

podcast user magazine

Loosen Up!

With Elsie Escobar

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-Patrick Melton Talks Free Speech

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-PodCruise

-The World of Sowerby & Luff

PLUS huge new music section

& Review Roulette

Issue 18 July 2007

www.podcastusermagazine.com

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EDITORIAL

Podcasters need to learn to chill out a little. To stop being so worked up about subscriber numbers and sponsors (lack there-of) and Twitter and pop shields. Take a leaf out of Elsie's book and relax by reading Lance's cover story on the podcasting yoga teacher.

On a more serious note, Patrick Melton gives us his frank views on free speech, while Vobes opines on the noise and waffle podcasters are making. Janet brings us the spice of Indian podcasts, and Grant presents the best in indie music reviews and band profiles. And of course, Simon's team of tireless reviewers spin another Review Roulette.

We love hearing from you, and there are a plethora of ways you can make yourself heard. You can go the traditional [email](#) route or you can join PUM on your social network of choice. First, we have pages on both [MySpace](#) and [Facebook](#), so we look forward to being friends there. Second, a number of the magazine contributors are members of the PUM channel on [Jaiku](#), where we encourage you to drop by, read the conversation threads that are already there, ask a question about podcasting, suggest an idea for a story and join in on the conversation in this forum-like service.

It's a big wide world of podcasting, and Podcast User Magazine continues to be the place for discerning listeners and productive podcasters to learn more about hardware, software, great 'casts and great bands, coupled with the opinions of some of the most distinct voices in the medium. Welcome to issue 18, it's our best yet.

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

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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.

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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.

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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.

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Many Pods Make Lighter Work

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GOING UP

- Facebook

No longer for the collegiate elite, it's the new MySpace with a touch of class.

- Zoom H4 recorders

Time to ditch that MiniDisc recorder and move into the 21st century. Plus it looks like a tazer.

- Ubercaster

It looks lovely, it works well, it's Mac all the way.



image: Samson

GOING DOWN

- Twitter

No one's really interested in what you're doing, we all know you're just using it to market your latest podcast episode and do you really need to blog your Twitter entries? No. You don't

- Talkshoe

Yes, it's great service for those wanting to host their own talk show. But stop releasing your podcast when it sounds like it was recorded via your phone. It doesn't sound nice. Thanks.

- MySpace Bulletins

Well, do you ever read them?



image: Talkshoe

Thermometer

MJH

NEWS

PodCamp Europe took place at the VON centre in Stockholm Sweden on June 12/13 and was another grand success for the growing grassroots new-media movement. A full report can be found inside this issue.

Check <http://podcamp/pbwiki.com> for links to these podcamps:
 PodCamp MidWest - July 20-21
 PodCamp Pittsburgh 2! - August 18-19
 Podcamp City Online - July 28
 PodCampUK - September 1-2
 Podcamp Philly - September 7-9
 Podcamp SoCal - September 27

The perennially popular 'tartanpodcast' a show which featured the best unsigned Scottish music hosted by PUM's very own

Mark Hunter, finally played its last track this month. The track, 'Thank You and Goodnight' by Kasino, appeared as part of tartanpodcast 110 on June 14th.

The tartanpodcast will certainly be missed by its fans, many of whom discovered both podcasting and Scottish music through this brilliant show. Thanks for all the music Mark; good luck with whatever follows! Visit the tartanpodcast show archive at <http://tartan.pnohosting.ca/>

Mark discusses his reasons for deciding to call it a day in his article in this month's issue, and a tribute can be found in these pages as well.

A victory for independent media producers everywhere this month, with the news that the World Intellectual Property Organization (WIPO) has failed to reach a consensus on the much-derided International Broadcast treaty at its June 22 meeting in Geneva. A decision has now been postponed until a diplomatic convention on the Treaty can take place; this is scheduled in December 2008.

The proposed treaty was aimed at establishing a new range of intellectual property rights and had been supported by mainstream broadcasters and content owners keen to find ways to tackle the issue of signal piracy. It was vociferously opposed by digital civil liberties advocates, podcasters and bloggers.

The most controversial aspect of the treaty was a provision granting broadcasters a 50-year right to own the signal of anything they transmitted. Under the terms of the treaty, a Creative-Commons-licensed video or podcast transmitted by a broadcaster could not have been recorded or retransmitted by any other user who utilized that broadcaster as the source. Currently broadcasters have the rights to the content they own, not to its signal.

The treaty would have created a series of legal difficulties for independent content producers and placed restrictions upon the use of their material which they themselves had not agreed to. Users would still have been able to gain access to the source material online, or from the producer directly, but the treaty would have complicated the situation enormously.

UKPA Chairman Dean Whitbread, who has campaigned against the treaty on behalf of UK Podcasters, said "UKPA members and associates once again lobbied hard for this victory for common sense and podcasting."
 (<http://ukpa.info>)

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ELSIE FLOWS INTO GRACE

TEXT BY LANCE ANDERSON

Elsie Escobar understands yoga and podcasting on a very deep level. Throughout her life, Elsie has always gone with the flow. It was a series of random circumstances that led her into both yoga and podcasting. Now that Elsie is firmly on her path, she wants you find your own path and join her on the journey of self-discovery.

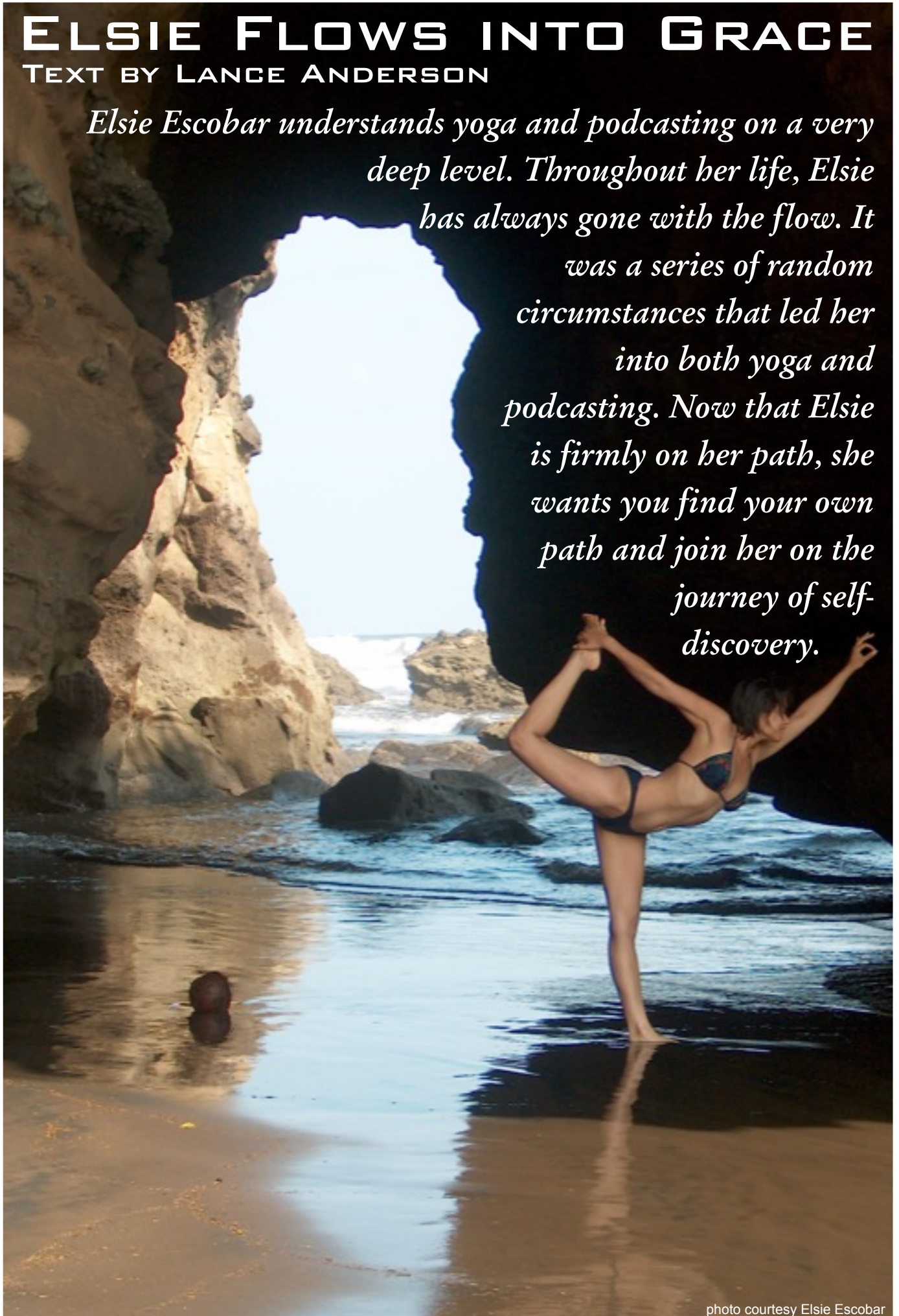


photo courtesy Elsie Escobar

ELSIE'S JOURNEY BEGAN in San Salvador, El Salvador. It was a tumultuous time in her native country, filled with revolution and whirling helicopter blades.

Elsie remembers those times, yet she chooses to focus on the country's natural beauty and the richness of the culture. Her grandmother was an elegant woman who first taught Elsie about the importance of physical posture and the internal pride of being a woman. One of the other early images of women came from beauty pageants. In fact, Miss USA was Elsie's first exposure to 'Estados Unidos'. This all changed when she was nine. In order to escape the internal chaos in El

Salvador, Elsie's immediate family sold everything they owned and moved to Los Angeles, specifically Burbank. Elsie was obviously nervous about what life was going to be like in this new world, although she was hopeful because she was going to be moving to the 'City of Angels', which played right into her young imagination, mixed with her Catholic faith. In her mind she pictured angels and cherubs on the ledges of the buildings. Though Los Angeles didn't exactly match her imagination, she was surprised to find that it was so much quieter than her war-torn homeland. Elsie soon found a new groove in her new home.

As an adolescent, Elsie started to rebel against the traditions of her heritage and the superficiality of her new home. Elsie masked her budding sexuality, because she didn't want to be seen as simply "hot." She wanted to be more like Mary Stuart Masterson's tomboyish character from the great teen flick, *Some Kind of Wonderful*.



photo courtesy Lance Anderson

Elsie wanted to be in a "real relationship" with a guy who would dig her for true self. While navigating those tough high-school years, Elsie did well, but not well enough to apply for majors such as business, so she chose "theatre because it was easier to get accepted." For the first two years, Elsie figured she would find a major she really connected to, such as education. But then she soon realized she would be in school forever if she didn't focus. So she graduated from Loyola Marymount University with a degree in theatre. This led to her applying to the National Theater Conservatory in Colorado. The school is the only one

of its kind; that is, accredited by Congress for the theatre arts, which allows it a free and open style. NTC's sole purpose is all about creating dramatic art and teaching the craft of theatre. An essential part of the training was morning yoga.

After earning her graduate degree, she came home to Los Angeles to pursue acting and be closer to her family and boyfriend. This was not a happy time for Elsie. She hated the way the emphasis was always on appearance, instead of who a person really was. For a couple of years she fought against her true self and did the Hollywood dance. Then on September 11, 2001 while riding on a bus on the nearly empty streets of her adopted home, she decided to "break-up with acting." It was difficult and emotional, but on very deep level she knew she was doing the right thing. She was finally being true to herself.

“When you close your eyes and listen, you become much bigger than your individual self”

[Click here to hear the interview](#)

One of the lessons Elsie learned in Colorado was the calming effects of yoga, so she turned back to studying. Elsie tried different styles and teachers, while reading everything she could about "yoga and breathing." When she finally met her yogic mentor, Naime Jezzeny, she realized how transforming yoga could be. "His Exuberance, vitality and passion" lead her to recognize that she had "that kind of voice inside of me." Jezzeny teaches Anusara Yoga (Flowing with Grace) that was founded by John Friend. Jezzeny encouraged Elsie to try poses that she never thought she could hold. The experience working with Jezzeny lead Elsie back full circle, to her original desire to teach. Now she could share her knowledge and joy of yoga with those who truly want to learn.

In December of 2005, Elsie bought an iPod to use for her classes and to listen to while traveling around town on the bus or her bike. It was then that she first encountered the mysterious term 'podcasting'. She wanted to learn more about this new technology so she started by listening to Podcast 411. Through Rob Walch, Elsie discovered many other voices that pulled her into their world. With audio podcasts, the emphasis was on who the person really was, not what they looked like. Elsie was hooked. Then in July of 2006, with the help of Victor Cajiao ([Typical Mac User](#)) Elsie started her own podcast, [Elsie's Yoga Class: Live and Unplugged](#). The format was simple, she was recording her classes and releasing them as a podcast. At first it was mostly a service for her students who couldn't make class, but it soon turned into something bigger, a world-wide audience of listeners.



Some don't even do the postures, they just listen to the sound of her voice. The momentum has lead Elsie to start a second podcast, the [YoGeek Workout](#).



