the show 'LOST'.

REVIEWED BY
MARILYN MADSEN

THREE ENTHUSIASTS OF the television show 'LOST' produce the LOSTCast in Dallas, Texas. The hosts are John Keebler, Robert Stone and Matt Jones. Each week they convene after the most recent episode has aired and discuss, theorize and speculate on all the events that have taken place on the island and in the lives of its inhabitants. Each podcast begins with an audio clip from the most recent show followed by general reactions to the episode. Listeners provide provocative theories and comments via audio comments and e-mail. The LOSTCast



image courtesy LOSTcasts.com

team also scours all other related 'LOST' podcasts and blogs for related information. The most pertinent points are brought up in discussion, and many links are provided for further research.

Being a 'LOST' fan myself, I was drawn into the intelligent discussion these hosts provide and spent several hours listening to past podcasts, viewing previous episodes and delving into the associated links.

The LOSTCast has a user-friendly web page with easy-to-find feeds and a MySpace

page for up-to-the-minute postings. The only downside to this podcast, in my opinion, was the variability in the audio levels between the hosts. Otherwise, if one is interested in the world of 'LOST', tune in to this podcast... You may soon find that you have 'LOST' yourself in this intriguing world!!

<http://www.lostcasts.com>

WEEKLY LOST PODCAST

- ON GENERALLY SPEAKING PODCAST NETWORK

Recorded live every Friday night at 9:15pm Eastern Time, this show usually attracts a lot of audience participation.

REVIEWED BY PHIL CLARK

AS A FAN of the TV series 'LOST', I was eager to listen to this podcast, and overall I wasn't disappointed. Generally speaking Podcast Network is run by Cliff and Stephanie Ravenscraft, who have been podcasting since December 2005. They now claim to have over 14,000 listeners around the world, across eight different podcasts.

The Weekly LOST Podcast spends anywhere from 30 to more than 60 minutes discussing the most recent episode of the blockbuster television program. If you have no idea of what this show is about, then either you don't care because you don't watch it, or you have been living on a desert island (pun intended).



image courtesy gspn.tv

For 'LOST' fans, it seems their appetite for discussion and theorizing about the plotline is endless. Podcasts like the GSPN Weekly LOST Podcast are ideal.

The one thing that sets this show apart from others I have listened to is that Cliff hosts this as a talkshoe.com presentation, so there is an opportunity for listeners to call in and join in to the show as it is recorded, but of course you can also just subscribe via normal RSS delivery mechanisms and listen later.

Add some good guests to the mix, and sometimes even an in-studio audience, plus Cliff's 'regular-guy' on-mic presence, and I'd rate this as a top pick for 'LOST' fans.

<http://ravenscraft.org/gspn/archives/category/weeklylostpodcast/>

DELTA PARK GETS LOST

REVIEWED BY HILARY TYLER

ARGUABLY THE MOST affable hosts in podcasting, husband-and-wife team Jason and Anna deliver Delta Park Gets Lost, giving 'LOST' fanatics what they crave... more 'LOST'! Each podcast provides a quick recap along with audio clips from the previous episode of the TV show. Jason and Anna offer their listeners plenty of "Oh, yeah!" moments by revealing subtleties that one would certainly miss if not watching closely enough. As a bonus, show production and sound quality are stellar.



image courtesy Delta Park Project

Delta Park Gets Lost is recommended for 'LOST' fans wanting a bit more with hosts you'll wish you could hang out with in real life!

<http://www.deltaparkproject.com/lost/>

THE LOST COMMUNITY PODCAST

REVIEWED BY HILARY TYLER

IF YOU'RE LOOKING to 'one up' your pals around the watercooler, this is the 'LOST' 'cast for you! The Lost Community Podcast offers in-depth coverage of 'LOST' from the smallest detail right up to the big picture. Hosts David Dein and Steve Guglich have created an entire community of responsive fans of both the show and their podcast. In addition to the podcast, they run a message board and an active blog, which has up to 500 comments per post. This is where the true fanatics are hanging out!

The Lost Community Podcast is for those eager for well-rounded coverage of the show and interaction with other 'LOST' fans.



image courtesy The LOST community podcast

<http://thelostcommunity.blogspot.com/>

REVIEW ROULETTE

PODCASTING IS SUCH a diverse medium, there is at least one podcast on any subject you could imagine – and a lot of subjects you'd never imagine! But if you look at the main podcast directories, it's very easy to get stuck in a mainstream rut. So how do you spice up your playlist with something other than the mainstream? Their search functions can help you find podcasts on any obscure subject you could think of, but how can you find the unexpected stuff you're not even looking for, without wasting your time listening to rubbish? Well, we at the Roulette team think we have the answer: we pick a bunch of podcasts totally at random, and review them for you.

This month we welcome another new reviewer to the Roulette team: Hilary Tyler, Blogger at the PodcastNetwork.com

THE DIGITAL STORY
<http://www.thedigitalstory.com/>

REVIEWED BY HILARY TYLER

Derrick Story is a leading expert in the fields of photography and technology. If the name sounds familiar, you may have seen it on a conference program or the cover of a book. He is probably most well known for the many titles he has produced for O'Reilly, including *Digital Photography Hacks*, *Digital Photography Pocket Guide* and the *PowerBook* and *iBook Fan Books*. He is also coauthor of *iPhoto: The Missing Manual*. Additionally, he co-authored *Aperture 1.5 Beyond the Basics* video training for Lynda.com. As if that's not enough, Story also hosts a weekly podcast covering digital photography, appropriately titled *The Digital Story*. Impressively, the podcast is released on Monday or Tuesday of every week, as it has since the first show in October of 2005.

At first impression, Story's voice with its regular cadence seems a bit dry, but then quickly grows on the listener. It is decidedly calm and comforting, like that of a good storyteller (pun intended). He gives practical advice on topics



image courtesy www.thedigitalstory.com

of photography, offering helpful tips and equipment reviews. There are also several ways in which he asks his listeners to contribute and his reassuring tone fosters participation. During the first podcast of each month a new 'Photo Assignment' is revealed.

Listeners are asked to submit a photograph that represents the assigned word or phrase and results are posted on the website. Past assignments have included slender, window to the soul, texture and juxtaposition. There is also a call for candid, which Story calls 'Grab Shots', where he is "looking for clever, humorous, heart-warming, or just downright unusual images". Story is doing more to encourage conversation too with the new addition of a Digital Story Flickr group pool where listeners can join to submit and comment on photos from other listeners.

"This is a top-notch example of how podcasting can be used to inform, entertain and create a community for people with shared interests."

- BERNADETTE

The website is a fantastic companion to the podcast, featuring prominent subscription links, a search field and a jump menu for the different areas of

interest. There are links to the podcast files, show notes, blog posts, as well as a submissions page. The site is easy to navigate and one could spend hours perusing the galleries of photo assignments and grab shots.

The Digital Story podcast will appeal to amateur photographers who are eager to improve their skills. Derrick Story is a more than credible host with a delightful teaching style. If you are looking for a digital photography podcast, this one should definitely be in the queue for a listen!



Content: 4.50 out of 5
Production: 3.83 out of 5

"This podcast is packed with information and advice for anyone interested in digital photography. The clear instructions in show #1 helped me produced better photos for a work project. The Digital Story is staying in my subscription list!"

- MARILYN MADSEN

THIS WEEK IN SEA TURTLES (TWIST)

<http://www.seaturtle.org/twist/>

Wow! Who'da thought? A podcast specifically devoted to sea turtles?

