

podcast user magazine

Issue 22 November 2007

GD:

The UK's First Podcast Turns Three!



- What do MC Hammer & Brother Love Have in Common?
- "Fearless Content Creation"
- Accident Mash 4
- Hungry Lucy
- Ed Roberts

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Cover Design by Mark Hunter.

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Places to find more podcasts



The New PUM Channel at Jaiku



Join the Podcast User Magazine Channel on Jaiku!
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find friends featured in the magazine there, too.

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Podcast User Magazine now has a Facebook presence.

If you are on Facebook be sure to check us out:
<http://www.facebook.com>

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EDITORIAL

Greetings everyone. Firstly I would like to apologise for the late publication of this month's Podcast User Magazine - we've had a bit of change around here at PUM Towers. Simon Toon has stepped in as layout guru and I'm back in the Editor's chair. I'd like to publicly and wholeheartedly thank Paul and Judy Hutchinson for the hundreds and hundreds of hours of work they did on laying out and producing the Magazine over the past few months. An amazing effort and a real foundation for us as we move on. Mark Hunter is moving on to focus on other things – so again thanks to him for the great things he did while he was at the helm. Perhaps we'll get more podcasts from all of you now? Hint!

I would like to put the message out that PUM is a volunteer-led organisation. We rely on User-Generated Content and User-Generated Effort to get the magazine out each month. We need your help to get more articles, more news and more advertising into the magazine each month. If you've got something to say, an interview with someone or a review of a piece of podcast-related gear then please do consider writing for us. Thousands of people read the magazine in over 120 countries – a real success story we want to share.

Finally, if you want to advertise your product, company or podcast with us please do let us know. We've got some amazing deals for advertisers for all budgets.

On with the show!

Get in touch with us and become a part of the magazine:

Email - general.comments@podcastusermagazine.com

Jaiku - jaiku.com/channel/pum

MySpace - www.myspace.com/podcastusermagazine

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ABOUT PODCAST USER MAGAZINE

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

ADVICE AND HELP

help@podcastusermagazine.com

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

SUBMISSIONS

submissions@podcastusermagazine.com

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

COMMENTS

general.comments@podcastusermagazine.com

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

PODCAST USER MAGAZINE

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

ADVERTISERS

Podcast User Magazine now welcomes advertising, both short and long term. Reach over 10,000 readers per month in more than 120 countries.

For more details, contact
podcastusermag@gmail.com

NEWS

NEWS EDITOR: JOHN BUCKLEY

Universities Continue to Expand Podcasting in Education.

Podcasting continues to find a natural home in education, and October saw several interesting developments that continue this growing trend. The University of California, Berkeley, announced on October 3rd that it would be making many of its course lectures and special events available, free of charge, on YouTube. This was followed later in the month by the Ohio-based Wright State University's announcement that it was to become one of the first schools to make a dedicated room available for students to listen to and record podcasts in.

The room is equipped with computers which are fully loaded with everything the students need to get started with recording their own podcasts and will allow instructors and project managers to easily post audio, video or PDF files of lectures, interviews and educational material on the web. It will be open for student use in November.

Podcasters to be listed in the Zune Directory

Microsoft is allowing podcasters to add their podcast to the new Zune Marketplace podcast directory. The site launched on November 13th with approximately 1000 podcast feeds, creating a base-level directory that users are able to browse by category. According to Podcasting News, Zune users will then be able to build upon this further, by adding a personal list of podcast feeds to their own subscription area.

PodCamp Announces Rule Changes

PodCamp co-founder Chris Penn announced at the end of PodCamp Boston 2 that the "rules" of the unconference events are changing.

1357 people registered for the Boston PodCamp, which took place over the weekend of October 26 to 28 this year, but surprisingly, only 650 of those who signed up turned up at the event itself. As a result, the organizers announced that future PodCamps will be allowed to charge a registration fee, in order to attempt to cut down on the no-shows.

Here are the updated PodCamp rules:

1. All attendees must be treated equally.
2. All content must be released under Creative Commons.
3. All attendees must be allowed to participate.
4. All sessions must obey the Law of 2 Feet.
5. The event must be new-media focused.
6. The financials must be fully disclosed in an open ledger.