Elsie feels there is a deeper connection between the podcaster and listener in audio. She has found a few video podcasts to watch, though. One is [JETSET](#), and another was recently recommended by Elsie's good friend and fellow yoga podcaster, Hillary Rubin ([Hillary's Yoga Practice](#)): a video podcast by a couple of guys in Iraq ([Hometown Baghdad](#)) who vlog about life in their own war-torn country. Obviously, this is a subject for which Elsie has a deep understanding and compassion. In fact, the combination of yoga and podcasting has also deepened Elsie's faith. The spiritual aspect of yoga compliments her ever-growing



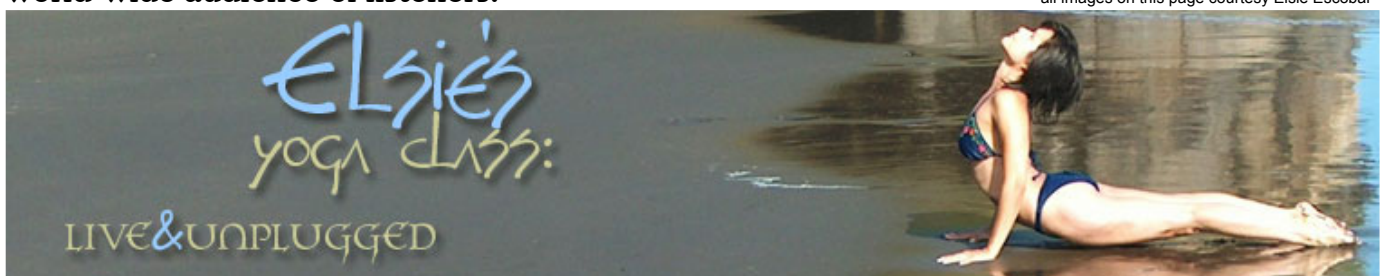
understanding of Catholicism, while podcasting has put Elsie in touch with the larger Catholic community through podcasters such as Father Roderick ([The Daily Breakfast](#)), Greg and Jennifer Willits ([The Rosary Army & That Catholic Show](#)) and Paul Camarata ([The Saintcast](#)).



Elsie is truly a mix of Eastern and Western spiritual practices. Growing up in El Salvador and then 'City of Angels', she never imagined that she was one day going to teach yoga to the world through podcasting. Instead, Elsie just moved into her own "flow of grace."

Elsie Escobar
<http://elsiesyogakula.com/>
<http://yogeekworkout.com/>
 Lance Anderson
<http://vergeofthefringe.com>

all images on this page courtesy Elsie Escobar



OUT OF SYNC - WHY PODCASTING IS A STEP BACKWARDS

TEXT BY RICHARD VOBES

PODCASTING IS NEW, isn't it? It's young, it's sexy, it's technology and it's going to change we way we receive entertainment, right?

Maybe. OK... yes. For some, it will.

I remember when I first started to come up with the idea of an online daily audio show that could be easily downloaded and listened to on those strange new MP3 players that everyone seemed to have. I saw these people on trains, in particular, sitting listening to music, and I became excited. I thought, 'Ah, they can't listen to the radio because of all the tunnels and the range of the radio stations, the FM frequency will be lost and it would be so irritating. So these people have no choice but to listen to their records or CD collections encoded into the MP3 format over and over again.

I became excited because I had a new idea - an innovative idea aimed especially at commuters: a daily audio show that they could listen to en route to work with no interference from loss of radio signals. I would use the home-based radio studio I had set up a couple years previously for an internet radio show that unfortunately hadn't come to anything and record a 30-minute programme each and very day, upload it to a server and let people download an audio file and transfer it to their MP3 players.



image courtesy Richard Vobes

I went on line to see if anything like this was already available. One hates it if some other begger has already nicked your brilliant brain wave. And, bugger me, they had. I saw some fellow in America was doing something called 'podcasting'. This was December 2004, and I was devastated.

In fact I was so disappointed I nearly gave up the project there and then, but then I started to listen to a few of these so-called podcasts. By golly, they were awful. People with no personality just talking into a microphone and making out this was revolutionary. They were thrilled to

announce they had nearly twenty listeners and even an email or two from them to prove it. But what was etched into my mind more than anything was the complete lack of professionalism and absence of content in these early shows.

If they could get away with that and still have listeners, I could do so much better and wipe the board, or so I thought.

Now in July 2007, we have hundreds of thousands of podcasts clogging up the internet superspeed hyperway, and one must ask, have things improved any? Not really, I think. There are some great shows out there, but there is still a lot of noise, waffle and (let's be honest) crap.

That said, it doesn't matter really, does it? It's a hobby, after all, isn't it? And it's fun to do and there is plenty of room for more. I honestly do not have a problem with that. But it isn't for me, because I have suddenly realized that this new exciting medium, this RSS-fed, modern, sexy podcasting is actually a backwards step from my original goal of entertaining the masses.

Podcasting is slowly becoming better known amongst the lay public. True, but better known as what? As a slightly techy, geeky and complicated thing to do, for one thing, or completely misinterpreted for another. Some people are calling what the BBC do with their 'Listen Again' facility, or even the 'Play Now' buttons on websites, podcasts. Clearly they are not podcasts; they are audio downloads. They have always been audio downloads and always will be audio downloads!

I am no longer referring to myself as a podcaster. I find the term limiting. I do more than that. I have a daily audio show, talk radio in style, and it can be listened to at the touch of a button on demand from the web site. Yes, the show can be downloaded by the RSS feed as a podcast and listened to on an MP3 player at a later date if so required. But it isn't just an audio show. No, there is video and photographs, news and views and fun and games.

I am now thinking that my show is much better suited as a web-based entertainment medium where podcasting is just one small part of the show.

It is also where I believe the bigger audience lies. There are thousands of people buying laptops now for the first time, connecting to the internet via the new wifi modem they have installed, and they can book their holidays online, watch TV online and talk to their friends all so effortlessly. The stand-alone computers and laptops are becoming the all-in-one entertainment centers. People are looking for exciting things to do with their computers, and this is where I come in. I want to embrace this. To simply podcast would be limiting my potential and, in my humble opinion, very much a backwards step!

*I am
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as a podcaster*

*To simply
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would be
limiting my
potential*

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

THE WORLD OF SOWERBY & LUFF

TEXT BY SOWERBY & LUFF



photo courtesy Sowerby & Luff

SOLON, FAREWELL, AUF WEIDERSEHEN, GOODBYE...

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 second column for Podcast User Magazine, the dynamic duo make their first enemy in the comedy business...

IN AUGUST 2005, Laura Solon won the Perrier Award in Edinburgh. Three days later, her new agent telephoned me.

“We’d like you to remove Laura’s act from your little podcast” she said. Laura had been the first ever voice to appear on the Comedy 365 podcast, and now she was one of the biggest up-and-coming stars in the world of comedy.

“But, we have Laura’s personal permission to syndicate her act on Comedy 365” I said.

“That was before she was a Perrier winner” said the agent. “Now you need our permission”.

“Why isn’t Laura ringing me up herself?” I asked.

“She doesn’t have to ring you” said the agent. “She doesn’t have to ring anyone, ever again. She’s won the Perrier Award.”

I argued with the agent for about ten minutes, then I shouted at her and swore at her and put the phone down. Which probably wasn’t a very good idea, as that particular agent represents most of the well-known comedy talent in the UK.

“What was all that shouting?” asked Georgina.

“I just told Avalon to f*** off” I replied.

“What?” groaned Georgina. “But they’re the biggest comedy agent on the planet!”

“Yes, I know”, I said.

“And you told them to f*** off?”.

“Words to that effect, yes” I said.

The following day, still fuming, I took Laura’s act off the Comedy 365 podcast feed, and Georgina and I made our first proper enemy in showbiz.

We got pretty depressed that day. We felt that our fringe show, Sketch Club, and the Comedy 365 podcast had been two of the things that had made it possible for Laura Solon to test and develop her award-winning material, and Georgina and I wanted to feel that we’d played some small part in her success. Instead, we’d simultaneously had a smack on the wrist and a slap in the face.

But something cheered us up that day. Georgina checked iTunes, like she did every day, and looked to see who was currently in the Top 100 podcasts.

She’d generally start searching from the bottom of the Top 100 upwards, hoping that one day she’d discover that Comedy 365 had slipped in at number 98. But she rarely scrolled higher up the chart than, say, 50. What was the point? Comedy 365 wasn’t going to be there. Which is why, for the past few days, she had failed to notice that Comedy 365 was now sitting proudly at number 3.

“F***!” she yelled, and came running out of the living room. She sounded like she had accidentally cut her finger off with a power tool.

“What’s the matter?” I said.

“We’re number 3 on iTunes! We’re in the top f***ing three!”

Georgina and I performed a 'Friends'-style victory dance around the flat, but we didn’t really know what our new-found chart status meant. I dashed back to the computer and, for the first time in a week, checked our stats on Libsyn. Big Squeeze 43, in which we discussed giving CPR to chickens, had racked up over 10,000 downloads in about three days.

A week later, we entered the USA chart at 12, and by the end of November 2005 we were sitting at number 3 in both the USA and UK charts. Only BBC DJs Chris Moyles and Chris Evans were keeping Comedy 365 from being the top podcast in the United Kingdom.

And Laura Solon? She’s co-starring in that new series with Harry Enfield and Paul Whitehouse on BBC1. Georgina and I have got to admit, she is very funny in it. But don’t tell her agent we said so.

<http://sowerbyandluff.com>

<http://comedy365.co.uk>

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

MARK : MY WORDS

- THE TIME WAS RIGHT

TEXT BY MARK HUNTER

image courtesy Mark Hunter

I NO LONGER go shopping with my wife. In fact, I stopped going shopping with her years ago. The reason? I know when something is right, almost immediately. OK, that's a fairly bold, sweeping statement, but what I mean is this: when I know something is right, a dress, a pair of shoes, a tie, a TV, for example, then I know that it's right. I don't need to trudge on for several hours looking at other dresses (not for me, I may add), other pairs of shoes, a rainbow of different ties and a warehouse full of TVs before making my mind up. My wife, however, likes to do just that. Hence my no longer going shopping with her.

Glasgow's own posh newspaper, The Herald, as 'one of the most popular podcasters in the world' (this was June 2005, I may add, when the tartanpodcast peaked at number 9 on the Podcast Alley chart), if I hadn't been interviewed by Muriel Grey for a BBC radio documentary, or twice appeared on BBC Radio Scotland (one time winning, along with PUM's Ewan Spence, a quiz show), I would have been just as happy plugging the mic in and recording 30 minutes of great indie, Scottish music. Granted, it's always nice to know that people listen to and enjoy the fruits of your podcasting endeavours, but achieving and garnering



image courtesy Tartanpodcast

I hope what this will illustrate is why I made the decision to no longer host and produce the tartanpodcast and host the Mellow Monday Show, and why I feel no pangs of regret for either decision. Cards on the table: both podcasts have been very good to me. I didn't enter podcasting for fame, fortune or celebrity, so if the tartanpodcast hadn't received attention from the BBC in Boston, or the BBC technology website, or the New York Times, and if I hadn't been described by

these scintilla of 'fame' was a pleasant distraction. However, when the tartanpodcast and Mellow Monday Show started to become chores to host and produce, then the whole reason for me podcasting in the first place rose above them all.

I started to podcast to fill a creative void. I've said before that podcasting just hit the spot, creatively, in a way that photography, blogging, guitar playing and

sketching never had. I've also, controversially to some people, stated that I don't podcast for the listeners - I podcast for me. And in my mind, it's only when you podcast for you will your podcast be a great one. It's a very simple reason to podcast. But it's when you start to feel obliged to podcast, when you know you've got a listener base awaiting your next production, that the chemistry starts to get tampered with. Are you still podcasting for you, to satisfy something within your psyche, or to satisfy the often anonymous listeners, people you'll likely never meet nor speak to? For me the balance had shifted to the latter.

wee pang when I get an email from a saddened band telling me how much exposure to a global fan-base via the tartanpodcast meant to them and how much my podcast had done for them. Maybe then. Fleetingly. The question arises, however, of what to do with the tartanpodcast's RSS feed. Simple. I leave it open. Why? Because an RSS feed is more than a subscription method to a podcast or blog. It's a channel of communication. So, as I embark on the production projects that will be kicking off very soon, I'll be able to let the people who've enjoyed listening to my voice for over two years know what I'm up to,



image courtesy Mellow Monday Show

Now, this wasn't the first time I'd become aware of the shift, but something always redressed the balance. More often than not a fantastic MP3 from a talented but perhaps ignored band would arrive in my inbox and that would set me off again, my passion for the medium rising, the urge to create and share winning over the feeling of duty to the listeners. And then I'd be able to produce a great episode of my podcast. So when the fantastic MP3s started to dry up, well, the idea of quitting the tartanpodcast and Mellow Monday Show arrived in my mind. Again. And this time I knew it was the right thing to do. I knew I didn't need to take a break or a hiatus and come back in a few months. I knew I had to end it right away.