Well that's the beauty of internet radio and podcast audio – it's open to anyone and any topic, and this one fits the specific needs of those folks who like, nay love sea turtles.

This particular podcast is just an extension of the main website (<http://www.seaturtle.org/>) which is dedicated to providing online resources and solutions in support of sea turtle conservation and research.

In the TWiST podcasts you can hear discussions about a variety of topics including the Marine Turtle Conservation Act, chats with interns at the Bald Head Island Conservancy on Bald Head Island in North Carolina, and reports on the annual Sea Turtle Symposium.

One theme that seems to be consistent throughout each podcast is the amazing enthusiasm that flows out of the hosts on this topic. I have been privileged to have gone snorkeling among sea turtles in Hawaii, and I can understand this enthusiasm. The world would be worse



image courtesy www.seaturtle.org

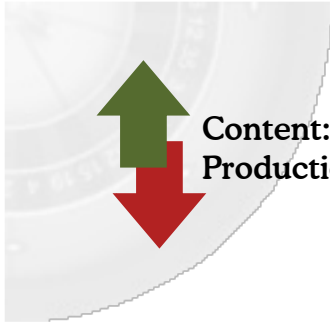
REVIEWED BY PHIL CLARK

off if these amazingly gentle creatures were made extinct. Although the quality at times is somewhat 'rough', overall the information contained in each podcast is communicated. But then, these guys are scientists and conservationists and not podcasters, and yet they strive to bring audio of their passion to anyone who

wants to listen. Perhaps this review will alert those who have an interest in the preservation of wildlife, and in particular sea turtles, to give this podcast a listen. I know I'm keeping it in my podcast library, and looking forward to the next edition. Keep up the good work lads!!

"You need a higher than average interest in, and knowledge of, sea turtles to 'get' this show but it's a good example of niche podcasting in the educational arena. The VOIP connection for one of the panellists is consistently bad which is extremely annoying and, judging by other podcasts using the same technology, should be fixable."

- BERNADETTE



Content: 3.0 out of 5
Production: 1.70 out of 5

"Covering such a specialized field, this podcast could be useful to scientific researchers. However, the sound quality of the call-in participant on Show #8 rendered it unbearable to even listen."
- HILARY TYLER

WINDOW TO THE MAGIC

<http://windowtothemagic.com/podcast.html>

Window to the Magic aims to provide listeners the opportunity to surround themselves with the sounds of Disney. Hosted by Paul Barrie, with monthly guest host Patrick Hurd, the weekly show provides sound tours of Disney theme parks and audio histories of rides and facilities (with the occasional video episode thrown in).

Listening to this podcast generated the exact same reaction as I experience when watching a Woody Allen film or standing in front of a Jackson Pollock painting: I know people think this stuff is great art but I've no idea why they think that. I listened to an episode which included the where in the park game in which Paul led people to a mystery destination within a park without any of them uttering a word. To my ears it was 25 minutes of ambient noise that could have been anywhere and did nothing to hold my interest. In other episodes an audio tour of the Disneyland Hotel was littered with poor descriptions of pictures I couldn't see which left me more frustrated than informed and a history of the space mountain ride had the potential to be interesting for 10 minutes but didn't hold my attention for half an hour. Window to the Magic has



Image courtesy windowtothemagic.com

REVIEWED BY BERNADETTE

been in production for two years and the forums and other feedback demonstrates an obvious listener engagement with the show, but the factors that generate that kind of interest remain a mystery to me.

Although the content is lost on me I'm happy to acknowledge that the audio and video production quality is way above average, especially for outdoor recording on-the-go. Unfortunately the show's website doesn't share the same quality standards as it's not much more than a venue for selling merchandise associated with the show.

"Not geared toward potential visitors but rather die-hard Disney fans craving an in-depth, historical view at the park. Show 94 featured a Disneyland Trivia Walk providing a behind-the-scenes tour during a recent Disney podcasters' meet-up."
- HILARY TYLER

Normal podcast website features such as show notes and an audio player are nowhere to be seen although there is an active user forum (via the Disney Podcast Network).

I'll stick with my personal memories of my multiple visits to Disneyland next time I want to be transported back to the happiest place on earth.

In podcast fanatic terms this show scores: Not my cup of tea but do try it for yourself.



Content: 2.38 out of 5
Production: 3.88 out of 5

THE MOVIES RETROCAST<http://movies.theretrocast.com>**Listen up, Film Buffs!**

The Movies Retrocast brings you scene-by-scene discussion of films from the past. Each week two or three films are chosen by dedicated movie enthusiasts, Tom and Jackson, for synopsis and review. These films run the gamut from true classics to the most obscure they can find. On occasion some podcasts feature B-movie offerings. With a set format, each show opens with film music or dialog followed by the reading of e-mails from listeners and some general chat. Next we move on to a verbal replay of the films picked for that episode.

Having been in production since June of 2006, The Movies Retrocast has just posted show #26. During that time there have been some changes in the lineup of hosts and style, but the basic format has stayed in place. The audio quality is solid. The current hosts, Tom and Jackson both tend to speak slowly, so each episode is well over an hour in length.

The Movies Retrocast website is basic and

"The show features the in-depth re-telling of entire movie plots which is not terribly entertaining and, to me anyway, fairly pointless because it doesn't provide the impetus to watch a movie that a more traditional review would give."

- **BERNADETTE**

This month's podcasts were randomly chosen from:

PodcastAlley.com

(<http://podcastalley.com/>)

and

PodcastPickle.com

(<http://podcastpickle.com/>)

REVIEWED BY MARILYN MADSEN

image courtesy movies.theretrocast.com

straightforward, listing each show with minimal notes. There was very little information to be gleaned about the show's production, presenters or location. There are links to a list of other podcasts under the banner "The Retrocast Family". It appears that this is a group of friends that create podcasts about things from the past. An archive for all shows and an easy to find RSS feed link round out the page.

After having a listen to several episodes, this podcast somehow misses the mark for me. It is a subject matter in which I have great interest, but the slow and deliberate recounting of the films almost frame by frame could not hold my attention. Perhaps a more lively delivery and a bit of research for some associated anecdotes and links would perk this podcast up!



Content: 1.63 out of 5

Production: 2.38 out of 5

"One guy giving a play-by-play of an old-ish movie while the other interjects irrelevant details, then they switch roles. Lots of yeah's, and's, and uh's and yeah and's. Painful."

- **HILARY TYLER**

The ratings given are the average of the scores given by our team of reviewers. They were reviewed by:

Bernadette - <http://podcastfanatic.com>

Hilary Tyler - <http://tpn.thepodcastnetwork.com>

Marilyn Madsen - madsenm@earthlink.net

Phil Clark - <http://www.thebritandyankee.com>

Simon Toon - <http://www.slamidolpodcast.com>



GLOBAL VOICES: VIDEOCASTS OF HOLLAND & BELGIUM

TEXT BY JANET PARKINSON



photo courtesy of Christa Richert

AS PODCASTING HAS evolved, Holland has always been one of the leading countries to embrace and develop this medium. When I conducted my 'virtual tour' of Holland in 2006, I was excited to see the emergence of videocasts (still a rarity in most countries). So it was good to see this time that the trend is continuing with an increasing number and some very popular videocasts being produced by independent producers:

ISKATEBOARD

www.iskateboard.eu

Described as a 'Skateboard Video Magazine', this regular fortnightly podcast holds all the elements that I for one would hope to find in a videocast: Lots of action, good interviews, cool music, but also intertwined with clips of John Deurholt in his studio interviewing via Skype chat. His young son also joins in, which totally adds to the experience. Snappy and fast paced, John knows how to hold your attention and deserves to do well.