Despite the no-shows, attendance at PodCamp Boston 2 was more than double that of the previous year's event.

38% Pay For New Radiohead Album

More than 60% (3 out of 5) of music fans who were allowed to set a price to download Radiohead's new album 'In Rainbows' from the bands website refused to pay anything, according to a survey conducted by global internet information provider comScore . The remaining 38% stumped up an average of £2.90 (\$6). US music fans were the most generous, paying on average \$8.05. (approximately £3.84). The largest percentage (17%) paid less than \$4 (£1.90).

More at:

<http://www.comscore.com/press/release.asp?press=1883>

MORE NEWS FROM PUM

NEWS EDITOR: JOHN BUCKLEY

Podcasts From The United Nations

The United Nations Children's Fund UNICEF launched a series of podcast discussions this month on education in emergencies and post-crisis transition. The podcasts, which enlist the participation of leading figures from the academic, development, media and humanitarian communities, are designed to highlight the important role of education in countries affected by conflicts or natural disasters or those in post-crisis transition. More at: www.unicef.org/emerg/index_41297.html

Holocaust Survivor Tells His Story, Via Podcast

Henry Oertelt, an 86-year-old Holocaust survivor, and a small group of broadcasters at the KVSC Studios from the St. Cloud State University radio station are using podcasting to record Mr Oertelt's remarkable story of survival in Hitler's Germany. In a series of 12 podcasts (based on his book, 'An Unbroken Chain'), Auschwitz survivor Mr Oertelt tells the story of how he managed to evade death and relates his existence and activities in wartime Berlin, before he was swept up by the Gestapo and sent to five different Nazi concentration camps. The podcasts can be heard at : <http://www.tiny.cc/TNiLz>

The Podcasting Bishop!

The Right Reverend Nigel Stock, the Church of England's new bishop in Suffolk, has announced that he will be podcasting to his diocese. The 10th Bishop of St Edmundsbury and Ipswich will be confirmed by the Archbishop of Canterbury in November. Bishop Stock launched his weekly podcast on October 23 and will continue with them for over the next month, until his confirmation. If the podcasts are a big hit with parishioners, they may continue after that.

A spokesman for the diocese said that the podcasts are a way for the bishop to introduce himself to the diocese before parishioners get the opportunity to meet him in person, and they will give the audience an insight into his life and philosophy. Listen here: <http://www.tiny.cc/DZJJa>

US Village Podcasting its Board Meetings!

The village of Riverside in Illinois is now reaching out to its residents through their computers, offering podcasts of board meetings. Ameya Pawar, a management intern with the village and a student at University of Chicago, is overseeing the new communication venture and thinks podcasting the village's meetings will be a successful way to get more people involved with village matters. He said, "it's another avenue for residents to become informed."

More at: <http://www.riverside.il.us/>

DEFINING MOMENTS: FEARLESS CONTENT CREATION

TEXT BY MARK BLEVIS



Image: Steve Garfield, stevegarfield.com CC BY-NC-SA courtesy Mark Blevis

DURING A PARTICULARLY rainy day while on summer vacation in New Brunswick, my family and I took refuge in an indoor amusement park called Crystal Palace. Amid the noise, flashing lights and general chaos were two important teachers for content creators: my eight-year-old daughter Lucy, and the all-knowing Homunculus.

It was a defining moment.

Lucy was in her element in Crystal Palace. We bought her a bracelet that allowed her on any ride for the day, and we got our money's worth. Lucy tried out every ride. She accompanied her younger sister on the gentler rides like the carousel and then raced off on her own to the scarier rides like the one that spins swingset-seats high up in the air, the one that drops its passengers in a free-fall from 30 feet and the roller coaster that



Image: Mark Blevis

travels through a darkened tunnel. She came back from each ride with an exuberant report of her experiences and feelings before getting in line, again, or racing off to the next ride.

It was while waiting for Lucy during one of her many rides that I came across an odd-looking sculpture that is an unusual mix of art and science. It's called Homunculus, and it represents our brain's view of our bodies by showing a body that is proportioned based on the volume of the brain which controls the various sensory and motor functions. The result is a sculpture with an amazingly large tongue, hands and face, and tiny arms, torso and legs.