And I don't feel any regret. Ok, maybe a

using my channel of communication, my RSS feed. And now that I'm continuing to produce the Mellow Monday Show, a podcast with limitless potential and one that certainly had to continue with or without me (and one that's great to have on one's CV), I can post each new episode - featuring my wife - using my communication channel.

The tartanpodcast has been good to me. But I knew when the time was right. And now a whole new chapter has begun.

*“only when you
podcast for you
will your
podcast be a
great one”*

Mark Hunter is Senior Producer for Talking Voices.
<http://talkingvoices.com>



CITIZEN SCOOP

PODCAST CAMP

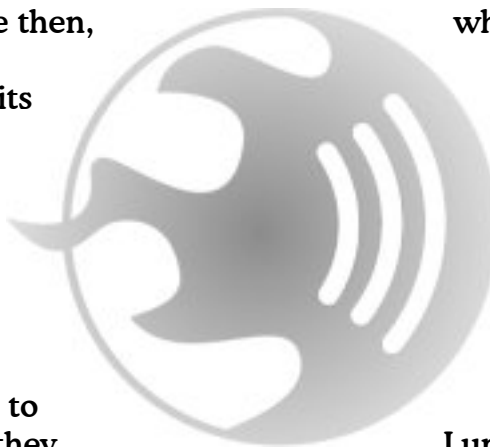
TEXT BY JOHN BUCKLEY



original image courtesy John Buckley

I'M WRITING THIS on the train home, returning from a fabulous few days in Stockholm, Sweden, where I attended the first ever PodCamp Europe. It managed to exceed my considerable expectations by quite a wide margin! The mix of people attending, from Europe, America and the Middle-East, gave it a diverse intellectual texture and tone and a real feeling of internationalism. English was the common language, but more importantly, all attending shared a passion for podcasting and for using new-media tools to create compelling content and to build community. It was an enriching experience - I can't remember speaking to anyone there who expressed a different opinion.

The event benefited enormously from the fine efforts of PodCamp's 'dynamic duo' Chris Brogan and Christopher Penn; who founded the concept back in 2006, organizing the first-ever PodCamp in Boston, Massachusetts. Since then, they've continued to play a major role, helping to shape its development and nurturing its unique ethos and spirit. In Stockholm, they continued these fine efforts, presenting numerous sessions over the course of the two days and always making themselves available to help others. Between them, they shared a workload before, during and after the event, which was the main reason it was able to happen at all. They should be congratulated for the hard work they continue to do in helping the PodCamp movement grow.



For me, the stand-out sessions from day one were those hosted by Jason Jarrett, Dean Whitbread and Chris Brogan. Jason spoke with enormous wit and enthusiasm about things he wished he'd known when he started podcasting; Dean gave a spirited and passionate defense of why podcasting is an important social freedom and Chris spoke engagingly about community and relationships. They all provided much food for thought.

Lunch was a fine and lively affair with lots of impromptu discussion, so much so that one of the discussions effectively became an additional session, with around eight people participating. I spent much of the afternoon in the mentor room, chatting and socializing

with friends old and new, before we all headed off to find food in Stockholm city centre and attend Jeff Pulver's evening party.

Jeff had laid on the free party as a treat for attendees at the VON conference, and he had donated a large chunk of the expensive conference floor space for that event to PodCamp Europe. We happily accepted the party invites handed out by Chris Brogan and were treated to a top-notch evening of food, drink and entertainment. The band, (which Jeff flew in from Seattle) were called 'Herding Cats' and were quite simply the best covers band I have ever seen. They played three barnstorming sets, stealing freely from the last few decades of musical history, and they were a delight to watch and listen to. A very good time was had by all, and I'm certain we all slept soundly in our hotel beds!

After the high-tempo energy exchange of day one, day two could so easily have been a disappointment. Instead, it developed a more intimate and conversational tone, culminating in a long, improvised roundtable session, where people simply swapped ideas and asked questions of each other. There was a great session from Chris Brogan and Christopher Penn, in which they spoke at length about how to put together a PodCamp. In light of the upcoming PodCampUK in Birmingham on September 1st and 2nd, I found this particularly helpful...

The heart and soul of a PodCamp are the people at the event itself. It's their contributions, discussions, ideas and opinions that ultimately make each PodCamp a truly unique experience. The

PodCamp is a place you go to to share who you are and what you know with others

beauty of this is that it isn't simply a catchy-sounding phrase, emanating from a marketing department, that ultimately doesn't mean very much; it's a genuine part of the DNA of the event. The

connective tissue around this heart, binding everything together, is the freedom inherent in the unconference experience for informal networking, discussion and improvised session scheduling. It's that simple, and it's enormously powerful.

A PodCamp is not your typical conference event. It's a place you go to to share who you are and what you know with others. To teach and to learn and to grow your personal community. The beautiful thing is, that by virtue of doing so, you also grow the community as a whole. It's a genuinely uplifting experience to attend and to participate in, and it's an awful lot of fun. I hadn't planned to get involved in leading any sessions, but somehow found myself deeply immersed in two. Thanks to Linda Mills and Phil Campbell for that. :)

The heart and soul of a PodCamp are the people at the event itself

I'd really like to encourage you to attend or organize a PodCamp yourself. So far it's the best time I've had at a conference event - period - and I can't wait to attend another. Fortunately that's happening fairly soon with PodCampUK, and if you'd like to get involved in that, please feel free to do so.

Head over to the wiki and sign up (<http://podcamp.pbwiki.com/PodCampUK>), and let us know what you might want to contribute to the sessions. I really look forward to meeting you there.

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





INSIDE THE PODCASTERS' STUDIO

GEORGE SMYTH

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 George Smyth

TEXT BY PAUL AND JUDY HUTCHINSON



LET'S BEGIN WITH some background information...

George produces two podcasts, One Minute How-To and Eclectic Mix. In each episode of One Minute How-To people just like you are given just 60 seconds to explain how to do something. This means that they need to get right to the point. Eclectic Mix offers the best from a mixture of musical styles. The work-safe music on Eclectic Mix is not married to a specific genre. Be it jazz, classical, folk, alternative, whatever, if he loves it, he'll play it. George was born in Summit, New Jersey, in the USA in 1951. He has two children and is currently enjoying life as a Webmaster.

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

GEORGE: I was a regular viewer of Leo Laporte's *ScreenSavers* television show. After it was cancelled, I heard that he was going to do something called a podcast. I was intrigued because I had never heard of this before and downloaded the first episode. That was sometime in early 2005.

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

GEORGE: TWIT – Leo Laporte's podcast. I figured out how to subscribe after hearing the first episode and have been a subscriber ever since.

What do you look for in a podcast?

GEORGE: I love to hear good music that is thoughtful and fascinating. Mainstream music is of no interest to me, but since podcasts are not tied to the restraints of the music industry, they can offer music by artists who do not have to work under the industry's restrictions. There are many excellent podcasts that play the music of artists who are producing original and inventive music, and these fill my MP3 player.

What puts you off a podcast?

GEORGE: I am more likely to listen to a podcast that focuses on the guest than one that focuses on the host.

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

GEORGE: Eclectic Mix is simply an extension of what I did in college. Back then, when I would find music that I thought people would enjoy listening to, I would copy it to a cassette and give it to a friend. I came to very quickly realize that podcasting would once again give me this ability to share the music I love. One Minute How-To offers a chance to share interesting, quick tips from people who are willing to take the challenge. I am continually surprised to hear things like how to personalize a squash and amused to hear subjects like how to order at Starbucks. Both are a joy to produce.



image courtesy eclecticmix.com

e'clec'tic *adj.* 1. Choosing what appears to be the best from diverse sources, systems, or styles.

Recent One Minute How-To shows:

155 - How To Get The Most Out Of Your MRI Test *offered by Mark Herbst*

154 - How To Make A Sketch Comedy Show *offered by John T. Micevich*

153 How To Tell Your Favorite Podcaster That You Love Them *offered by Carter Harkins*

What motivates you, currently, to continue podcasting?

GEORGE: I love introducing people to music they may not have thought to hear. I can share great music with people I don't even know anywhere the world. How cool is that?

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

GEORGE: They have not changed much. I've always listened to classical music, and that still retains its dominant position on my radio. I've never watched much TV, and finding my own music online replaced buying CDs long ago. The only real change is that I now listen to about 50 podcasts.

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

GEORGE: I have yet another hobby that commands my time. This hobby differentiates itself from the others in that it is affordable.

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

GEORGE: I have given up on hoping that the music monopoly will someday be forced to better support artists. However, artists now have a choice that was not available before, which is to retain the rights to their creation. The result is music that is interesting and innovative, as opposed to mainstream music, which has not changed in 20 years.

George Smyth can be found at One Minute How-To and Eclectic Mix

<http://OneMinuteHowTo.com>

<http://EclecticMix.com>

Paul & Judy Hutchinson - Total PodCastrophe

<http://www.TotalPodCastrophe.com>

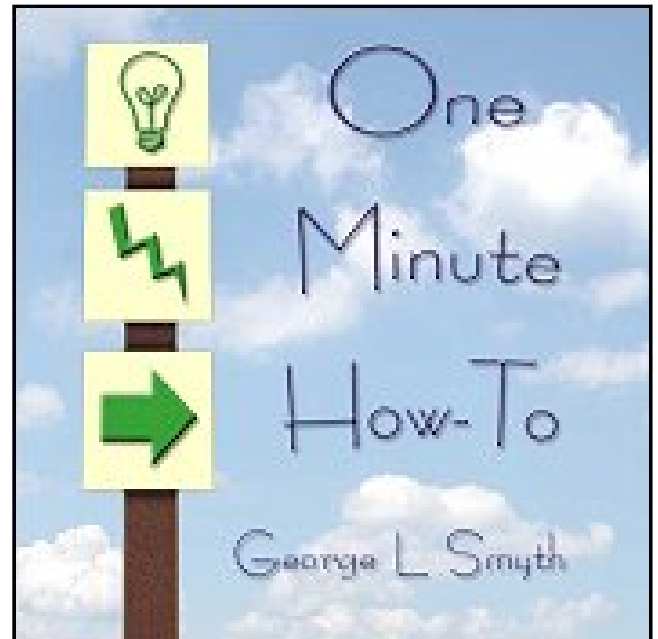


image courtesy oneminutehowto.com

The One Minute How-To is your podcast. Each episode features someone just like you who explains how to do something. The catch is that the participant is only given **60 seconds**. This means that they need to get right to the point, but isn't that a *good thing*?

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

George: I expect to continue producing both of my podcasts, and do not see a point where I will end either one. Eclectic Mix is two years old and One Minute How-To has been going strong since April 2006. While I am seeing a slow, steady increase in listeners to the former, the latter has taken off well beyond my hopes. I continue to have a passion to share great music and just love sharing interesting informational ideas, so putting together each show is like doing myself a favor.

POD CRUISE

TEXT BY COLIN MEEKS



I **RECENTLY SAT** down (well, virtually) with Hank and Carlos from Binary Star Music, probably better known as the exuberant personalities on the excellent BinaryStarCast podcast. We chewed the fat for a bit and then decided that may be a nice glass of wine, brought to us by... oops, I digress.

COLIN : Hey guys. first, for anyone who isn't already familiar with the BinaryStarCAST podcast, can you tell us a little about it? Specifically, what it is, how it came to be and who's behind it.

HANK : StarCAST is first and foremost a show about good music. It began as a vehicle not only to feature BinaryStar Music projects but to introduce listeners to the amazing independent artists that were being submitted to our label at the time. The program has evolved into a showcase for listeners, labels and other podcasts to discover quality songs.

COLIN : How do you find the music featured on the podcast (apart from listening to the Indie Launchpad podcast, of course)?

HANK : We scour the Internet: sometimes The PodSafe Music Network, IODA's Promonet, MySpace and even Garageband.com. We also have a submission page for artists at www.binarystarcast.com.

CARLOS : Occasionally we call in favors from music industry friends who allow us to feature their music on the show. Since Hank and I are both sound engineers, we try to pick songs that are not only well crafted, but well produced and recorded.

COLIN : Do you see a direct correlation between people listening to podcasts and purchasing music?

HANK : Many listeners have told us that they've purchased music they've enjoyed right after listening to a song on StarCAST. We feature links for every artist we play. Some of these links lead to iTunes, CDBaby, Snocap, and others that allow you to buy the product directly from the artists.

COLIN : Recently you did an interview with the guys from PM Dawn, famous for the track Set Adrift on Memory Bliss. How did that interview come about?

HANK : We are fortunate to be working with the immensely talented singer, Takis. She is a personal friend of The Bliss Boys, a.k.a. PM Dawn. They came by the recording studio on a day we were recording StarCAST and loved our idea of a program featuring them.

CARLOS : Prince Be and Doc G actually hung out with us for a week after the interview and recorded the vocals for a song on their new album.

COLIN : Were the guys familiar with podcasts and were they wary about allowing you to play their music?

CARLOS : I think they allowed us to play the tracks that they wrote 100%. The album will include some AMAZING covers that are not 'podsafe' at the moment. They were not very informed on the podcast movement but caught on quickly.