Content: 4.5 out of 5
Production: 4.5 out of 5



image courtesy iSkateboard.eu





image courtesy Langs Vlaamse Wegen

LANGS VLAAMSE WEGEN
<http://langsvlaamsewegen.anucast.com>

'Along Flemish Ways' is a videocast which will take you on walking trips around various parts of Flanders. No words: music is used as the backdrop - usually extremely well chosen and by appropriate female vocalists. Amble gently along country lanes, stop and admire the odd windmill, watch the birds in a town, ducks on a lake or child swinging in the park. Stefaan Lesage is onto a winner here. We all need to get out into the country some times - so why not let Stefaan do the walking and you do the chilling!? Enjoy.



Content: 4 out of 5
 Production: 3.5 out of 5

KATSCAST

www.katscast.btpodshow.com

Here is a videocast in English full of Katja Trijber's 'undefined distractions'. This, I feel, sums it up rather well - because each show is a total mix of Katja's pickings from life on high speed, buzzy, snappy and mixed up with fun or entertaining moments. Not to everyone's taste and marked as explicit, this videocast appears to have a solid and growing audience. As one commenter noted, "it's the perfect thing for the iPod generation; a great program that travels well and holds up under repeated viewings."



Content: 4.5 out of 5
 Production: 5 out of 5



image courtesy KatsCast

Thanks go to Christa Richert (<http://www.sxc.hu/profile/Ayla87>) for the Windmill photo. Next month I'll be returning to India to see how podcasting is developing there - so get in contact if you have any news you'd like to share!

ALBUM REVIEW

SUN MOON STARS - BY A BAND CALLED QUINN

TEXT BY GABOR KOVACS

EVERY MUSIC PODCASTER can reel off the names of at least a handful of artists and bands that should be more successful. A Band Called Quinn are at the top of my list. You may have heard the band on the tartanpodcast (where I first heard them) under the name Quinn, but the lawyers wrote letters, and now the band is A Band Called Quinn.

The band is built around Louise Quinn, who sings, plays guitar and writes the songs. They've been going a few years now and are well known on the Glasgow music scene. Their line-up for their 2001 album 'Inbetween Worlds' included Alex Huntley on guitars. Mr Huntley moved on, took on his mother's maiden name of Kapranos, and, well, you know that Franz Ferdinand story. So Quinn have pedigree. That first album is worth getting ; one reviewer on Amazon.co.uk says "Each song is exciting and the music and vocals take you on an unpredictable journey of beautiful music". Then, in 2006, came the release of their second album, 'Luss'. This is a selection of lush songs, produced by sought-after French producer Kid Loco (who's said to have turned down Madonna to work with Quinn!). One of the songs from Luss, 'The World Is Upside Down', was picked up from the band's website by a Serbian DJ and was a top-10 hit in the Balkans. So A Band Called Quinn have pedigree.

The band's third album 'Sun Moon Stars' is due for release before long (check on my podcast for news). For this release, there is a full band. As well as Louise Quinn and her long-standing collaborator, drummer Bal Cooke (brother of Belle & Sebastian's Mick Cooke), are bassist Steven Westwater and trumpeter Robert Henderson. This is a really enjoyable album, make no doubt about it. Louise Quinn has a voice that is the rocky sound of ethereal. In my opinion, she shows her vocal talents off equally well on the quieter songs as on the rocky ones. So what do A Band called Quinn sound like? Well, they range from near-disco to rocking. Bal Cooke's drumming drives all the songs

forward. Sooner or later they all build up to a good steady beat. The trumpet adds depth and colour to most of the songs.

There are a number of instant classics here. The tone is set at the beginning with 'All the Dead End Jobs', which you'll be humming soon, I promise you, and carries on with the rocking 'Unsung Feeling' (check out the video of a live performance of 'Unsung Feeling' on the band's MySpace page). My MySpace friend Willie recommended 'Baby When I See Your Eyes', saying it "has hit written all over it", and a number of my listeners agreed when I played that song on my podcast a few weeks back. In the middle of the album are 'Fluff Girl' and 'DIY', which both drive along, the latter with a rocking beat and trumpet blasting out. The album ends with another rocker, 'Bullet For a Friend'.

On the way are slightly slower-tempo songs such as 'Invincible' and 'Looking Back', where the use of the trumpet reminds me of Bal's brother's band Belle & Sebastian. Family connection or just Glasgow? A difficult question for a southerner like me to answer. Like B&S, the songs are all melodic, each has a strong hook, and you could find yourself humming any of them.

As you can tell, I'm a fan. I've had an advance copy of 'Sun Moon Stars' for a few weeks and keep playing it. I'm sure I'll still be playing it years from now. So I commend it to you: 5 stars out of 5.

A Band Called Quinn

<http://www.abandcalledquinn.com>

Gabor Kovacs - Electrical Language Podcast

<http://www.electricalanguage.co.uk/podcast.html>

ALBUM REVIEW

THE WELL DRESSED THIEF

BY RIESER

TEXT BY COLIN GAZELEY

RIESER ARE AN unsigned band from Edinburgh who have a solid following north of the border. After many years of touring and a small-scale single release, they've finally self-released their debut album.

It's a collection of guitar-based indie songs with diverse influences: the band is equally at home producing bouncy riffs ('Secrets', 'Sanctuary'), acoustic-led ballads ('Just Seen a Ghost', 'Like A Whisper') and even a tinge of reggae skanking ('Assassins', 'Mes Enfants').

From the opening track you know this is going to be an interesting album.

'Angerflow' starts off as a seemingly straightforward low-tempo rock track with a dreamy, rhythmic underlay from the guitar. It then has a sudden burst of power with the guitar coming to the front of the mix to create a soaring crescendo before descending again to mirror the low key opening. It is an exhilarating opening and a great signifier of things to come.

As well as showing great musical prowess, they also have a good sense of humour. 'In A Children's Army' starts with a jaunty, mock-militaristic riff before morphing into a slice of jangly pop rock. Just when you think they've completely lost the plot it then devolves into a rock freak out. It's one of those tracks that's 'kinda weird' but leaves you with a huge smile on your face.

The humorous side of the band is shown again on the track 'Rockstar'. It's a short tongue-in-cheek track that has an old-school rock style and tells the story of a struggling rock band from youthful

dreams through to eventual failure. It cleverly only changes a few words in the two verses to show the fine line between success and failure, and the chorus is a simple repeat of the line "Wanna be a rockstar" that mirrors how most of the world feels at one time or another. 'In A Children's Army' and 'Rockstar' are the only tracks that you could categorise as humorous, but the funniest thing on the album is the awful French accent on 'Mes Enfants'. Fortunately the track itself is a bouncy, jangly delight with a good use of off-beats to create a dub feel.



image courtesy Rieser

The joyful attitude of the band is well showcased by a short promo video the band has put up on YouTube. It starts out with a pared-down acoustic version of the album's closing track, 'Confusion Parade', before following the band as they try to get members of the public to buy their single on the streets of Edinburgh. Having had frequent email correspondence with the band in regards to my podcast, I can confirm they really are as they are portrayed on the video.