Lucy and Homunculus offer two very important lessons for content creators: take risks and explore the parts that aren't obvious or haven't been experienced. In many cases, both lessons can be applied within the same podcast.

continues...

Podcasters are well known to focus on the positive and upbeat in their productions, avoiding the unpleasant stuff of daily life particularly when it comes to showing their own struggles. Very few people take advantage of the anonymity afforded by their online personae to share real-life in addition to its shiny parts.

One of the rare podcasters who shares the ups as well as the downs is the Scarborough Dude of the Dicks 'n' Janes podcast (dicksnjanes.blogspot.com). He opened his episode 90 with an argument between himself and his son that was recorded, live, in a commuter rail station. During the segment that followed, The Dude explored the disagreement and confessed to his mishandling of the situation. It was a truly 'real' moment in podcasting which, as a parent myself, cemented a connection between me and my host.

Daniel Johnson Jr. of the Journey Inside My Mind podcast (jimmpodcast.blogspot.com) suggests that fearless content creation is about being brave enough to share one's deep convictions, even if it means exposing a personal weakness or what someone may consider controversial - doing what feels right and not worrying about losing listeners.



"I've been producing content to raise awareness for domestic violence and abuse", Johnson says. "I think we all can agree that's not the most pleasant topic to discuss, but it's serious enough to me to talk about it. I think one thing that helps me to feel 'fearless' about creating this content is that I've had a personal connection with it, meaning that I have people close to me who have been affected by domestic violence."

When it comes to exploring a part of life that no-one else has been able, or wanted to, Alive in Baghdad (aliveinbaghdad.com) has blazed new trails. Brian Conley and his team of citizen journalists are so successful in bringing the real story from the streets of Iraq to the video screens of computers and iPods around the world that the BBC hired them to co-produce a documentary, and SkyNews licensed five episodes of their podcast. It's a team effort that works because its a show about life in Iraq that is filmed by the people who are living that life.

I asked Brian how his show relates to Homunculus. He explained that the public is seeing the drawings of western thinkers about the hands and face of Iraq. "My job is to say 'Look. We all have identity constructs and our constructs are not what's actually going on.' If we can get past the constructs, we can do incredible things."

If you take risks and fearlessly explore the parts that aren't obvious, you and your audience can capture the same kind of thrill as would an eight-year-old at an indoor amusement park on a rainy day.

markblevis.com

EWAN SPENCE: ON PODCASTING



image: C C Chapman

BEYOND THE FACT that people know I do podcasts, they tend to latch onto two things: The first is that I tend to record my shows 'as live' (hit the record button, mix the music and chat as required – just like broadcast radio), and the second is that once in a while I do a joint music podcast when I find myself at a conference with CC Chapman (see PUM #10, November 2006). So when the last night of the Podcast and New Media Expo rolled around, maybe fate just lined up a tiny voice from the corner of the bar to ask why CC and I hadn't yet done something at that conference.

In true trashy-novel fashion, CC's and my eyes met across the drinks-cluttered table, and the fourth Accident Hash was on. This one was very different, though, than previous shows. First of all, no computers or CD decks were involved in the recording, so that meant that music was going to have to come directly from the artists. Lucky for us, the artists were also part of the post-midnight fun at the bar, so here's a massive thank-you to Matthew Ebel, Whitney Steele, Jimmy Golding, Slau, Geoff Smith and Brother Love for stepping up to the plate and going *a cappella*, jumping in with some beat-boxing and, in the case of Jimmy (with his amazing 'I know every rhythm in the world' talent), his left-handed guitar. Of course, left-handed guitars were the trademark of another Jimi...

That spontaneous event was also, in its crazy way, a great look at just how little equipment you need for a podcast. I was

using, as always, my old reliable minidisk to capture the audio, but I also saw a bundle of Zoom recorders thrown onto the table from other people wanting to capture the poolside event (yes, by the pool – how Californian is that?). The little trick that hit me like MacGyver (and is now a constant tick in my packing list) is my headphone splitter. I originally packed it so that two people could watch a movie on my PSP while traveling, but when I turned it around and clipped two portable microphones through the sockets, what were once the personal volume controls suddenly became mixer pots – lo and behold, a very compact, portable, two-track audio recording system that provided individual mics for CC and me as we chatted and then became dedicated microphones for the singers and the crowd during the music performances.

continues...