COLIN : So now we have that covered, what is PodCruise and what made you organise it?

HANK : PodCruise, which is December 1 to 4, 2007, was born out of a conversation with Chris Penn, of the Financial Aid Podcast. Chris is also the co-founder of PodCamp. He challenged us to do a Miami-based PodCamp. We decided to stir things up a bit, in typical StarCAST style, and do the whole thing aboard a cruise ship.

COLIN : What are the primary objectives to PodCruise, apart from having fun?

CARLOS : PodCamps in general are about networking, technology, new media and learning. We're keeping all those things intact. We are just adding a touch of what makes Miami a great place to live: Sun, Water, Wicked Weasel bikinis....

HANK : DUDE! Shut up!

COLIN : So there's music, conferences and familiar faces attending. Can you give us some more details? Who do you have lined up to perform? What other things are on the agenda, both podcast/music-related and not?

CARLOS : We are still in the early planning stages but would like to weave our schedule of events around the ship's itinerary. That way everyone will have time to play as well as participate in the PodCruise-specific events such as Chris Penn's Podcast Marketing, Machinima Podcasting with John Swords, and New Media Helping Musicians with C.C. Chapman and a guest panel of musicians.

HANK : And speaking of musicians... so far we've confirmed Matthew Ebel and our very own Rayko/KRB. As we get closer to the sailing date we expect to have interested artists such as Tom Geiger, Brother Love, Chase Emery and Lovespirals confirm as well.

CARLOS : For our friends with families, the ship has TONS of alternate entertainment options for the young 'uns, from a rock-climbing wall, to basketball courts, to kiddie pools and even an in-line skating track.

COLIN : What do you see as making PodCruise different from all the other podcast meet-up events?

HANK : Well, it's on a cruise ship, for one. Secondly, we believe it's going to be a much more casual event. Another thing we want to focus on is the great PodSafe acts who will be performing live.

CARLOS : We'd like to be able to do both, the un-conference-learning thing and the get-crazy-on-a-ship thing. What happens on PodCruise stays on PodCruise. (Except if we decide to put your drunkenness on YouTube [and blackmail you].)

COLIN : What kind of feedback have you had from people so far?

HANK : People are generally psyched. Many have already confirmed their cabins on-board. A few have shown concern over the price, but considering that your room, transportation, and food is included, everything comes out under \$100 a day per guest. Of course, all conferences, events, and performances are free.

CARLOS : It actually comes out cheaper than going to the NYC PodCamp once you factor room costs in New York City. And the ship has FREE food!

COLIN : Many events benefit from some kind of sponsorship. Do you have any sponsors in place? How did they hear about PodCruise, and how are they helping to make PodCruise run smoothly?

HANK : C.C. Chapman, John Swords, and The Student Loan Network are all on-board so far. Chris and C.C. heard about

the PodCruise from us. Others are getting word from all over the internet. People are loving this idea.

CARLOS : We have four levels of sponsorship involvement available, anywhere from \$20 to \$500. We encourage companies looking to reach key people in the new media market to join us for this event. And remember, the rest of the cruise guests, not just those from our group, will be exposed to your brand as well.

COLIN : So who is PodCruise aimed at? Do you need to be a podcast listener or computer geek to attend?

CARLOS : PodCruise is wide open for anyone who has an interest in new media, music, blogging, podcasting and nude sunbathing. I made that last one up, but we can't stress enough the fact of how FUN this trip is going to be. We've discovered that 'social media' people tend to be VERY social. What better place to hang with our new friends?

COLIN : Do you see this potentially leading to a yearly event?

HANK : YEEEEAH! We're expecting that PodCruise will become a yearly event; after all, PodCamp Boston is going on its second year.

COLIN : Do you have any other exciting ideas brewing for your podcast audience?

HANK : We're really trying to get more 'live' in-studio performances and possibly taking the StarCAST on the road to record podsafes bands performing. Of course, we'd also love to have more interviews such as those with PM Dawn, Jacob Groten, Kelsey Wild, Keaton Simons and so on.

CARLOS : I'd also like to invite fellow podcasters and listeners alike to let us know when they'll be in Miami. We'd love to have them sit in with us in the studio while we brew the StarCAST madness.

...CLOSING...

HANK & CARLOS: Thank you Colin, for your continued support and friendship. Please be nice to Rayko/KRB when you review 'The Rockstar Poor LP', coming July 4th. Many thanks to all the listeners who write in with comments and suggestions every week, and we are looking forward to meeting all of you in person December 7th aboard PodCruise Miami!

COLIN : Thanks, Hank and Carlos. It looks like Podcruise Miami '07 is going to be quite an event. I look forward to following up with the guys to see how it went. In the meantime readers should head on over to

<http://www.podcruisemiami.com> for full details of the event and to secure a place.

all images used here courtesy podcruisemiami.com



BinaryStarCast Podcast

<http://www.binarystarcast.com>

Binary Star Music

<http://www.binarystarmusic.com>

Podcruise Miami

<http://www.podcruisemiami.com>

Indie Launchpad Podcast

<http://podcast.indieLaunchpad.com>

TURN OFF YOUR RADIO - A PERSONAL APPRECIATION OF THE TARTANPODCAST

TEXT BY GABOR KOVACS

I SUPPOSE THAT it was ironic that Mark Hunter chose 6 June 2007 to announce that he would be bringing the tartanpodcast to an end. It was two years to the day that he had opened my ears to a whole new world of music.

The story starts on Monday, 6 June 2005. I was back at work after a week off spent on various projects around the house and garden. Naturally (for then!), the radio was constantly playing. Coldplay had just issued a new album, which was being hyped relentlessly on all stations. It felt to me like it was being played every hour, on the hour. Sorry, Coldplay, but I developed an allergy to your music. I also got fed up with hearing the same relatively few songs occupying most of the radio output.

So that Monday I was back at my desk. At lunchtime, I took a few minutes over my sandwiches to look at the BBC news website. That's when I found an article posted the previous day by Clark Boyd, technology correspondent, about a Scottish guy called Mark (who refused to give his family name), who did a podcast devoted to promoting unsigned Scottish bands. That is how I can pinpoint the date I first heard of podcasts. And that is how the first podcast I listened to was the tartanpodcast: I breached company computer policy by downloading two episodes, which I played in the car on the way home. By the time I got home I was hooked.

Within a matter of weeks I was looking forward to the tartanpodcast in all its forms: the main tartanpodcast, the Friday Happy Half Hour Show and the Sleepy Sunday Show. Monday mornings did not start well if I hadn't managed to download the Sleepy Sunday Show for the drive in to work. Mark's enthusiasm

for the music that he played was infectious. In fact, within a few weeks I had started buying CDs by podsafe artists, the first one being *Low Flying Kites* by Gum, an album that can hold its own alongside other more commercially successful releases. Purchases of music by so many others followed, led by Electrum, Hotrod Cadets and Hollow Horse, all unsigned Scottish bands.

Equally infectious was Mark's enthusiasm for podcasting and other podcasts. Mark Hunter introduced me to *Top Of The Pods* and to Paul Storey's podcast novel, *Tom Corven*. In fact, it was well before the end of June 2005 that I was looking forward to each new episode of Paul Storey's novel, which was being written especially for podcasting.

In due course I became a podcaster myself. I was inspired to do so by Mark Hunter and the tartanpodcast, no doubt about it. I know of several other podcasters who would say the same. Both as a podcaster and, let's face it, a fan of great music, I have formed friendships with podcasters and musicians. I have probably bought more CDs in the last two years – all podsafe – than I had in the previous ten. And that is all thanks to Mr Mark Hunter.

What did Mark bring to podcasting? Well, I think he described it with characteristic simplicity in an e-mail to Paul and Judy Hutchinson: Passion and enthusiasm. Plenty of each.



image courtesy taranpodcast

To my mind, some of the best tartanpodcasts were those that started with Mark saying that this was going to be "a wee bit different." On some occasions he would take a mic and simple recording kit (in the early days just a minidisc recorder) and bring us a sound picture of a visit to a recording studio or everything involved in a gig, from setting up to packing up at the end of the evening. I cannot begin to imagine the amount of time that Mark must have spent editing and producing some of those podcasts!

Unfortunately, in the last few months it did become clear that some of the spark had gone, and so the eventual decision that the tartanpodcast was to come to an end was probably not a surprise. But it was still a shock.

After the announcement, I decided to make my next episode of the electrical language podcast a tribute to the tartanpodcast. I sent e-mails to a number of musicians and podcasters, and they obliged with some useful material and anecdotes that I was able to use. Some are reproduced here. The great affection in which musicians, podcasters and listeners hold Mark Hunter could be seen from the responses to that podcast. More particularly, they can be seen from the many comments on Mark's blog post in which he announced his decision.

And, by the way, the title of this piece, Turn Off Your Radio, comes from a song by Dropkick that used to open the early tartanpodcast shows. Turn off your radio... how very appropriate.

Gabor Kovacs - The Electrical Language Podcast

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

<http://www.electricallanguage.co.uk/2007/06/podcast-no-77-turn-off-your-radio.html>

"I remember being at a Gum rehearsal a few years ago when one of the guys mentioned that 'a friend of a friend' had asked for permission to use some of our music for a podcast. I had no idea what a 'podcast' was; I thought at the time that it might have been something to do with geeky Mac users swapping music files on the internet. In spite of our collective ignorance, we acceded to the request; it seemed harmless enough, but I'm pretty sure that none of us thought that anything much would come of it.

Little did we know that exposure on the tartanpodcast (and, in time, other podcasts) would help sustain our creative endeavours and make us many new friends around the globe. Whenever we sell one of our CDs through the website, we send an email thanking the purchaser and asking him or her how they first heard our music. I have lost count of the number of times the answer to that question has been: 'through the tartanpodcast'.

The impact of podcasting upon independent artists has been huge and has been well documented elsewhere. As one of the trailblazers, Mark Hunter inspired not only the struggling independent artist, but also some other like-minded souls who have gone on to establish their own podcasts.

Accordingly, it is a little disheartening to hear that he now feels that it is time for him to give it up. From a selfish point of view, I hope that someone else will now pick up the baton and try to promote Scottish independent music in the way that Mark has done over the last few years.

On a more objective level, I would like to thank Mark for his contribution to the Scottish independent music scene; I hope that he knows just how much his work over the years is appreciated by musicians and listeners alike."

- RAYMOND WEIR, GUM

"In December 2005, we decided to try our hand at podcasting. Knowing that Mark was an experienced podcaster, we contacted him, and he was eager to help. After a dozen or so equipment and production-related emails, we launched Total Podcastrophe. Mark's help was invaluable, and his encouragement, priceless. He embodies the spirit of the podcasting community. Mark said it best in an email to us on Jan 1st 2006:

"Brass tacks - the most important element of any podcast isn't technical at all - it's about passion and enthusiasm."

- PAUL AND JUDY HUTCHINSON, TOTAL PODCASTROPHE



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

"Mark Hunter was the first broadcaster to take any kind of interest in Dropkick's music. I think he was the first person to ever play us, and he's probably played our music more times over the last two years than anyone else. Back in 2005, Dropkick were going nowhere - no fans, no radio play, no CD sales - but getting played on the tartanpodcast totally changed that. It brought our music to a new audience, particularly in America, where it became clear that our style of music was more popular than at home. I've no way of knowing how many albums we sold because of the tartanpodcast, but it must have been a significant number. Other podcast shows and radio stations around the world soon began to pick up on our music after hearing us on the tartanpodcast, too.

I only met Mark once, when he came to one of our gigs in Glasgow. After the gig, which had been ruined by awful sound, I asked Mark if he'd enjoyed it. His reply was, as ever, completely honest and good humoured: "yes, but only because I knew what the songs were supposed to sound like - you couldn't really hear a thing you were singing," he laughed. In his write-up of the gig on the tartanpodcast website, Mark described Andrew's feat of playing drums and harmonica at the same time as "reasonably remarkable". Well, there's nothing reasonable about the impact the tartanpodcast has had on the Scottish indie music scene - but it certainly was remarkable. He'll be sadly missed by bands, music fans and podcasters alike."

- ALASTAIR TAYLOR, DROPKICK

REVIEW ROULETTE

HOW WOULD YOU go about finding some really bad podcasts about off-the-wall subjects? Well, you could chose a bunch of podcasts totally at random from Podcast Alley or Podcast Pickle. But it turns out that you can find some really good podcasts that way too! Of course, there's always a risk you might waste a lot of time listening to some well-produced, interesting and well-presented podcasts, so that's where we, at the Podcast User Magazine Review Roulette team, step in. We listen to them for you, and tell you how good they are, thereby saving you the trouble.

BEHIND THE SCENES - THE SAN FRANCISCO ZOO PODCAST

<http://www.sfzoo.org/podcasts/>

Interested in all creatures great and small? Then go 'Behind the Scenes' at the San Francisco Zoo.

The San Francisco Zoo is the first zoo to enter the podcasting arena, with their goal being to "connect people with wildlife, inspire caring for nature and to advance conservation action."