This is an assured and enjoyable debut, and the only small niggle I have is that when they slow the pace down for a ballad, they can't quite help themselves from injecting some pace into it. The only track on the album that could be classified as a true ballad is 'Just Seen A Ghost'. The other slower numbers - 'Angerflow', 'Like A Whisper' and 'Confusion Parade' - all have elements

that bring the power up. This is, however, a microscopic complaint for an excellent album. This is not only an album of good music, it is also an album in which you're hearing people enjoy themselves. If they can manage to produce such quality without any label support, can you

imagine what they could do if they ever got signed? The whole album can be streamed from their website and is available there for £5 via PayPal.

Reiser

<http://www.rieser.co.uk>

[Click here to see YouTube video](#)

ALBUM REVIEW

GATHERING OF THE HAUNTED BY SCARLATTI TILT

TEXT BY COLIN GAZELEY

SCARLATTI TILT ARE a Bristol-based band with a haunting sound. They achieve great things with just three people: Daisy Chapman on piano and vocals, Greg Simmons on bass and lyrics and Tim Smith on drums. The most powerful instrument on the record, however, is Chapman's extraordinary voice.

Most of the album deals with the darker aspects of the human experience. The brief instrumental title track that starts the album blends into 'I Was Only Five', which talks about the death of a parent. It has heartbreakingly powerful lyrics whose effect is increased by Chapman's soulful voice. The imagery of a child sitting on a chair with their feet dangling, trying to comfort a grieving mother, packs a real punch.



image courtesy Scarlatti Tilt

Probably the strongest track on the album is the one that has the least emotional baggage attached to it. 'The Insect's Party' is a wistful, pastoral vision of a picnic that gets overrun by bugs. Its hypnotic piano riff is perfectly complemented by a cool-jazz drum line. It's a pretty track that doesn't necessarily fit with the rest of the album.

There is also a brief mention of crows in that track, which is continued in the haunting lyrics of 'Something For The Crows'. The sense of doom and death is almost palpable, but again the vocal style brings it out of the realm of the truly disturbing to create something beautiful.

The theme continues on 'Death Of A Ladies' Man', where the mournful chorus melts into a repeat of the word 'man' that is almost accusatory. As well as the vocal power, there is also some power in the music, especially on 'To Wonder' where piano power chords are turned into an audio weapon at times.

It is interesting that the band chose to name-check Jack Vettriano in the title of one of their tracks. For those of you who don't know who the hell Jack Vettriano is, he is the guy who sells more posters than any other living artist. His most famous painting is the one of an Edwardian couple dancing on a beach in full evening dress. That image seems a very appropriate one for this album. It's something perfectly crafted, yet slightly old fashioned and disquieting.

The album is available direct from the band's website and from iTunes.

Scarlatti Tilt

<http://www.scarlattitilt.co.uk>

Colin Gazeley - Ourobours Podcast

<http://ourobours.libsyn.com>

PRODUCT REVIEW

EDIROL R-09 DIGITAL RECORDER

FROM ROLAND CORPORATION

TEXT BY PHIL CLARK AND MIKE LINGAFELTER

IT SEEMS LIKE there are a number of reviews of the Edirol R-09 available on the web, including several from podcasters who have already bought this unit. The R-09 is the next upgrade from the excellent R-1 24-bit Digital Wave/MP3 Recorder, and as a proud owner of the R-1, I thought it would be appropriate to review this device as if I were about to upgrade to the R-09 (just as if I would take a test drive when purchasing a new car).



Image courtesy Roland Corporation

Edirol R-09 Digital Recorder from Roland Corporation

List Price: \$450.00
Street price: \$399.00

Package Contents:

R-09
AC Adaptor
Accessories available
include:
Cover and Stand Kit
Microphone stand adapter
Carrying case for R-09
and accessories

Software:
None

BACKGROUND: THE R-1

I purchased the R-1 just over a year ago and have found it to be of excellent quality and easy to use. It uses compact flash cards as the recording medium, and to transfer the recorded files I either use a USB cable or easily access and remove the card and plug it into a media slot or media reader. The recording modes range from 24- to 16-bit WAV files, and from 64Kbps to 320Kbps MP3 files. Naturally, the size of the flash card depends on how much time is available for recording; I settled on 256Kbps MP3, with a 1Gb card, which gives me 6 1/2 hours of recording time and has proven plenty for any remote recording purposes. The built-in microphones record in either stereo or mono modes. All the necessary controls are on the front or sides of the unit, which is about the size of a small paperback (3 3/4" x 5" x 1"), not small enough for a shirt pocket, but small enough for a side pocket. My R-1 didn't come with a cover case. The LED screen is nice and large, and the recording level is clearly shown

by increasing bars. This screen also allows me to access the Setup menu and the Effects menu, which provides some nice flexibility for on-the-fly reverb and mastering. My favorite setup tool is the Limiter, which reduces an excessive input level appropriately. I have found that if I set the input level to just this side of max, I can leave the limiter set to 'on' and not worry about clipping during a recording. This means I can whip out the recorder, press the REC button, and be assured that my recording would be quite acceptable. I have used this approach to record voice, ambient sound, and live concerts with great results and little hassle!

THE R-09

Now let's look at the R-09. What immediate differences do I see? The first is the size. Roland have reduced the unit size down to 4" x 2 1/2" x 1", almost like a large packet of cigarettes, and it weighs in

at 6 oz (145 g), compared 9 oz (260 g) for the R-1. The result of this is that you CAN now fit it in your shirt pocket or hold it comfortably in one hand. The controls are all positioned ergonomically so that the power, input volume, and REC buttons can be easily reached by fingers and thumbs on that one hand. Good stuff, except that it is SO light that you feel it could break more easily, and it has a feeling of being 'cheap' because of that. But we know it's not cheap (at \$450 retail), and I guess that's why they now provide a very nice, special cover that protects the unit from impact. With the cover on, the unit controls can still be easily reached, and there's a place on the back to attach a tripod, which is useful if you are recording live concerts.

This cover is one of the accessories that I would have readily bought on the R-1. The case on the R-1 was made of a more rugged plastic, but it would have still benefited from a specially designed cover. Plus, with the R-1's added weight, it becomes tiresome to hold after an extended period and it picks up some sound when it shifts in my hand as I try to relieve that tiredness. Score one for R-09.

Another item that was redesigned was the USB, digital media card and battery compartments as well as the access to them. As the R-1 is larger, the USB port is on the side and is readily accessible at all times. The battery compartment is on the reverse side and has a standard tab release. The media card access point is separate and comprises a slide out-and-up approach. On the R-09, surely due to the unit's reduced size, they are all combined into one. On the bottom of the recorder there is a dual-function cover that slides out to reveal the SD media card (64Mb comes with the unit, the same as it does with the R-1) and the USB port. Slide a small lock to the left and slide open the cover a little more, and the battery compartment is revealed. Both units use AA size batteries, but it seems the R-09 has a much better battery life, although the manual does not

specifically mention how long. Even Stevens here.

The display on the R-1 is a backlit LCD, but on the R-09 it's an 'Organic EL'. Eh? Now there are organic displays? Does this mean I can safely consume it without fear of pesticides? No, all this means is that the display is smaller and in a more highly contrasting black and white. Organic EL panels are made from a form of organic material that emits light when an electric current is applied to it - the 'EL' stands for Electroluminescence. The R-1 has 20 characters and two lines, but it is readable without my having to put my reading glasses on! This might be 'an age thing' and a compromise that has to be made if the overall size of the recorder is

reduced, but I still prefer a slightly bigger display.

For me, score one for the R-1.