Ewan Spence, C C Champman, and friends. Photo courtesy Ed Roberts.

After the depth of the PNME, the final event on that night – destined to become one of those I-wish-I-was-there events in podcasting history – was the perfect embodiment of the community spirit that still, to my mind, lies at the heart of the success of podcasting. An impromptu event, with a live audience of 50 people watching, listening and contributing with their favourite artists and podcasters – and then somehow capturing it all and handing it out to the whole world.

It kinda sums up what our community is all about...

Ewan Spence



Ewan Spence and C C Champman. Photo courtesy Ed Roberts.

REVIEW ROULETTE

EDITED BY SIMON TOON

PODCAST REVIEW ROULETTE is an alternative way to find podcasts that might not top the regular podcast charts. We pick some podcasts totally at random, which is a pretty risky strategy, of course, with the danger that they might just make our ears hurt. But we faithfully take that risk for you, and then we give you our honest opinion. And if you're too busy flying your Cessna to read the reviews in full, we give you some marks out of five so you can quickly see whether we liked them or not!

ISRAELISMS

<http://www.israelisms.com>

REVIEWED BY MARILYN
MADSEN

It's a Wacky Country... And We Prove It! Each week, almost always on a Friday, Charley and Carol sit down and create the Israelisms Podcast. This English-speaking husband and wife team produces a podcast that gives the world a look into all aspects of living and working in Israel. The format for this podcast is very straightforward with few added frills. This is what was found to be engaging: this couple sits down at the mic and discuss their lives and their concerns about Israel in a frank and open manner with a bit of humour thrown into the mix. The most recent offering, show #139, covered a wide range of topics from the personal to the political. Some issues discussed were the continuing education of their daughter and the Israeli education system, the escaping of the dogs (Elvis and Max) from the yard, local sports, the sexual orientation of Professor Dumbledore and, more seriously, their thoughts and opinions on the myriad political problems and factions in the state.

In production since March of 2005, Charley and Carol have been very



image: israelisms.com

dedicated in producing nearly an hour-long show every week. The audio quality is straightforward and clear with improvement

in levels being noted as the show has progressed.

The website for Israelisms is user friendly with concise show notes and easy-to-find play buttons. An iTunes subscription link is prominently displayed, but no RSS Feed could be found. There are also links to Charley and Carol's associated blog and a Facebook page for the podcast. One interesting find was an 'Israelisms Essentials' box where relevant books and reference materials are recommended and available for purchase.

Israelisms offers an unique insight into life in Israel from a perspective seldom conveyed on regular news broadcasts. This podcast will be staying in my subscription list, and perhaps it should be added to yours!

Podcasts which allow me a glimpse of lives that are different to mine are my favourite kind of show, and Charley and Carol's weekly discussion of politics, sport, driving and grocery shopping in Israel is my favourite example of the genre. It's one of my longest-lasting subscriptions and one of the five podcasts I'd want if I were stranded on a deserted island.

- BERNADETTE



Content 3.83 out of 5
Production 3.00 out of 5

THE ZEDCAST<http://www.zedcast.com>

The ZedCast is one of those little-bit-of-everything podcasts that you either love or hate. It is large parts audio diary and story-telling cast, but thrown into the mix are music, comedy tracks, a very occasional rant and the beginning of an intriguing series of interviews with podcasters representing all of the Canadian provinces.

Host of the show is 40-something father, musician, runner and life-long Canadian Bruce Murray. He tells his stories well and has the kind of dishy, soothing voice that a girl likes to hear in her earbuds as she walks to work on a busy day.