A monthly videocast, this show gives the viewer a look at zoo events that would not normally be seen by the regular visitor. The cameras are taken into the cages to interview the residents and their keepers, revealing insights into the animal kingdom. Short and sweet, each podcast is less than five minutes in length, but those minutes are engaging. Some highlights of past shows were a giraffe giving birth, a male koala clinging to his tree whilst calling into the night and baby Magellanic penguins attending 'Fish School'. My favourite episode was 'The March of the Penguins', in which the penguin chicks graduated to the adult pool by taking a promenade through the zoo to their new quarters.

"This one did not live up to its name. Everything I saw was ordinary stuff that the average punter could see in any zoo (or construction site) on any day: nothing behind the scenes at all. I'd choose one of the National Geographic podcasts instead."

- BERNADETTE

REVIEWED BY MARILYN MADSEN



image courtesy www.sfzoo.org

The Behind the Scenes podcast website is part of the overall zoo website. Once at the podcast page, good instructions are given as to what a podcast is and how to subscribe along with an 'About

Our Podcasts' statement. A large iTunes link is provided, but I found no prominent RSS feed.

I surmise that this podcast is a labor of love for the producers, who are uncredited. Due to the challenges of most of the footage being recorded outside under varying circumstances, both the audio and visual quality are sometimes less than optimal. The editing is also a bit rough, but the beauty of the animals and the enthusiasm of their caretakers still shines through!



Content 3.00 out of 5
Production 2.88 out of 5

"What a perfect fit for the video podcast format! It's a virtual zoo experience with the spotlight on a different creature each time."

- HILARY TYLER

MOM TALK RADIO

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

Mom Talk Radio is a traditional talk-radio program airing weekly on WJBW 1000AM in South Florida and also recorded for podcast syndication. In an hour-long slot, host Maria Bailey talks matters of motherhood with guest experts, many of whom are mothers themselves. Covering pregnancy through adolescence, topics range the spectrum of parenting and motherhood. According to the website, there has been recognition for the show in such reputable sources as USA Today, Oprah's O Magazine and Woman's Day.

As a mother, speaker and writer, Maria Bailey is considered an expert herself. Maria has authored books and contributed to magazines on topics of motherhood and business. She is also a dedicated advocate for working mothers. In addition to hosting Mom Talk Radio, Maria runs BlueSuitMom.com, a site promoted as a resource for working mothers seeking to find a balance between work and home.

The program highlights a different topic and guest every week. It opens in traditional radio format with introduction material including news, listener comments and call-in questions and then goes on to the main focus of conversation. Maria welcomes her guest and the feature begins around the half-way mark,

"Somehow since the 70s and 80s, when my parents successfully raised my brother and me, it has become impossible to raise kids without a bookshelf full of how-to manuals and, now, an iPod full of podcasts. Of those I've listened to, this is one of the best in terms of the range of information covered, the interviewing skill of the host and the production quality of the show."

- BERNADETTE



image courtesy www.momtalkradio.com

REVIEWED BY HILARY TYLER

about 20 to 30 minutes into the show. This could be considered an advantage, offering more appeal to a wider audience, since lots of issues are covered in addition to the show's advertised topic. As a

mother of four herself, Maria talks openly about topics of discussion, sometimes including personal anecdotes from her own life. Listeners craving more can also go to the website and subscribe to the newsletter to find out about upcoming topics and guests.

Mom Talk Radio is valuable both to stay-at-home and working mothers looking to gain some expert advice on motherhood and parenting. However, the major drawback is that it is a radio show redistributed, rather than created specifically for podcast. Advertising interruptions and re-introductions for radio listeners "just tuning in" become highly annoying when one attempts to listen to the show straight through. So while the format is not highly desirable to most podcast listeners, the content may make it worthwhile to listeners looking to gain knowledge in their quest to better parenting.



Content 4.13 out of 5
Production 4.00 out of 5

"Not just about babies and child rearing, this podcast covers a wide range of topics. From midlife crisis and relationships from a man's point of view, to divorcing wisely, the broad scope of Mom Talk Radio engages the listener even if one is not a parent."

- MARILYN MADSEN

GIRL MEETS GIRL

<http://makena.libsyn.com/>

Siena and Toast are Asian-American musicians who grew up in Hawaii and now live in Southern California. They're a couple, they're a band (well, an acoustic partnership, if you want to be technical) and they're a podcast called Girl Meets Girl. As well as talking about their lives and their relationship, they have regular segments such as comments from Cumin's cat corner (the girls' slightly crazy cat), musicians' tips (useful stuff such as how to play guitar when your hands are freezing), spirituality, going green, what to do when visiting Hawaii and being gay in the 00s. Music breaks feature Siena and Toast's terrific acoustic songs.

It seems that people either love or hate the audio diary podcast genre. If you're squarely in the 'hate 'em' camp, there's probably nothing I can say that will make you want to listen, but if you've any voyeuristic curiosity about other people's lives, I'd recommend Girl Meets Girl as an above-average example of its genre. The hosts are comfortable with each other and are developing a good story-telling style. They cover a nice mixture of personal topics and more general ones and have enough interesting events going on in their lives to share with their audience.

Episodes of this podcast are clearly named, so you can pick and choose from the archives if you want to get a flavour of the show while skipping topics that don't interest you.

This month's podcasts were randomly chosen from:

PodcastAlley.com
(<http://podcastalley.com/>)
and
PodcastPickle.com
(<http://podcastpickle.com/>)

REVIEWED BY BERNADETTE



image courtesy makena.libsyn.com

I'd suggest episode 14 as a starting point: it's a good sample episode, it features a great song by Siena and Toast and their ten tips for what to do when visiting Hawaii will have your mouth watering while you look up your travel agent's phone number.

The podcast's website offers only the standard features, but there are links to an external band site, blog and a fan forum, so in combination they have an extensive web 2.0 presence.

In podcast fanatic terms this show scores: will stay subscribed and, almost always, listen right through.



Content: 3.25 out of 5
Production: 3.25 out of 5

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

GLOBAL VOICES: PODCASTS OF INDIA

TEXT BY JANET PARKINSON



photo courtesy amla

WHEN I VISITED India last year it was clear that the Bollywood scene was thriving. But determined to find the real India, I called upon Sujatha Jagannathan of Podbazaar to help me dig deeper. I was really pleased to discover how many fantastic shows are coming out of India or which are India-focussed. Here are just a few examples as proof:

Vaaram Oru Aalayam (A Temple A Week)

<http://www.podbazaar.com/view/144115188075856770>

This is a relatively new and increasingly popular podcast about temples in India. Nataraj Prakash speaks engagingly in Tamil about one temple a week, giving the history, what ceremonies are performed there and also relaying lovely anecdotes and information about each. These temples have such interesting religious and architectural histories that it is not surprising to hear that Nataraj is picking up a global audience.



Content: 4.5 out of 5
Production: 4 out of 5



image courtesy podbazaar.com



image courtesy www.mpod.in

M-Pod

<http://www.mpod.in/>

A regional podcast in Malayalam hosted by Jo Thomas, who presents interviews of people from the state of Kerala, one example being an interview with Maglene Peter, a social activist from the fisherman community. More than this, however, Jo Thomas has collaborated with a number of bloggers and podcasters to create online albums. This has so far resulted in musicians who are all connected only via the Internet producing three successful music albums.



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

Desi Dilemmas

<http://www.podbazaar.com/view/126100789566373919?p=1>

Smitha Radhakrishnan is based in the US, but her podcasts really strike a chord with the South Asian Diaspora. As Smitha explains, as she "weaves together narratives, opinion and research with Indians on three continents, this show puts forward the issues that preoccupy Indian dinner parties in a not-so-India West framework." In English, Desi Dilemmas covers a vast range of issues which are often deep and thought-provoking. Great listening.



image courtesy podbazaar.com



Content: 4.5 out of 5
Production: 4 out of 5

Next month I'll be heading to South America, where I'm told there's a lot going on – so if you have anything you think it would be worth me listening to, then please send me the details.

ALBUM REVIEW

UNEVEN KEEL

BY INVOCAL

TEXT BY COLIN GAZELEY

INVOCAL ARE A quirky, all-girl acoustic quartet from Northampton UK who produce unusual songs using vocal harmonies, acoustic guitar, cello and occasionally clarinet. The album is split almost evenly between very funny songs and darker, moodier numbers.

Half the band, including the songwriter, are lesbian, and the album kicks off with two tracks dealing with this subject matter. 'As Life Dissolves' tells the story of a girl in a catholic school who is treated appallingly when she shows lesbian tendencies. It's a powerful song that gets you right in the gut. The second track, 'Small Anxious Waltz', is a sweet song that focuses on the crippling awkwardness of interacting with someone you love. Take out the verse with the line "*Oh mum. That's not a man.*", and this song could be about any relationship.

The humorous material kicks off with 'Dear Friend'. This is truly one of the funniest songs I have heard in years. What's not to love about a song that opens with the line "*Dear Friend, I've been trying to figure out exactly how to let you know that you're awful and I hate you, without hurting your feelings.*" The song continues along similar lines, with a mixture of spoken word and harmonious singing. At one point the song even gets interrupted by the 'friend' who wonders who the singer is talking about. The singer says she is talking about her rabbit and things carry on as usual. It is a very strange, very funny song that is absolutely wonderful.

The same technique of a song being interrupted is used on the track 'The Worst Thing I've Done This Year'. It starts out as a quirky song that tells the story of a stolen heart.

invocal



unevenkeel

image courtesy Invocal

Not that quirky, you might think, but then it's found in a handbag. The song is then interrupted by the singer's mobile phone before the final fantastic lines "*When I took your heart, you asked for it back again / And I said OK I know it's here somewhere / Could not bear to say that I've already sold it on ebay*"

Other highlights include 'Tinnitus And Me', which tells the tale of an objectionable drug addicted friend who manages to infect other people with her tinnitus; 'Floating', which would not seem out of place as an acoustic album track from an emo band; 'Hornswoggled', which is like hearing the thesaurus for the word 'conned' turned into a bizarre political protest song and 'Madalini's Aversion To Smalltalk Had Become Really Rather Extreme', which despite having a truly great title also manages the feat of rhyming crossbow with ASBO.

This is an album full of truly great songwriting with memorable lines and dextrous wordplay aplenty. I don't usually quote lyrics in my reviews, but for this album I couldn't help myself. It's also a studio album that comes close to sounding like a live performance. Once you put this CD in your player it's as if you've invited the four members of the band into your living room for your own personal gig.

If you like quirky, funny acoustic music you'll like this album. If you like deep,

emotional acoustic music you'll like this album. If you like them both you'll absolutely love it. I know I did.

The CD is available from nettlewine.com in the UK and from cdbaby.com in the rest of the world. [I got my copy from

nettlewine and the CD arrived hand packed by a band member complete with glittery hearts on the envelope. It makes you feel all warm and fuzzy inside...]

Invocal
<http://www.invocal.co.uk>

ALBUM REVIEW

KITTYHAWK

BY SANTA DOG

TEXT BY COLIN GAZELEY



SANTA DOG ARE a four-piece indie-pop band from Bristol who have provided a debut album full of summery tunes with a dark underbelly. The band is led by the delicate vocals of Rowena Dugdale, who manages to convey emotional power without ever needing to shout her lyrics.

The album starts off on a strong note. At first listen, 'Big Bang' is a tuneful little song that uses imagery of space travel. Scratch beneath the surface, though, and it turns into what seems to be an indictment of the 'big brother' surveillance culture. This is typical of the style of this album: a pretty song that actually has a serious message.

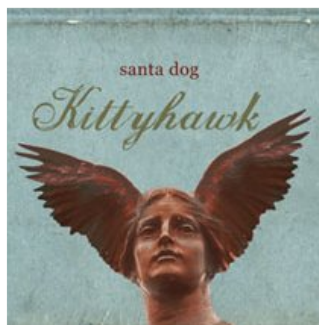


image courtesy Santa Dog

The album starts to get noticeably darker on the track 'Chemical'. The rippling guitar riff and subject matter of chemical dependency would not seem out of place if Placebo had recorded it. However, overall the style of the song is more in keeping with a band like The Sundays.

Another stand-out track is 'Katy', which tells the tale of a desperate girl fooled into pornography. It's a subject matter I've heard several times in the past, but never with the conciseness and lyrical cleverness of this effort. Couple this with the vocals of Rowena sounding remarkably like Louise Wener of Sleeper, and the overall effect is one that sticks in the mind.

It is a sign of the internet age that,

as of this writing, the album is only available as a Japanese import. It's good that bands such as Santa Dog are getting many more opportunities to get heard by labels, but at the same time it is frustrating that the shipping costs could be more than the cost of the album. Fortunately, all is not lost for UK listeners. A 7" of 'Big Bang' and 'Are You Hot Enough?' is available now, and if you go to iTunes, you can download that single and also the The Chemical EP that includes early recordings of the album tracks 'Chemical' and 'Katy'. If there is any justice, the band will be able to get a UK distribution deal sorted out. This is an album that deserves to be heard by as many people as possible.