Aesthetics are one thing, but let's get to the guts of the matter. How easy is it to record, and how do the

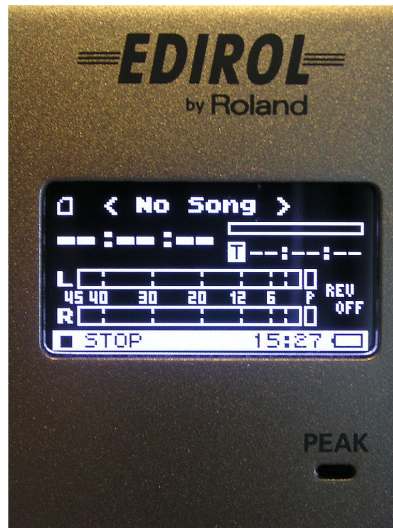


image courtesy Phil Clark

recordings sound? For the most part, it's just the same good quality we've come to expect from a Roland 24bit WAVE / MP3 Recorder. The same recording modes are present (plus an upgraded sampling frequency of 48kHz), and the estimated recording times are also similar, with a few differences likely caused by card specifications.

Here is a link to some test files that I recorded, just to test out the selection of recording option switches, all located on the back of the R-09. I briefly read the manual to determine what each switch setting would do, and these are the 'raw' results.

[Click here to hear the MP3 sample](#)

These switches control Automatic Gain Control (AGC), Low Cut, Mic Gain, and External Mic Type.

Again, the recording quality is similar, with one exception. I couldn't find a Limiter mode, so I felt

uncomfortable with a REC-and-Go approach, and felt I had to continuously look at the EL screen to check the levels. Now perhaps the AGC switch is the replacement for the Limiter, but I don't think so. AGC allows the recording to get louder or softer if the volume of the sound being recorded gets quieter or louder. The Limiter just prevents clipping, and if the input level is set appropriately, it will retain all the inflection and dynamics of the recording without hitting the peak clip level.

I did call product support over at Roland US to ask if I was correct in my assumptions, and they confirmed I was. They couldn't say why this was omitted, and I'm not certain if in general it's good or bad, but from my perspective it's something that would have made me feel it was more fool-proof to get a quality recording every time. Score one more for the R-1.

A couple of other items of note: On the R-09, the time and date can be set and retained on each recorded file. On the R-1, although the name of each file has an incremental number, each file has the same date and time (1/1/2002 12:00 - a significant date, I guess!) Having the correct date and time on each recording is a significant advantage when many files are spread across several SD cards and keeping track of them chronologically is



image courtesy Roland Corporation

critical. Point to R-09.

Strangely, the R-09 does not allow changing the recording mode from Stereo to Mono with the internal mics.

I'm a disciple of the Vobes school of podcasting (PUM, Issue#2, "Why I hate Stereo Microphones") and prefer to record in mono in all but a very few circumstances. I would agree that for ambient and concert recordings, stereo can be preferable, but for interviews and informational audio segments, I've found mono works for me. Now the disclaimer...your mileage may vary, or in this opinion may differ!

The ability to go mono with an external mic is achieved by flicking a switch on the back of the unit, so that's nice and handy, and the external mic recordings are very good quality. The internal mics are very responsive and give a nice-quality recording. In a recording test, the stereo separation effect is actually minimized, so in a chat with two people on either side, the emphasis is definitely there on the left or right channel, but it's not annoying. I think Roland have achieved this by having a front and side pointing screen on the internal mics. In practice, for impromptu recordings, the internal mics work fine, even though it gives a stereo-separated effect. In situations with more of a setup, an external mic would very likely be in play, so it becomes a moot point.

Still, on this one for me, a marginal minus a point for R-09 when comparing it to the R-1.

Before I summarize my findings and pass a final grade, my co-host on the Brit and Yankee, Mike Lingafelter also took the R-09 for a test drive. His viewpoint is that of a new user, and here's what he had to say:

I was asked to do this review for one reason: I do not own a handheld recorder. I guess PUM wanted to know if a simple guy like myself could find his way around the Edirol R-09, so here goes:

When USBrit (a.k.a. Phil Clark) handed me the Edirol R-09 recorder, the very first thing I noticed was how very light it was, and unlike other recorders of this type, it fit in my hand very comfortably.

I reviewed the small 'Practical Guide To The Edirol R-09'. The guide was very easy to use. Finding the SD card slot and batteries was a snap; they're under the same cover. I quickly found the volume and input level buttons, and by then I was ready to record. This step was very easy. I played with the built-in stereo microphones and the built-in reverb FX, and after I had played around with this recorder for a while, I was ready to hear some sound.

When I plugged it into my PC (and yes, it uses a USB cable), I was surprised to see that my PC not only saw the R-09 but loaded it as a removable drive in less than a minute. It was easy to drag and drop the MP3s I had made onto my desktop. The sound was good. I even plugged in my Shure 8900 to test the R-09 with an external mic. This was going great. And then the questions started in my head. How do I change the format? How do I change from recording MP3 to WAV? How do I change the rate? The 28-page booklet didn't have the answers, so it was time to go to the web. After spending a short time at www.rolandus.com, I found all the answers to my questions.

All in all, I found that what I liked about the R-09 far outweighed what I disliked. Some dislikes: The door covering the SD card and batteries is very small, as is the display. The R-09 tends to rock a bit when it is set down. My likes: Among others, the ease of use; the good sound; the good size; AND it comes in three colours: black, red and white.

My rating for the Edirol R-09 is a 8/10

- MIKE LINGAFELTER (AKA LINGO)

Let's now take a look at the overall scoring for the points I've talked about. By a narrow margin, I actually prefer the features and functions of the R-1, BUT...I wish it wasn't so BIG. The R-09 is a pretty slick, nice-looking piece of kit, and it retains all the sound quality of the R-1. If I were looking to purchase a digital recorder, this would be one of the top choices on my list, and I highly

recommend it as a beautifully compact device. Has it persuaded me to upgrade? Based on the items I've talked about, no. But when my R-1 breaks...

This reviewer would give Roland an A-grade, 9/10, a bit pricey but you have to pay to get that rich sound!

Podcast User ISSUE 1

Reviews
ROWLAND EDIROL R1
PODCAST REVIEWS

Articles
THE DISCERNING LISTENER
THE WEAKEST LINK
THE REVOLUTION HAS BEGUN
PROMOTING BANDS VIA PODCASTING

Tutorials
SUBSCRIBING TO PODCASTS
PODCASTING JARGON
PODCASTING TIPS & TRICKS

PODCAST USER - CONTENT YOU CAN RELY ON

Podcast User ISSUE 2

Reviews
WINPODDER
MULTIMIX 8 USB MIXER

Articles
PODCASTING BUSINESS MODELS
INTERVIEW WITH IZZIE VOODOO
WHY I HATE STEREO MICROPHONES

Tutorial
HOW TO CREATE ITUNES
SMART PLAYLISTS

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Roger Smalls imparts his infinite
wisdom through his **BIG COLUMN**

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Podcast User Magazine ISSUE 3
April 2006

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- The Lance Anderson Podcast Experiment
- The future of podcasting and radio broadcasting
- Which podcasts should be on your subscription list?

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Chuck Tomasi
LA Podcasters
Skinny White Boy
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-Podcamp
-Squeezing the most from Juice
- Flash Players

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April 2007

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It's Keith and the Girl!

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-Hayden Black of Goodnight Burbank
-Scott Williams of The Nightnurse Show
- OCP: One Click Players
-Orange County Podcasters
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Shownotes & RSS - should we ditch them?