The most recent episode of The ZedCast available at the time of review was by far the least favourite of the ones I listened to. It constituted loads of audio snippets recorded at a podcaster meet-up, and I found it boring. If I didn't have to write a review I wouldn't have listened to any further episodes as I'm fed up with the 'I have to play all audio from my podcaster friends no matter how inane their statements, how drunk they were when they called or how incomprehensible it sounds via the rotten cell phone connection' phenomenon that pervades a



image: zedcast.com

lot of amateur podcasts. However, the other five shows I listened to in preparation for this review

REVIEWED BY BERNADETTE

were far more engaging and contained virtually no extraneous podcaster-buddy audio. The mix included the story of how Bruce quit smoking, a tale of the magical family bus trips of Bruce's youth, some audio of the Murray family trip to Disneyworld and an interview with a podcaster from the peculiarly-named province of Newfoundland and Labrador. The ZedCast is well produced, with audio that sounds good in all situations, including when Bruce is not in his studio, and with a fairly steady level of sound across the spoken word and musical sections of the cast (both are rare things among podcasts).

One of the two conditions a show has to meet once its directory page is randomly generated for inclusion in Review Roulette is that it has released a show within the previous 60 days. The ZedCast only scraped in by the skin of its teeth, but I find myself hoping that Bruce is merely taking a break and will soon be back telling more stories.

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

This podcast has is well-produced with lots of audio effects and some nicely-shot video casts but somehow misses the mark for me when it comes to engaging content.

- MARILYN MADSEN



Content 3.75 out of 5
Production 4.00 out of 5

This month's podcasts were randomly chosen from:

PodcastAlley.com

PodcastPickle.com

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

Bernadette - <http://podcastfanatic.com>

Marilyn Madsen - madsenm@earthlink.net

Simon Toon - <http://slamidol.com>

INSIDE THE PODCASTERS' STUDIO

ED ROBERTS

TEXT BY PAUL AND JUDY HUTCHINSON

photo courtesy Ed Roberts

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. This month inside the podcasters' studio, we are privileged to meet Ed Roberts.

Ed is the host of two regular podcasts and one seasonal podcast. Says Ed, "Yes, that means I do two or three podcasts a day between Thanksgiving and Christmas.... I'm an idiot...". Looking Out The Window is a music podcast that looks at the story behind the music with the artists themselves. Kansas City Weather Podcast includes daily weather forecasts and weather discussions for Kansas City. Podsafe Christmas delivers a daily dose of podsafe Christmas music during the Christmas season. Ed was born in Waukesha, Wisconsin in the USA in 1975. He currently lives in Overland Park, Kansas (metro Kansas City) with his wife and two kids. Ed adds, "I spent four and a half years as a broadcast meteorologist prior to the economy collapse following 9/11. I currently work as the Technical Resource Manager for a small marketing company."

WHEN, AND HOW, DID YOU FIRST HEAR ABOUT PODCASTING?

ED: I first heard about podcasting through an AP news article that featured Adam Curry back on 2/7/05. Unlike many podcasters, I had never known of Adam until that point, but the article immediately clicked with me. I had been periodically maintaining my weather blog

for a few years but didn't have a great deal of motivation to keep up with it daily. Before I finished reading that article, I KNEW that podcasting was something that I had to do. Thirty-six hours later, I launched the Kansas City Weather Podcast. It now has more episodes than all but a few since the advent of podcasting.

WHAT WAS THE FIRST PODCAST YOU SUBSCRIBED TO, AND WHY?

ED: I believe the first podcast I subscribed to was LifeSpring with Steve Webb. Steve immediately caught a nerve with me, not only because I'm a Christian, but with his attitude, professionalism, and

friendliness. I'm now happy to count Steve as one of my best friends in the podcasting space.



photo courtesy Ed Roberts

WHAT DO YOU LOOK FOR IN A PODCAST?

ED: This is a very difficult thing to quantify, as there are many things that go into a good podcast. Of course, the initial draw is often the content of the podcast. The most important thing I look for after that point, however, is the hosts themselves. While I'm a firm believer that great content is of utmost importance, the relationship a podcaster develops with their audience is the key. A host needs to be engaged in their content and excited that they can bring that content to their listeners. A good host will engage you with the content AND themselves.



photo courtesy Ed Roberts

WHAT PUTS YOU OFF A PODCAST?

ED: On the inverse side of what I look for, a host that simply spouts information is of no use to me. If I am going to spend my time with you, I not only want information, I want to be engaged with YOU.

WHAT DROVE YOU, PERSONALLY, TO BECOME A PODCASTER YOURSELF?