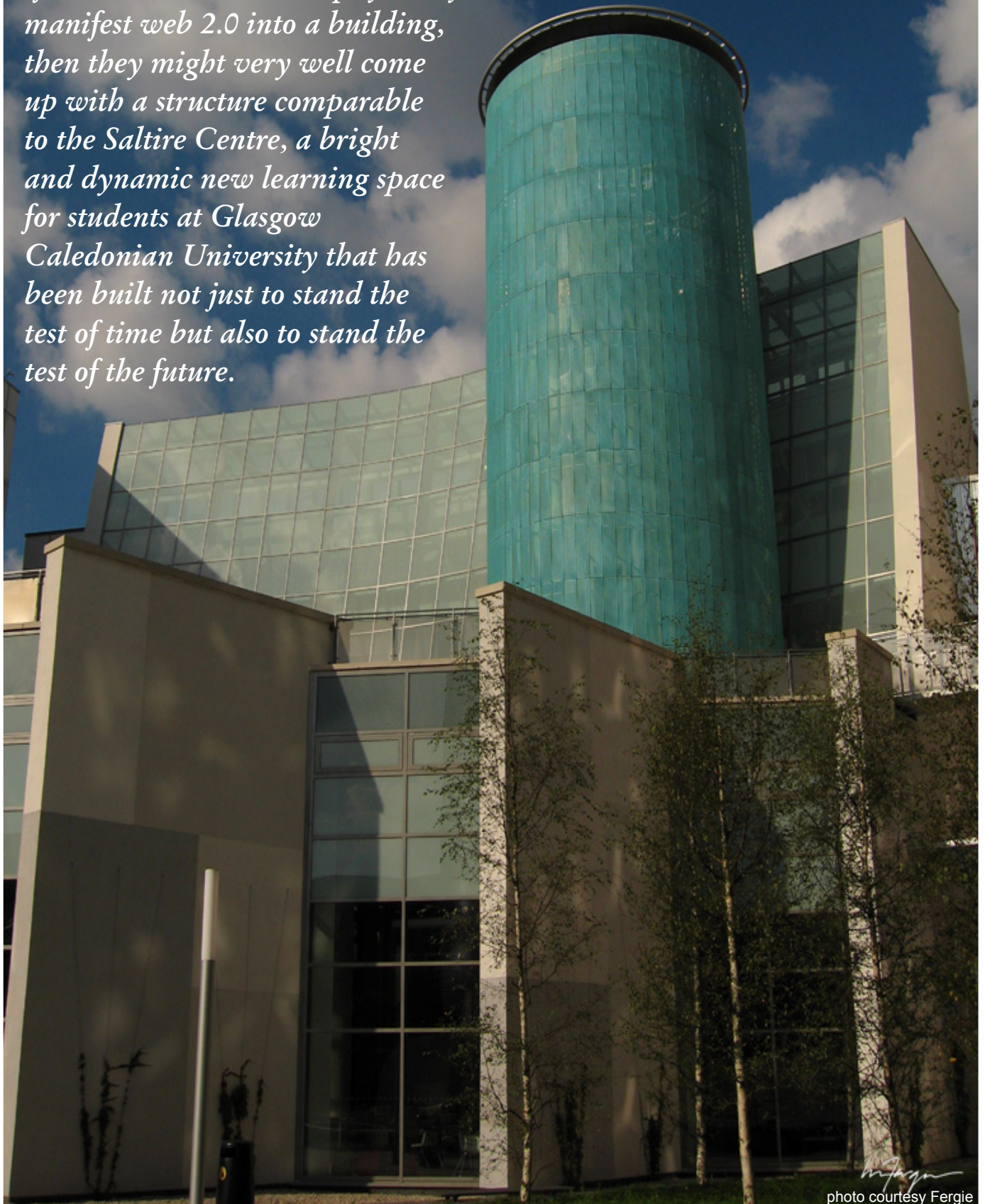
This is one of those rare albums that can be enjoyed on many levels: if you just want to listen to a pleasant Teenage Fanclub-type band, then you'll enjoy this record. You'll also enjoy it if you like to really listen in depth to an album and find the emotional core of the tracks.

Santa Dog
<http://www.santa-dog.co.uk>

Colin Gazeley - Oubouros Podcast
<http://ouobouros.libsyn.com>

EVERYTHING UNDER ONE ROOF: THE SALTIRE CENTRE AT GLASGOW CALEDONIAN UNIVERSITY TEXT BY EWAN MACPHEE

If someone was asked to physically manifest web 2.0 into a building, then they might very well come up with a structure comparable to the Saltire Centre, a bright and dynamic new learning space for students at Glasgow Caledonian University that has been built not just to stand the test of time but also to stand the test of the future.



in fact
photo courtesy Fergie

The Saltire Centre has a welcoming, polished and innovative exterior and an interior that looks as if it has been put together with a box of Lego bricks, some Meccano and a palette of primary colours. The building is made up of five floors connected by walkways to a contemporary Rapunzel's tower with a winding staircase. There is also an elevator system that talks to the occupant just like the computer HAL from 2001: A Space Odyssey (but I hope, without the evil tendencies).

The library's books are kept on electronic shelves that move from side to side at the press of a button. There are balconies filled with bean-bag chairs in which students can relax and study in a comfortable environment. Tutorials and one-to-one sessions between lecturers and students are held in moveable and inflatable pods that resemble oversized igloos. The building is the opposite of the stereotypical view of a library; it is awash with bright, natural light, and this translates onto the faces of the students. Watching students interact and study in the Saltire Centre is like watching an organic Bebo or Facebook work in the flesh.

The 'imagineer' responsible for this learning centre is the former pro-vice chancellor for Caledonian University, Les Watson. A substantial amount of Caledonian students are from socially deprived backgrounds, and Watson has aimed to promote informal and social learning to these students who may be unfamiliar



photo courtesy Aidan Johnston

with how learning in University differs from that in school. He has transformed what might be a daunting experience for many through the uncharted waters of university into a dauntless one.

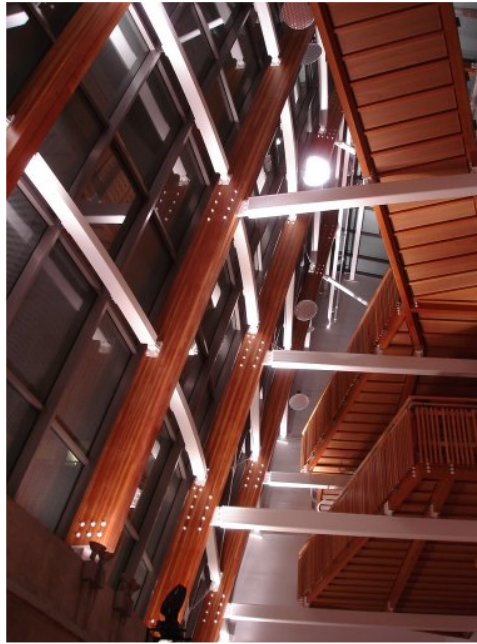


photo courtesy Aidan Johnston

The idea of social learning is wired throughout the ethos of the building; however, this kind of learning might not necessarily be attractive to all students.

Although the Saltire Centre leans heavily upon social learning, it is not an all-consuming idea. The magic wand of technology has not been waved over every corner of the building, and some traditional aspects of the library do exist. As you make your way further and further up the building, social study eventually transforms into conventional silent study rooms where noise is not tolerated. The vibe of these silent study rooms is reiterated by a recording that plays 'Shhhh...Shhhh' over and over again to students on entry. The Saltire Centre has obviously taken some steps to stem the outbreak of civil war between cardigan-wearing traditional librarians and digital librarians who look to the future.

The Centre is an exceptional space that not only is used as a library but also can be transformed to hold events and conferences. For instance, the 2007 finals of the television programme Master Mind were filmed in there in recognition of the late chancellor of the University, Magnus Magnusson.

The Centre recently provided the perfect setting for an event inextricably linked with the world of web 2.0: a free seminar-based event was hosted by Talking Voices

and was about different elements of the podcasting revolution. Talking Voices is a unique UK-based company that began life as the world's first dedicated international podcast agency. As well as producing their own podcasts, they also produce podcasts for many different clients, ranging from publishers and financial institutions to comedians and radio DJs. For instance, they produce the John Cleese Podcast, and Radio 1 DJ Rob da Bank uses Talking Voices for production of his own podcast.

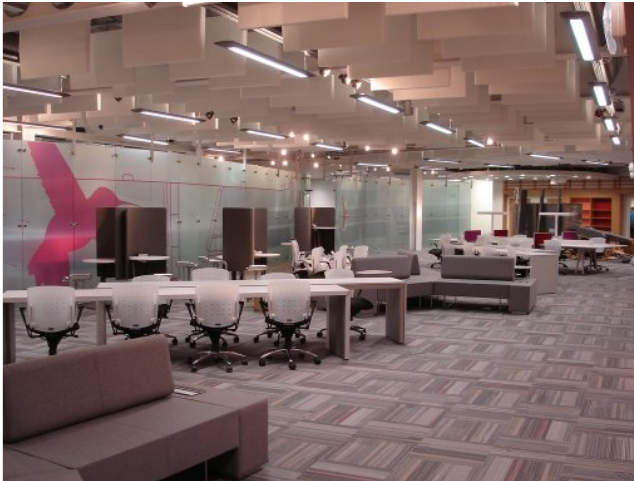


photo courtesy Aidan Johnston

The Talking Voices event started with a short introduction by Scottish podcaster Mark Hunter for those not familiar with the technology, and he outlined terminology such as the ever-explainable RSS feed and what an individual actually needed to get started in podcasting. Next came an interesting talk by Dean Whitbread, chairman of 'Talking Voices', in which he showed a rather one-sided view of the commercial aspects of podcasting. Dean seemed to be convinced that there is a large scope for making money out of podcasting, and I think there is some money to be made but can't foresee a time when really substantial revenue can be raised unless you are Ricky Gervais or Russell Brand. Nevertheless, it was still fascinating to gain an understanding of how podcasting is doing now and how it might perform in a future commercial environment. Podcasting is not a mass-media channel, but from a commercial point of view, it is a smart and fresh outlet of advertising.

Janet Parkinson followed Dean's talk with a seminar about women and podcasting. We listened to her podcast about this topic, and then she encouraged questions from the audience. Janet estimated that roughly 13% of podcasters in the podosphere are women; she also argued that women should be particularly captivated by podcasting as it is in their nature to emotionally attach themselves to the community, albeit in this case an online one. One male audience member argued that if the web is the future, then women will have to keep up, otherwise they will lose the respect and social standing that has so far taken them fifty years to build, but to prove this ridiculous notion wrong all one would have to do is log on to any social networking site and see the number of young women involved in web 2.0.

The final seminar was presented by Ewan 'I have a BAFTA nomination' Spence. His was a quirky talk about his podcast work at the Edinburgh Festival Fringe and how he handled producing and presenting a daily show throughout the period of the Edinburgh festival.

One of the areas in which podcasting is having the biggest effect is that of education. Keeping in form with the Saltire Centre's approach to education, the building houses a small and yet innovative project named 'The Spoken Word' (www.spokenword.ac.uk), part of an international programme of 'digital libraries in the classroom'. The Spoken



photo courtesy Aidan Johnston

Word's multimillion-dollar funding derived from the Joint Information Systems Community (JISC) and the National Science Foundation (NSF). Long before the internet, as we recognise it, even existed, David Donald of Caledonian University and Jerry Goldman of Northwestern University founded this project. David and Jerry have a passion for the way that media can enhance learning.

A number of features make this project of particular interest to the podcasting and web 2.0 community, but what makes it most special is the Spoken Word's unique agreement with the BBC that gives unparalleled access to its video and audio archives for educational use. No one else in the world has the benefit of this admittance to the BBC archives, a rich and varied resource on a countless number of subjects.

In the summer of 2003 the BBC reported in a [press release](#) about plans 'to open up its archive to make a treasure trove of material available to everyone'¹. The largest broadcasting corporation in the world, the BBC began in 1922 as an experimental project examining radio services. Since that time, the BBC has amassed a colossal collection that has remained behind closed doors simply because of the limits that technology imposed upon its release. However, now that the dot-com era has skimmed past and left in its wake a torrent of technology, the key to this Aladdin's cave of treasures may finally be in reach.

Even though technology has opened up many exciting prospects for showcasing the archives, various barriers to access still exist. The workload involved in digitizing 84 years' worth of media is a

massive task. Taking into account the small number of staff on the Spoken Word project, there is a limited and yet interesting collection of educational resources.