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podcast user magazine ISSUE 16
May 2007

"Don't mention the John Cleese Podcast!"

plus:
-Hola! Janet takes us to Spain
-Cuddle up with Cush
-Audacity Masterclass
-"It's not radio!"
-Mugglecast
-Vobes is Out of Sync

New Columnists:
Julien Smith & Ewan Spence

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PODCASTER PROFILE:

CLIFF RAVENSCRAFT

GENERALLY SPEAKING PODCAST NETWORK

TEXT BY MARK JULIANO

What do an insurance agent, a pastor, a father and family man and a podcaster have in common? No, this isn't some barroom joke, but it does describe podcasting zealot Cliff Ravenscraft.



photos courtesy Cliff Ravenscraft

A PODCASTING ICON got Cliff started. "It's all due to Leo Laporte and his 'This Week in Tech' podcast. I was a huge fan of his back in the ZDTV and Tech TV days. Now, with his podcast, I could listen to the show when I wanted, where I wanted, however I wanted."

When Cliff got started in podcasting, he had no previous broadcasting, radio, or TV experience, although he says, "I have quite a lot of experience in talking. A lot!" He also has a lot of experience being passionate about things, and he says that it doesn't hurt that he's been preaching for six years.

His initial podcast was about the TV show 'LOST', and had 400 listeners for the first episode. Within six weeks, he had 4,000 listeners. Cliff admits he didn't put a lot of preparation in to the show at first, and that his audio was poor, but says the content was in high demand.

Cliff's passion has grown into his Generally Speaking Podcast Network (GSPN, <http://gspn.tv>) with eight podcasts that receive over 50,000 downloads per month. He advises doing podcasts on specific topics and says that general podcasts don't cut it. He adds that over time, audio production as well as proper preparation is important.

After a while, Cliff felt the desire to enhance his show with guests and other participants. Again Leo Laporte lent a hand when Cliff found himself on Leo's live podcast net@nite, hosted on TalkShoe, a service where people can call in via phone, Skype or computer (VoIP)

and simultaneously text-chat. "The interactivity keeps me going," comments Cliff. "I can really connect with my audience."

But for Cliff, the Holy Grail is to make a career out of podcasting. Currently, his key source of podcast revenue is advertising. TalkShoe enables him to monetize his podcasts by inserting audio ads and providing host-read affiliate ads. The company cuts Cliff a check every month based upon his number of downloads, and it now totals over \$8,000. Still, this can't match his income as an insurance agent. "I'm going into a career as a podcaster, as well as a podcast consultant. I'm going to teach companies how to reach people and have a community among their clients." Cliff says the measurement of success in podcasting is illusive. "Does it mean making lots of money? Or does it mean having a show with a large community of people who support your passion?" He adds, "For me, it's not about thousands of downloads. People don't like to be viewed as a number, and if you view downloads as a statistic only, you've already failed as a podcaster."

With regard to the future Cliff says, "About nine years ago, I would say, 'Hey! I've just started a blog.' And people would say, 'Bless you'. Today blogging is everywhere." Cliff foresees a day when there will be more podcasts than blogs, but he doesn't think podcasting will ever replace blogs. "And I definitely know for a fact podcasting is not a fad. It is here to stay."

Mark Juliano <http://www.TalkShoe.com>

INTERVIEWING TEA LEAF GREEN

TEXT & PHOTOS BY GEORGE L SMYTH

I HAVE BEEN listening to groups for the past three hours, and now it's time to try to find Todd. The Federal Hill Street Festival in Baltimore features 17 bands, and I have heard most of them in the three venues strung throughout the area. Early in the afternoon the completely unknown groups were either playing or setting up in front of crowds numbering in the handfuls. Now more people have arrived and it is starting to get a bit crowded.

I have no idea what the Road Manager for Tea Leaf Green looks like, but I am sure that I will be able to somehow spot him. I find my way to the venue where the

band will be playing. The group that had just finished performing hurriedly unplugs speakers, tosses cables into boxes and gently but swiftly moves instruments from the stage. I see a guy with blonde hair who appears to have a grasp on what is going on, and somehow I know that this is Todd. I don't even think of talking to him at this point, he has a thousand things in his mind at this point and he is planning them all out in his head.

This morning I had gotten a call from him, letting me know that I could interview the group. Through our conversation I become more appreciative of the amount of effort that goes into managing a band on the road. From looking at their website, I had known that the previous evening they had played in Falls Church, Virginia. The night before they were in Philadelphia, Charlottesville the night before that, and on and on. Later this

Tea Leaf Green are:

Josh Clark - Guitar/Vocals

Ben C. - Bass/Vocals

Scott Rager - Drums

Trevor Garrod - Keyboards/Vocals

evening they have another gig at the 8X10 Club. These guys are busy, and busy is good. I look around and see Trevor, the keyboards player, surveying the

site, so I introduce myself and start a conversation. He looks a little tired but you would never know that by watching him on the stage. During our conversation I come to understand how much of a blur everything is. I ask him about the confusion as to when they are to play, and he has no idea what I am talking about.

The band was originally scheduled to play at 2:00 pm. During my conversation with Todd, he told me that it was his understanding that the time had been changed to 3:00 pm. By the time I got to the festival, their start time had been changed to 4:00 pm. Crazy

like this would drive me up the wall. For Todd, it is all in a day's work. For Trevor, it is a non-issue, something of which he knows nothing about. As he said, "All I know is that when they tell me to get in the van, I get in the van."

Following the completion of the equipment placement on the stage, I go to Todd and introduce myself.



Photo courtesy George L. Smyth

tea leaf green

He smiles and tells me that I can interview the group after they finish playing, and indeed, after everything comes off the stage, he motions me over. I meet the band and we try to decide where to have the interview.

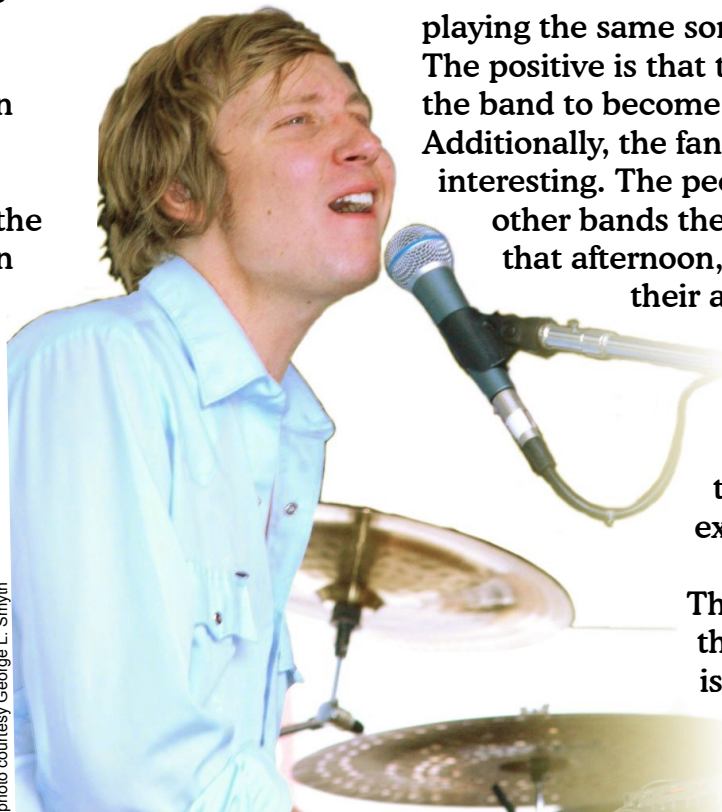
This is easier said than done. In an attempt to keep the onlookers entertained between sets, music blasts out of the main speakers. The volume that is pumped out of these speakers is in preparation for Foghat, who will be louder than loud, and we all agree that there is just no way we can remain where we are for the interview. We decide to try things inside the van, so everyone loads in.