ED: After I left broadcast television after

9/11, I had been poorly maintaining a weather blog that was a place for me to hash out a weather forecast from time to time. When I heard about podcasting, not only did it create the motivation for me to re-engage daily with the weather, but it got me back to what I love doing: forecasting and talking about the weather.

Podcasting was the perfect fit to fill those goals. My love for music has also motivated me to start my two other podcasts: Looking Out The Window and Podsafe Christmas.

WHAT MOTIVATES YOU, CURRENTLY, TO CONTINUE PODCASTING?

ED: First and foremost is that I simply love doing it! I live and breathe podcasting and am intimately involved in the podcasting community. Each show has its own reasons that motivate me to

keep podcasting. I know that I have many people that listen daily to and rely on my weather show to get their weather information. You can get a weather forecast ANYWHERE, but these people still come to me every day. Looking Out The Window's

motivating factor is getting engaged with the artists themselves - talking to those that are making us all think, cry, smile, and dance by making their music. Even more so is hearing how a particular artist or song touched the lives of a listener. Podsafe Christmas (during the Christmas season only) is simply a great podcast to fill you up with the warmth of the Christmas season (and the explosive growth of the podcast doesn't hurt with the motivation either :)).

Continues...

HOW HAVE PODCASTS CHANGED YOUR ATTITUDE TOWARD, AND CONSUMPTION OF, TRADITIONAL MEDIA?

ED: I come from a unique perspective because I WAS in traditional media before the economy pushed me out of it. While I loved it, I never quite fit in with the chaos of the news department. I was more than content to do my own thing up in the weather office and simply ignore all the other junk going on behind me. Now that I've had my hands deep into the new media space, I'm glad that I don't have to deal with the sensationalized and over-analyzed part of broadcasting. While I have no bad feelings about leaving television, the feeling I had back then that traditional media was not where I thought it should be has only grown with the advent of podcasting. As I look at traditional media, I see it more and more as an out-of-control demolition derby where everyone is scrambling to be dramatic enough to draw people's attention, and hence... money. It's grown more annoying and tiresome. I rarely listen to the radio and only do so if I don't have the iPod with me. I'm MUCH more engaged in the music industry and purchase considerably more music than I have ever done in the past. I am no longer a lemming in the media space. I am in control of my media.

HOW HAVE PODCASTS CHANGED YOUR LIFE IN A MORE GENERAL SENSE?

ED: Since I found out about and started podcasting, I've found that I finally have something I can be passionate about again (a feeling I lost after leaving broadcasting). I've developed strong friendships and networking colleagues through the incredible community. I've also regained a critical eye to the information with which we're constantly bombarded.

WHAT, IN RELATION TO PODCASTING, GIVES YOU THE MOST HOPE?

ED: Podcasting has turned a critical corner. It's gone from talk among podcasters of it being a new broadcasting medium to companies acknowledging that it IS a new medium. That simple acknowledgment equates to a bright future for podcasting, new media, and user-generated content.

WHAT DO YOU SEE IN THE FUTURE FOR YOU AND YOUR PODCAST?

Ed: I hope to continue podcasting as long as I have the ability to produce them. I want to find new ways to engage my audience in my content. For *Looking Out The Window*, I want to get it to a point where I have half the rapport with the artists as CC Chapman has. *Show #1000 of KCWeather* should roll off the shelf around the end of the year. This year's *Podsafe Christmas* will be bigger than ever, and I hope to double or triple its incredible success. Eventually, I'd like to bring in at least some money for my work on the podcasts, but feel the traditional advertising model being shoved into podcasting is not right. There is true

value in the relationship a host has with his audience. Podcasting will continue to grow for some time, and those that place themselves at the forefront of the medium will reap the benefits. With that in mind, I'm always on the lookout for new

ways to get involved in the new media space.