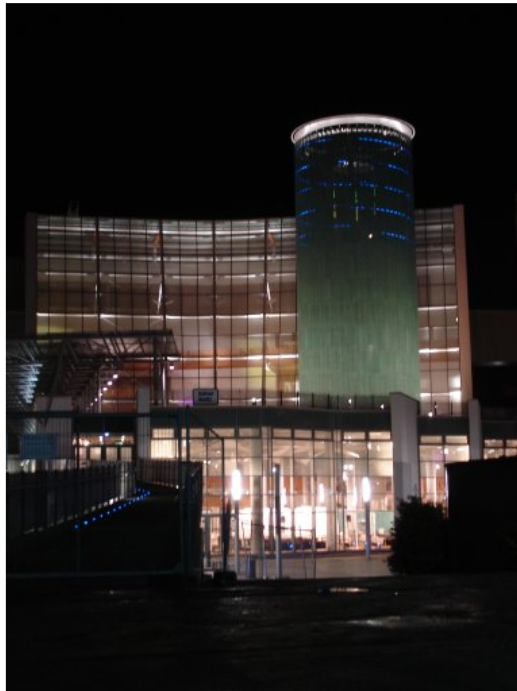


photo courtesy Aidan Johnston

The Spoken Word project is also involved with podcasting. Podcasts have been produced for various organizations, the most exciting of which is eight video podcasts for the department of Hospitality and Tourism Management at the University of Strathclyde in Glasgow. The subjects of the videocasts range from Bedouin hospitality to the Berlin Olympic Games that were run by Hitler in 1936. and they are an amalgamation of specialist commentary and BBC media that a student can listen to as a part of study.

Due to the content of most BBC programmes, there are many issues relating to copyright law and rights clearance. The Spoken Word project has a strict user licence agreement that any materials used from the BBC resources by an individual must be solely for educational use. Access to the Spoken Word's resources is completely free, but it is essential that the user licence agreement is respected.

These various facets of the Saltire Centre at Glasgow Caledonian University have one thing in common – they all look to an ever-changing and exciting future. No one knows exactly what this future will hold, but as we navigate our way down this faceless highway lined with silicon valleys and bursting with a metropolis of circuitry, gizmos and technology, the only thing certain is that the ride will be an electrifying one.

Ewan MacPhee

<http://www.spokenword.ac.uk/>

FREE SPEECH IN HUMOR: AMERICA'S NEW SLIPPERY SLOPE

TEXT BY PATRICK MELTON

I HAVE A twisted sense of humor. I laugh at dead baby jokes. I think cancer can be funny. I've even cracked a few Virginia Tech jokes already. Does that make me a bad person? Some people might say yes. That's fine. I realize my sense of humor isn't in line with wholesome, traditional America. But then again, it doesn't have to be. That's the great thing about this country – I can enjoy things you don't, you can find me repulsive, and I don't have to care what you think. It's a beautiful cycle of individualism.

At least it was.

In recent weeks, several radio programs have come under the attack of individuals and special interest groups that claim to be offended by comments made by the hosts. Don Imus, a radio veteran, was fired from his television show and radio broadcast job for calling a group of young women

“nappy headed hos”. Really, America? Really? Is that the most horrible thing you've ever heard on the radio or television? I think it's not even that vile of an insult. However, throw in the fact that the women were black, and now people that don't even listen to the program are shouting to have him beheaded. Cue publicity vultures like Al Sharpton and Jesse Jackson, special interest groups, and politicians alike – all joining the 'stand' against this alleged hate speech.

I'm not saying it was a smart thing for Imus to say, but the accusations of racism and hate are a little unfounded. When a simple, off-the-cuff comment such as this can be blown out of proportion to the extent that we're seeing, I really begin to fear for the future of free speech in this country. Don Imus is a radio personality at the end of his career



image courtesy NLO

who was making a reference to a pop culture term – end of story. He doesn't know those women. He wasn't out to harm them.

I host an internet radio show that is categorized as a talk/entertainment/comedy show. If I didn't feel comfortable saying anything I

want to say, I don't think it would be worth doing. I also perform stand-up comedy regularly and focus on many politically incorrect topics. I've seriously offended members of my audiences on more than one occasion.

“I was offended by that joke about...”, they say.

“*If you don't like it, don't listen, walk out, or deal with it*”

If you feel that way, I can't begin to help you. If you are offended by something that you know is a joke, what more of a defense can I offer? Why should I even be required to defend myself in the first place? I can say anything I want. I have the right to offend you. It's not

illegal to upset you. If you don't like it, don't listen, walk out, or deal with it.

That system works for the most part. Americans do just that – they avoid things

that are offensive to them. It's called self-responsibility. They don't listen to things they find offensive. They turn the dial. They don't buy the CD. They get tickets to a different movie. They don't hang out with that one friend. But the media, the special interest groups and opportunist activists will always be there to remind us that, despite our general lack of interest in or knowledge of the offending party, we should be outraged.

As much as we want to believe that this problem won't affect us as podcasters, I have to wonder if that's true. I recently lost an independent sponsorship with GoDaddy, Inc. due to a three-minute discussion on my show about the way companies attempt to capitalize on tragedies, like the September 11th attacks. Of course, this was no ordinary discussion. It was a satirical and funny look at a not-so-funny practice. And a listener set our audio to animation, and somehow GoDaddy got a hold of it. So we lost a big sponsorship from a company that, ironically, makes it a point to put out edgy and overtly sexual images, because they didn't want to be associated with our 'insensitivity'. It made no difference to them that the questionable content occurred on our show before they were sponsoring it.

This is one example of this slow creep of corporate pressure and censorship in podcasting.

In the end, I think we won – we gained thousands of new listeners from that animation, which was spread around viral video sites everywhere. But podcasting ultimately loses. It's a blow to free speech and those of us who are serious about making a successful, profitable show in this new medium. GoDaddy decided that our listeners, or potential listeners, would be offended by our words.

it shouldn't be up to advertisers and interest groups to tell us what to do

What they don't get is that the people that get offended by that piece aren't our target audience. We're in a unique position on the internet to get instant feedback from listeners and fans on what they want. Shows will make it or they won't – but it shouldn't be up to advertisers and interest groups to tell us what to do.

And that is the crux of the problem – somewhere along the line we got this idea that we have the right to roam this earth without being offended. We got this notion that people should walk on eggshells around us so we don't get offended. It's sickening, and it's a very weak-minded stance to have. And for some reason, there is even less tolerance by the media when it comes to anything offensive in the realm of comedy. Movies such as *Passion of the Christ* are protected, because they are viewed as serious works, while a Jew joke made by a radio host may have people ready to organize a hanging.

When special interest groups get offended by something a comedian or radio personality says, I cringe at the thought of the 'offender' apologizing. The more people concede to these groups, the more

The more people concede to these groups, the more noise they're likely to make in the future

noise these groups are likely to make in the future. In less than one month after the Imus ordeal, two other shows have fallen to the outcries of interest groups – the New York-based duo JV & Elvis, and XM Satellite Radio's Opie & Anthony, who, ironically, were broadcast on a pay channel specifically billed as uncensored adult talk radio that is often rude, crude and filthy.

When you can't say what you want on a satellite radio station that people pay to listen to (the so-called last bastion of free speech), you begin to wonder how long it will be before comedians are hauled off



photo courtesy Patrick Melton

stage and broadcasters are silenced mid-sentence for statements people MIGHT not agree with.

Where does it stop? Who decided what's okay to say and what isn't? Shouldn't it be you and me – not the media? Shouldn't a host be fired because of a public backlash over a scare tactic from a self-important parasite like Al Sharpton? It's sad that the

right of free speech everywhere – in all genres, in all mediums. It's important to defend unpopular speech, even if we don't agree with the message. I'm not asking you to like racial jokes. I'm not asking you to stop finding things offensive. I'm asking you to think about that fact that the people behind those jokes have the right to make them. They have the right to upset you just as much

“

You don't have to agree with the comments made in order to stand up for the principles of this country which allow them to be made

”

media and one or two big public noisemakers can have a man fired for a comment made in passing - a comment that the general public did not get upset about. When comedians are forced to self-censor for fear of possible repercussions from every pole of the collective moral compass, the art itself suffers. The product comes out a watered-down version of the intended work.

We're lucky to be podcasters right now, in a time when anything we say goes. One can't help but to wonder how quickly that could change. It's up to us to fight for the

as you have the right to be upset. You don't have to agree with the comments made in order to stand up for the principles of this country which allow them to be made. This storm is just beginning. Someone has to draw a line somewhere, and I hope it happens before we kill comedic creativity for good.

Patrick Melton is a professional standup comedian and host of the politically incorrect internet radio program Nobody Likes Onions. You can email him at patrick@nobodylikesonions.com.

Editor's Note:

Do you agree with Patrick or do you think he's way off the mark?
Contact us general.comments@podcastusermagazine.com

24 PAGES OF HELP, ADVICE AND STEP-BY-STEP TUTORIALS

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- What is an mp3?
- The Lance Anderson Podcast Experiment
- The future of podcasting and radio broadcasting
- Which podcasts should be on your subscription list?

PLUS

- 10 steps to cheap podcasting
- Podcaster accessibility
- Hate iTunes? Try Juice!
- Podshow bashing
- In-depth product reviews

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ISSUE 4
MAY 2006

Podcast User Magazine

FACE YOUR AUDIENCE? GRANT MASON DID

Also this issue:

- 'Club soda or tonic?': which mixer?
- Richard Vobes: a podcaster abroad
- Pop Chicks
- Plus all the usual news and reviews

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ISSUE 5
JUNE 2006

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JULY 2006

PodcastUser Magazine

Podcast Your Passion: World Cup 2006

Plus:

- Diary of a Novice Podcaster
- Earning a living through podcasting
- Sourcing Podsafe Music
- Podcast Reviews

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SE Electronics Reflexion Filter

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AUGUST 2006

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Get your voice heard!

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- podcasting: the Australian way
- Garageband 3

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SEPT 2006

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Is one ever really enough?

- Inside Roger Small's Studio
- Global Voices of India
- Is One Podcast Ever Enough?

No iPod? We show you how to get your podcasts

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ISSUE 9
OCT 2006

PodcastUser Magazine

PUM is going to the Expo!

Also in this issue,
Amber MacArthur
Chuck Tomasi
LA Podcasters
Skinny White Boy and Ask Auntie PUM

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ISSUE 10
NOV 2006

PodcastUser Magazine

Come together: Why it's good to meet

Reports from

- The Expo
- PodCamp

Preview of PodcastCon UK

You should be here

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ISSUE 11
DECEMBER 2006

PodcastUser Magazine

What is it? Defining Podcasting

Also:
Friends in Tech, Dr Floyd,
Quirky Podcasts, Reviews and much more!

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ISSUE 12
JANUARY 2007

PodcastUser Magazine

What podcasting needs to become in 2007

PLUS

- Podcasting in Japan
- Four Eyed Monsters
- Talkshoe
- Zune Gloom
- ID3 tags

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ISSUE 13
FEB 2007

PodcastUser Magazine

Dan Klass

Inside the Bitterest Pill

Plus:

- Why Making Money Is Essential!
- Podcasting in Scandinavia
- Recording Skype/Googletalk
- Political podcasting

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ISSUE 14
MARCH 2007

podcast user magazine

PUM exclusive:
Chicago Bites! & Podcasting in Germany
Plus podcast & hardware reviews

This month:
-Naked Vobes
-Podcamp
-Squeezing the most from Juice
- Flash Players

The Hollywood Podcast

A guy. A scooter. A dream.

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ISSUE 15
APRIL 2007

podcast user magazine

Quittin' the day job...

It's Keith and the Girl!

This month:
-Hayden Black of Goodnight Burbank
-Scott Williams of The Nightnurse Show
- OCP: One Click Players
-Orange County Podcasters
PLUS

Shownotes & RSS - should we ditch them?

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ISSUE 16
MAY 2007

podcast user magazine

"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

www.podcastusermagazine.com



TEXT BY PETE COGLE

Pete Cogle of the PC Podcast (<http://pcpodcast.blogsome.com/>)

<http://pcpodcast.btpodshow.com> (An eclectic mix of independent music from around the world)

<http://thedubzone.btpodshow.com> (A showcase for some of the best dub reggae)

BRIGHTON, ON THE south coast of England, hosts a month-long arts festival during May. Part of that is the Great Escape, which this year featured 285 bands playing at 22 venues over three days. Having enjoyed the music, but not the camping or sanitary arrangements, of the Leeds festival last year, I'd decided this year was going to be different! Still the same buzz of great new music, but with chance of a hot shower and a sleep in my own bed. Marvellous!

Having persuaded my equally deskbound and overworked mate Paul to come along, we jumped on a train and arrived in Brighton, grabbed our pink wristbands and headed off in search of beer, kebabs and entertainment.

DAY ONE (THURSDAY)

First up was the very enthusiastic **Kubickeck**, from my home town of Newcastle, who were playing 'under the arches' in a very black hole called Zap! Having grabbed the first of many beers, we climbed to the viewing gallery, which we subsequently named 'old man's corner', and were strangely undisturbed by many of the lovely young ladies. I wonder why?

Then it was off to The Hope, a very intimate little venue, where we caught the tail end of a London band called **586**, who were very quirky and rather fun. We stuck around for another band called **Lay Low**, who, we found out, were from Iceland, and were fronted by Lovisa Elisabet, who proceeded to give a soulful rendition of the delta blues. Quite enchanting, with a multi-talented band, but we had to leave early in time to head over to see **Popup** play upstairs at Kabuki. I'd been looking forward to

seeing this Glasgow band for some time, but it did seem their reputation had not preceded them, and besides half a dozen Glasgow fans and four very intrusive photographers, we had the band to ourselves. Despite this, they gave a good performance but did manage to run out of drumsticks at one point.