The van has a place for each member and their important belongings – books, magazines, CDs, and so forth – but with me as an extra person, things are thrown into chaos. I am stumped as to how I am going to hold the microphone to accommodate one of the members sitting next to me, another in front of me, and two behind. The issue becomes moot when the door is closed and we all realize that the heat of the inside of the van, coupled with their 45 minute set, is going to be uncomfortable very quickly. We decide on plan B.

Plan B is to walk up the street and duck down an alley, and I promise them a quick interview and mugging. We walk a block and turn into an alley. The music from the venue is still blasting, but it's time to get this thing done.

We begin the interview, and I

photo courtesy George L. Smyth



note that one can tell that they are from San Francisco - it is

late on an overcast day, and three of the four band members are wearing shades. I start with a standard question, which concerns the name of the band – Tea Leaf Green. I've heard their answer before, so it doesn't really surprise me when I am told that it was just a random choice from a group of guys whose initial intention was not to start a band, but it was something that just happened. By the time they had played several gigs and wanted to change the name, it was too late.

I have found that the best chemistry comes from people whose initial intention followed their love for the music they were creating, then find that they have got something special and decide to take things to the next level. With great chemistry the music doesn't have a chance to sound mechanical, but flows with consistency.

We talk about the positive and negative aspects of playing so many concerts, as there is a real tradeoff. The negative is that the music can tend to get stale, playing the same songs night after night. The positive is that the repetition allows the band to become exceptionally tight. Additionally, the fans tend to make things interesting. The people appreciated the other bands they had heard earlier that afternoon, and showed it with their applause. When Tea Leaf Green played, however, people danced, blew bubbles, and made the music an experience.

The group admits that the crowd they attract is noticeably different. They note that the East Coast is more “pumped up”



photo courtesy George L. Smyth

than the West Coast, but that there are freaks everywhere. A number of these freaks follow them everywhere they play, and the afore-mentioned people blowing soap bubbles had seen them the previous five shows. This, apparently, is not unusual.

We talk about the decision to allow anyone to record their concerts, which is how I was introduced to them in the first place. They have well over 100 concerts available on <http://archive.org>. I wonder if this was a business decision or just something that happened. Trevor and Josh (guitar) explain that this is now just standard accepted practice and is a good business decision, as it spreads the music of the band. Their primary interest is in having people come to their shows, and they say that they have no idea why anyone would buy their CDs when one can download their music without cost. Even these guys, whose profession it is to perform, are confused by the recording industry, and recording music to sell is definitely an afterthought for them. Their interest is in the performance, which keeps them going night after night, and in this case, also the afternoon.

We talk about influences, and each individual uniquely has his own. Trevor

sees his roots in folk music and jazz, Josh basically likes loud guitars, Scott (drums) went back to Bad Company, Foreigner and Foghat, and Milky (bass) mentions hip-hop, which surprises me as I had not really heard that in his playing. This eclectic mix of influential genres unquestionably contributes to the unique sound of the group and distinguishes them from the standard cover band.

It is time to end the interview, so I thank them and we walk back. They talk about getting something to eat, as they have a concert in just a few hours. I cannot help but think about how connected to everyone and accessible they are. My guess is that if they were to become megafamous they would probably still remain the way they are, friends living out a dream and hoping for the best. The calendar on their website only goes out to the end of the year, and it looks like they will have some well-deserved rest coming to them during the last month. I wonder if they will get to tour Japan, as Milky would like to do, and I wonder if they will come to Baltimore again. I hope that both happen, for them and for me.

Tea Leaf Green

<http://tealeafgreen.com>

George L. Smyth - Eclectic Mix podcast

<http://eclecticmix.com>

THE POWER OF THE RSS FEED AND HOW TO USE IT TO GET MORE SUBSCRIBERS TO YOUR PODCAST

TEXT BY BRUCE CHAMOFF



MOST PODCASTERS USE the popular blog web sites such as WordPress and Blogger to house their podcast sites. These blog sites offer a wide array of free tools, but chances are that the most ignored tool is also the most powerful one: Your RSS feed.

It's easy it is to use your RSS feed to increase your podcast subscriber base, and if you can get this right, then consider the effect of more exposure for your podcast. More exposure can bring more sponsors, and that can mean more compensation for your efforts as a podcaster.



Now suppose you give those 20 web site owners your RSS feed. Whenever you update your podcast on your blog, your RSS feed will automatically update your podcast on all 20 web sites without your ever needing to contact their owners. Imagine how much time will that save you.

Why is your RSS feed the most powerful tool in your podcast marketing strategy? Because it helps update your podcast on everyone else's web site automatically without your ever needing to contact another webmaster.

Let's say, for instance, that you ask 20 web site owners to put the web address of your podcast on their web site. Every time you put up a new podcast episode, you have to contact each of these web site owners to add the new episode. That is quite a lot of work. What if the web site owner is away on vacation or doesn't bother to update your podcast regularly?

Now you are probably thinking, "Why can't the web site just link to my blog, and their traffic will just see my new podcast anyway?" That is a good point, but consider this: RSS feeds are now widely accepted on all major web sites and applications, including

Google, Yahoo, and even the new Microsoft Outlook 2007. There are many, many 'podcatchers' that listeners can download for free, and all they need to do is to put your RSS feed address into one of them and a new episode will be on their computer as soon as you update your podcast.

Clearly, promotion of your RSS feed address is as important as it is for your web site or blog.

“ RSS feeds are now widely accepted on all major web sites and applications including Google, Yahoo, and even the new Microsoft Outlook 2007 ”

FOLLOW THESE STEPS FOR INCREASING THE EXPOSURE OF YOUR PODCAST:

- 1** **FIND** your RSS feed address on your blog at WordPress, Blogger, or any other popular blogging site. If the blogging site does not offer an automatic RSS feed, then find one that does.
- 2** **CLICK** on the link. You will see the RSS feed web address in your web browser's address bar. Copy this address and bookmark it in your web browser. Now you can go directly to your RSS feed when you want to distribute it to other web sites.
- 3** **PROMOTE** this address to other webmasters. Ask them to link to your RSS feed instead of to your web site.
- 4** **ADD** as many of the RSS subscription logos as you can to your web site. This will help Google, Yahoo, and MSN subscribers realize that they CAN subscribe to your podcast. See the RSS subscription logos on the left. Put each and everyone of these on your web site or blog and link them all to your RSS feed address. You may have seen these on other podcasters' web sites.



10 EASY WAYS TO MAKE YOUR RSS FEED MORE POWERFUL

- 1** **TRADE** your RSS link with other podcasters
- 2** **FIND** a non-podcast web site that has the same kind of content as yours and ask the webmaster to link to your RSS Feed.
- 3** **JOIN** a community RSS feed, such as my own group, PodcasterWhosWho.com
- 4** **CREATE** a plain, basic web page displaying the titles of your RSS items, and offer it on your web site for others to include on theirs
- 5** **USE** custom XML namespaces to put more information into your feed than the usual buttons
- 6** **JOIN** as many of the multiple RSS feed directories on the web as you can
- 7** **ON** your business card, ask people to subscribe to your RSS feed
- 8** **PUT** the orange RSS symbol on your web site and link it directly to your RSS feed
- 9** **LEARN** how to ping your RSS feed on others' web sites
- 10** **PUT** the phrase **SUBSCRIBE TO MY PODCAST** on your web site and blog, and link it that phrase to your RSS Feed

I hope this gives you plenty of reason why you should consider the value of your RSS feed as a marketing tool.