We left early again, in a vain attempt to see **Nouvelle Vague**, but after we'd queued for 10 minutes at the wrong venue, we turned up too late to gain entry and eventually headed back to The Beach Club. Here we expected to see Norwegians, **120 days**, and instead, in a last-minute change of venue, saw the tail end of a set by **The Airborne Toxic Event**, from California. Very enthusiastic performance, with the lead singer managing to break three strings on two guitars, in two songs. Who knows how many he went through in the whole set?

DAY TWO (FRIDAY)

The morals of Thursday's event were (a) drink less beer and (b) get to see the headline acts early. So, with this in mind, I'm not sure Paul was 100% enthused when I suggested we go to the Corn Exchange and see a French Canadian punk band, called **Les Breastfeeders**. However, after the first song, and the only real ale we drank during the three days, there was a warm smile on his face!

Then it was off to the Pavillion theatre, to catch up with **Lay Low** again, who were playing a second set at this larger venue. Apparently Lovisa's father was in the

audience and this was the first time he'd seen the band play live. Those guitar lessons were money well spent, I'd say, Dad!

Then it was a long walk to Concorde 2 to try to see the headliners, **The Rakes**. Once again the venue was too full - so, a long walk back to Pressure Point, and another failed attempt to see the Leeds band **I Like Trains**. Shame, really, in one of life's cruel ironies, we then missed the last train, on account of the fact we like beer, as well.

DAY THREE (SATURDAY)

The morals of Friday's event were (a) drink less beer and (b) stay in one venue for as long as possible, on account of the fact we were knackered. So, we found ourselves, once again, at The Beach Club, sampling warm San Miguel beer and listening to a rather good four-piece band from Wolverhampton called **Ripchord**. Well worth the effort.

The highlight of the festival, for me at least, was my first chance to see **The Reverend and the Makers**. I've been playing this Sheffield seven-piece on *PC Podcast* for a year now and was really looking forward to it. I'm happy to say that Jon (Reverend) McClure and his makers did not disappoint and played a very

happy, sing-along set, along with some John Cooper-Clark poetry thrown in for good measure. As they said when the came on, "we're the best band since Slade". Rock-on Noddy!

As we left, we were pleased to see our strategy of 'staying put' had worked, judging by the long queue and disgruntled faces of fans who failed to see The Makers.

Final band of the festival was **Mumm-ra** downstairs in the Audio Club. This Bexhill-on-Sea six-piece gave their all, but it was difficult to beat The Makers, and, not wanting to miss another train, we retired early.

All in all, the Great Escape was a great three days out, and it's very likely we'll be back next year. What I'd not realized is the sheer variety of excellent venues there are in Brighton. From the seaside "black holes" under the King's Road arches, to the Victorian grandeur of The Corn Exchange, there is something for every music lover. There was even "The Udderbelly Tent", essentially an inflatable upturned cow, on the green outside Queen Victoria's Pavillion. Quintessentially English, and proud of it. 10 out 10 Brighton!

Kubickek: <http://www.kubickek.co.uk/>

586: <http://www.myspace.com/586>

Lay Low: <http://www.myspace.com/baralovisa>

Popup: <http://popuptheband.com/>

Mumm-ra: <http://www.mumm-ra.com/>

Ripchord: <http://www.myspace.com/ripchorduk>

The Airborne Toxic Event: <http://www.myspace.com/theairbornetoxicevent>

Revered and The Makers: <http://www.myspace.com/reverendmusic>

Les Breastfeeders: <http://www.myspace.com/lesbreastfeeders65>



REVEAL YOURSELF

TEXT BY MARILYN MADSEN & GRANT MASON



photo courtesy The Towers

THE TOWERS

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...

WHO ARE YOU?

We are The Towers from Glasgow, Scotland

Jamie Sellers – Vocals – 21 – 6ft

Gav Sommerville – Guitars – 23 – 6ft 5in

Niall Sommerville – Guitars – 20 – 6ft 2in

Stevie Rankin – Bass – 18 – 6ft 3in

Ali Rankin – Drums – 19 – 6ft 2in

WHAT DO YOU DO?

We play indie-pop sweat-rock tunes

HOW LONG HAVE YOU DONE IT?

Two years properly but five years all in all (if you include the early wilderness years)

DO YOU HAVE A HIDDEN TALENT?

Ali is a master Thai boxer, Gav is a former Scotland under-21 hockey goalkeeper and Niall, well Niall's farts are so potent they could fell a yak at 20 yards!

STEREO OR IPOD?

Ipod, all the kids are doing it! Need good headphones for it though.

WHAT RINGTONE IS ON YOUR MOBILE PHONE?

Ali's current ringtone is the Sonic the Hedgehog theme tune from the original Megadrive/Genesis game. Previously it was Tower's tune 'As I Fall' which had to swiftly removed after fears arose that he may be getting sick of it!

FAVOURITE ARTIST?

Gav – 'The Get Up Kids'
Jamie – 'Fallout Boy'

FAVOURITE ALBUM ?

Stevie – My Chemical Romance – 'Three Cheers for Sweet Revenge'
Niall – REM – 'New Adventures in Hi-Fi'

FAVOURITE TRACK?

Gav – Franz Ferdinand – 'Do You Want To?'

BIGGEST INFLUENCE?

Jamie – Stevie Wonder

WHAT ALBUM DO YOU WISH YOU'D NEVER BOUGHT?

Stevie – b2k – 'pandemonium'
Ali – Red Hot Chilli Peppers – 'Stadium Arcadium'

MOST TREASURED POSSESSION?

Our new album, Pop By Numbers (plug!)

MOST DOG-EARED BOOK?

Sadly the closest thing we would have to a book would be an issue of FHM! We're all students, so there's plenty of dog-eared textbooks doing the rounds though.

BRAND OF COFFEE ?

Coffee is the drink of the devil, but Melrose's Tea...well, now we're talking!

FOOD YOU CAN'T LIVE WITHOUT ?

Gav and Niall's Mum's Lasagne.

FAVOURITE LABOUR-SAVING DEVICE ?

Erm... my kettle. Does that count??.

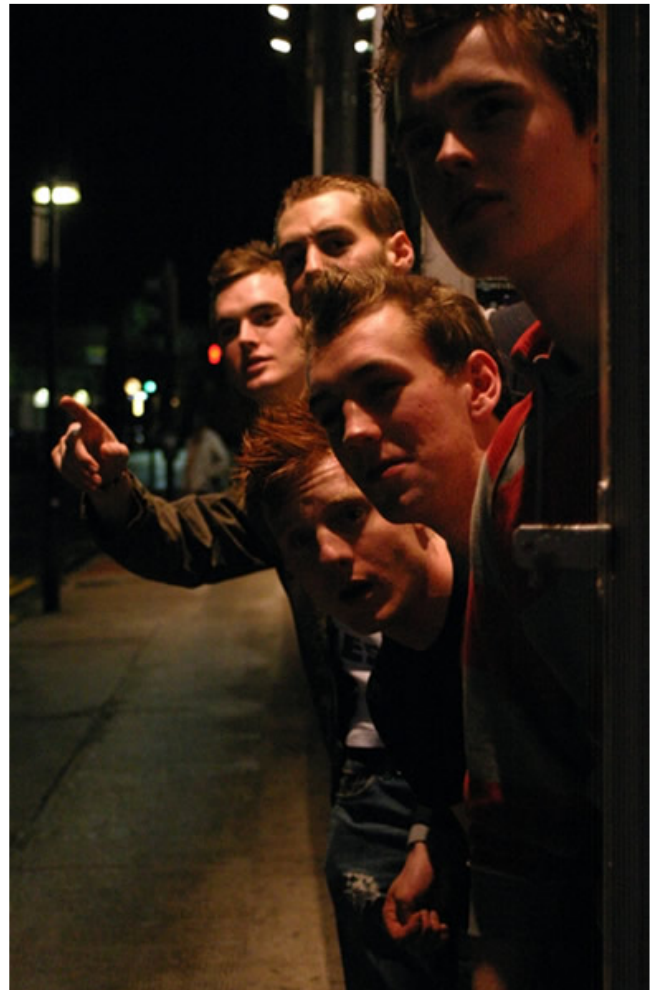


photo courtesy The Towers

WHAT MOTTO DO YOU LIVE BY ?

Fly straight and always wear sensible shoes.

WHO IS YOUR FICTIONAL HERO OR HEROINE ?

Gav – Sonic the Hedgehog.

WHAT'S THE BEST ADVICE YOU WERE EVER GIVEN ?

We've not really been given much advice in the world of music, so I guess the best advice is try lots of things and ditch the things that don't work.

HEALTH AND HAPPINESS OR FAME AND FORTUNE ?

Fame and Fortune please...we can buy our health and that'll make us very happy!

<http://www.thetowersrock.co.uk/home.htm>
<http://www.myspace.com/thetowers>

LETTERS TO PUM

- DEAR PODCAST USER MAGAZINE

The podcast magazine space has just changed with the advent of Blogger and Podcaster magazine.

First reactions are that the new magazine being such a clone is flattery to PUM - but it could be flattering to deceive. What happens if they turn out to be a lot better than they look now? That wouldn't be difficult.

This new kid on the block looks like it's doing a few things PUM aren't, including having a sharp eye on revenue.

They seem to be well organised, spending money and selling themselves as the first professional podcast magazine. They are also offering in multiple formats, which it could be said throws a gauntlet down to PUM, which has remained staunchly written-not-spoken since launch.

Despite a good-sized audience, a developed sense of self, and with a brand both smart and obvious, Podcast User Magazine still not widely recognised outside of podcasting. PUM has not been marketed aggressively since its birth, and this is no criticism. It can easily be argued that this relaxed, semi-commercial, collegiate attitude is the online magazine's charm, and the team of intelligent, enthusiastic practitioner-contributor podcaster-writers a major reason for its widespread appeal among podcast aficionados, producers, viewers and listeners.

More seriously, although the magazine carries regular, high quality, niche content, PUM has not been anywhere near monetized to its potential, and despite a lot of drumming up advertising revenue, no inroads have yet been made into lucrative pastures such as Real Life publishing syndication, which surely holds the promise of greater reward to the writers and editors for their thousands of hours of unpaid work.

Can Bloggers and Podcasters keep the content coming? If they can, then they will inevitably grow their readership. Is this likely to impact upon PUM's ever-increasing readership? Probably, possibly not negatively though, it may even grow it. Will another magazine crowd PUM and make it difficult for them to achieve wider visibility and cross over into mainstream media?

Until the recent launch of Blogger and Podcaster, having seen off early opposition, PUM had no serious contenders for the Podcast Magazine crown. PUM's recently reorganised management will now have to look soberly and hard at this new competitor as it attempts to differentiate itself and sell itself to businesses, the professional end of the scene.

PUM may be the current 'market leader' but their respectable online success does not guarantee it a place in the future. There is competition, and it will be fascinating to see how this shapes the new PUM.

- Dean Whitbread

MORE NEWS FROM PUM

PodCampUK announced this month that West Midlands regional development agency Digital Central is a major sponsor of the event. The agency, whose remit allows it to fund the digital media and music sectors in the Midlands area, sponsors a wide range of projects across film, television, animation, interactive media, computer games, digital imaging, music and radio projects.

Their agency aims "to develop an enterprise culture for cluster businesses that will help accelerate economic growth and increase employment through the promotion of innovative new ideas, the development of new market opportunities and the nurturing of a new generation of cluster entrepreneurs."

For more information on PodCampUK, taking place September 1 and 2 at the New Technology Institute in Birmingham, visit <http://podcampuk.com>.

A campaign led by SaveNetRadio led thousands of Internet Radio sites to hold a day of silence on June 26 in protest at an increase in performance royalties announced by the US Copyright Royalty Board in March. Many in the fledgling Internet radio industry are warning that the new royalty rates will put them out of operation when they come into effect on July 15.

Amongst those joining the protest were Yahoo, Rhapsody, Pandora and Live365. The stations are urging listeners to contact members of Congress in support of the Internet Radio Equality Act, which would put Internet radio on the same royalty rate as satellite radio, 7.5 percent of revenue.

No self-respecting podcasting magazine can ignore the fact that Apple is launching its Phone just a few short days before the release of this issue. Lets hope this expensive little digital marvel helps even more people tune into more of the many great podcasts out there on the web!

Uberblogger and podcasting pioneer Dave Winer is combining audio files with Twitter messages. He calls the result a 'TwitterGram'. Currently all audio posts must be under 200k, which, at a 64k recording resolution, adds up to only 25 seconds. Currently you can't post more than one audio tweet every 10 minutes.

Some folks have already criticized the idea as a massive waste of CPU power, time and energy and have called it "an overpriced answering machine". Whether it becomes any more than that, we'll just have to wait and see. Find out more at <http://scripting.com> and upload your own using <http://twittergram.com>.

NEXT MONTH IN PUM

We gear up for the New Media Expo, and we bring you more from your favourite writers. And more!



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