Bruce Chamoff is the owner, CEO, and web developer of PodcasterWhosWho.com, offering the new Community RSS feed, easy RSS promotion tools, PodcasterWhosWho.com radio, and a tool to create your very own podcast network. A popular speaker at conferences, Bruce has also started the Long Island Podcast Network (<http://www.lipodcastnetwork.com>) in the greater New York City area.

The New PUM Channel At Jaiku



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Podcast User Magazine is
produced using free open source
cross-platform software. Many
thanks to all the people involved
in the development of Scribus.

<http://www.scribus.net/>



REVEAL YOURSELF

TEXT BY MARILYN MADSEN & GRANT MASON

EACH MONTH WE ask an artist to supply their answers to a scientifically selected set of questions (well, OK – we lied – they were selected by resident PUM boffins Grant Mason and Marilyn Madsen), in the hope that their responses cast a little more light on what makes them tick...

(With thanks to ace songwriter Freddy Litwiniuk of Alberta, Canada)

WHO ARE YOU?

Freddy Litwiniuk

WHAT DO YOU DO?

Sing, write songs, play guitar, have fun...

HOW LONG HAVE YOU DONE IT?

Since I was old enough to know better

DO YOU HAVE A HIDDEN TALENT?

Yes

STEREO OR IPOD?

iPod

WHAT RINGTONE IS ON YOUR MOBILE PHONE?

Flock of Seagulls - I Ran

FAVOURITE ARTIST?

The Beatles

FAVOURITE ALBUM?

(What's the Story) Morning Glory?

FAVOURITE TRACK?

Wonderwall

BIGGEST INFLUENCE?

Musically, the Beatles. Otherwise, my parents

WHAT ALBUM DO YOU WISH YOU'D NEVER BOUGHT?

I think they're called the Flys, not sure of the album name, but I bought it for the song, Got You Where I Want You. It's poop.

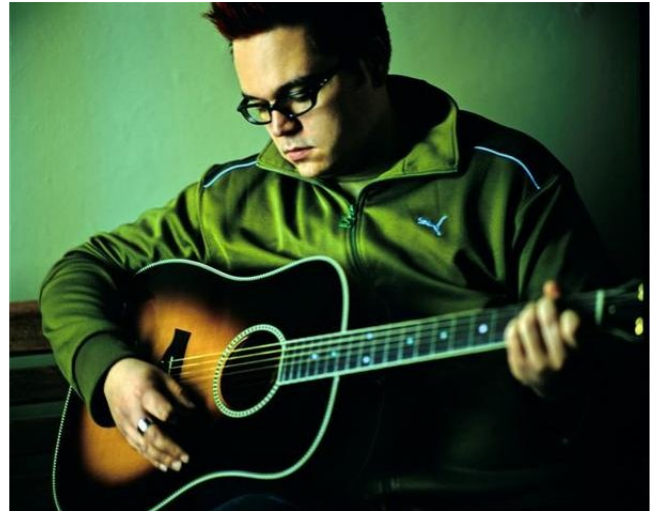


image courtesy Freddy Litwiniuk's MySpace page

MOST TREASURED POSSESSION?

My house

MOST DOG-EARED BOOK?

Orwell's '1984' or Sam Harris' 'The End of Faith'

BRAND OF COFFEE?

I do not drink coffee

FOOD YOU CAN'T LIVE WITHOUT?

Pizza

FAVOURITE LABOUR-SAVING DEVICE?

My Mac

WHAT MOTTO DO YOU LIVE BY?

Live and let live

WHO IS YOUR FICTIONAL HERO OR HEROINE?

I don't do heroin

WHAT'S THE BEST ADVICE YOU WERE EVER GIVEN?

Question authority

HEALTH AND HAPPINESS OR FAME AND FORTUNE?

Health and happiness all the way

<http://www.freddynet.com>

<http://www.myspace.com/freddylitwiniuk>

LETTERS TO PUM

- DEAR PODCAST USER MAGAZINE

Hey you guys!

I think it's time that you dropped the review section of your 'e-zine'. Apart from giving podcasters an unfair advantage, it's way behind the times. It's not as if people actually listen to podcasts anymore - it's about how much of digital footprint they make. If I post a comment on a popular podcast, then that increases my google ranking, drawing more ad venture to my ad-sense click-through site. Everyone knows THAT! You're such a bunch of squares - I can't believe you people still say content is KING. Everyone know there was a democratisation!

Anonymous
(Front Line UGC Liberation)

Dear Podcast User,

Thanks for publishing that article about John Cleese. I was especially delighted to see that you took the time list the equipment and software used by one of the most important figures of British popular culture. Sadly, though, I was disappointed that you failed to mention exactly how long his microphone is. This makes it a lot harder for me to accurately picture the great man himself surrounded by his podcasting equipment. yum.

Yours Sincerely,

Geek Sexsmith - Microphone Pervert

Sirs,

I was talking to one of the podcasting consultants that advertise in your magazine and his advice actually reminded me of your own situation. He told me that podcasting is a GREAT way of advertising the goods and services of a company or website. And then it occurred to me that Podcast User Magazine doesn't have a podcast itself. Don't get left behind now, guys. (I also discovered that all it needs is a bit of embedded audio on the home page and that technically counts as a podcast - great advice if you want to be hip again.) Well worth my £500.

Kyle Pricerange
Business Podcaster and Real Player enthusiast

MORE NEWS FROM PUM

The PodCamp Calendar: If you haven't yet attended a PodCamp, the free, participant-driven 'unconferences' for podcasters, listeners, and bloggers, the next few months offer opportunities to do so in many places, including the internet. Check out the PodCamp wiki page for links to the following:

- PodCamp Europe (Stockholm, June 12-13)
- PodCampMidWest (Kansas City, July 20-21)
- PodCampCityOnline (July 28. 9:30 AM-9:30 PM EST)
- PodCamp Pittsburgh2 (August, date TBD)
- PodCampUK (September 1-2)
- PodCamp Philly (September 7-9)

<http://podcamp.pbwiki.com/>

Do you Jaiku? Podcast User Magazine is opening discussion among its readers and authors on a channel on Jaiku (jaiku.com), the 'microblogging' site whose main goal "is to bring people closer together by enabling them to share their presence." Do you have an idea for a story? Would you like to hear more about a topic we've featured in past issues? Would you like to start a discussion about podcasting? Then go to jaiku.com/channel/pum and tell us what you think!

ERRATA: In last month's issue of Podcast User Magazine (Issue 16, May 2007), photo credit lines should have appeared on the following pages:

- Pages 21 - 23, Sheep Lemur Entertainment
- Page 28, C.C. Chapman
- Page 29, Madeline Malka

If you've found out about Podcast User Magazine through a CD from a recent podcasting event, welcome! PUM thanks the many friends who have helped get the word out and sends special thanks to Amber Rhea (co-founder of the Georgia Podcast Network and organizer of PodCamp Atlanta) and Brad P (Whole Lot of Nonsense Podcast), who went above and beyond the call of duty to get these CDs to as many podcasters as possible. Thanks to all!

<http://www.gapodcastnetwork.com/>
<http://wholelotofnonsense.wordpress.com/>

NEXT MONTH IN PUM

"Does podcasting benefit from the censoring of radio?"

"Patrick Melton (Nobody Likes Onions) rants about free speech."



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