<http://kcweather.org>

<http://lookingoutthewindow.com>

<http://podsafechristmas.blogspot.com>

<http://edrobertsblog.com>



photo courtesy Ed Roberts



photo courtesy Ed Roberts

THREE YEARS OF BITE SIZE BONUSES ARE

QUITE A MOUTHFUL

LINDA MILLS
INTERVIEWS
THE UK'S
FIRST
PODCASTER,
MARTIN
DEVAUGHAN



October 15, 2007, marked the third anniversary of Martin Devaughan's first podcast. Martin, better known as Green Dragon (or 'GD' for short), told Podcast User Magazine the story of how he came to be the first podcaster in the United Kingdom:

"Before I started podcasting, I was very involved in a forum for unsigned bands here in the UK. I started my own web site to sell CDs by some of the bands off the forum. Instead of just providing samples of the tracks from the CDs I was selling, I decided that I would create a little 'radio show' that could be streamed from the site. To my surprise, people started to listen, and it wasn't long before bands whose music I wasn't selling were asking if I would play their tracks, too. So what started off as more-or-less a 30-minute advert soon developed into a fully fledged online radio show.

Photo by Dean Whitbread, courtesy Martin Devaughan

"Of course, back in 2004 web hosting didn't allow the sort of bandwidth we enjoy today, and I soon found myself running into trouble with my hosting company because of my newly found audience, which was now numbering nearly 500 per show. I was aware of the service of web sites such as Live365 and had experimented with various streaming services, but nothing was viable for me from the money side of things. I was getting to the point where I was seriously thinking on stopping the show unless I could find a means of 'getting it out there' without finding myself out of pocket each week. In a final, last-ditch attempt to find a solution to my problem, I did a search and stumbled upon Adam Curry's site and his early podcasts. I has finally found not only a method of audio delivery that could handle the demand but a way of building listener loyalty by means of subscription to the podcast (although this was slow to take off due to the geekiness of the software available at the time). At the same time I managed to score some free hosting (with good bandwidth), so my problems seemed to be solved. One thing I will admit to is that at the time I had no idea what RSS or XML were, and I simply copied the file I found at Adam Curry's site and adapted it to my own podcast. Thankfully, these days, life is so much easier, since most of the coding needed can be automatically generated for the podcaster."

Before he began his podcast, Martin worked in local radio as well as a club DJ,



GD with Sarah from the band SuperKicks.

Photo courtesy Martin DeVaughan



GD with Gill Mills from BTPodShow.

Photo courtesy Martin DeVaughan

developing skills that allowed him to transfer his love for music from these formats into a podcast. "One of the main reasons I left local radio was the play-list culture that was beginning to creep in. I like the freedom to play what I want to play, not what I'm told I have to play. I hardest part of all this is getting people to listen to music they don't know, that hasn't been forced down their throats by mainstream media. This is where I feel entertainment value enters the equation. If you present your podcast with honesty and belief in your 'product' (the music you are playing), an audience will pick up on this, and even though they may not like everything you play." It's the personal relationship between the podcaster and the listener that Martin enjoys. He knows that his listeners will pay attention to the music he shows them, because "they know it's my choice, not some suit in an office pleasing his paymasters." What separates Martin from so many who joined him in this new medium is that he's still podcasting after all these years. How does he maintain his enthusiasm and schedule?

"I sometime wonder the same thing myself. To think if I'd have gone to the pub continues...

that night instead of browsing the internet I could be living a totally different life right now. Podcasting has become more than just a hobby, the podcasts now earn me a living, and when that happens the temptation is to treat them the same way you'd treat a full-time job -- a slave to a wage. But I have been lucky and can still say I enjoy producing podcasts at least five days per week. In the past three years I haven't missed a scheduled podcast through my own fault; in fact I think I've only missed two or three when I had hosting problems."

Martin records his main show, Bite Size Bonus, live each morning, without a script, rehearsal or editing. "All I have is my playlist with a few notes on the artists I'm playing, and when I hit 'record' I don't stop until I get to the 60-minute mark. It's a great way to start the day, better than going out jogging or for a swim. No matter how down or tired I may be feeling when I sit down to record, by the end of the show I'm on a high and ready to face the day."

The bottom line, though, is that Martin enjoys what he does. "Somebody once asked me why I podcast; I answered, 'because I have to'. It's now part of my



Image courtesy Martin Devaughan

lifestyle."

It's a lifestyle that he's so happy with that he has no regrets about his early choices of format. However, he has some wisdom to impart about setting up his studio: "I would invest in decent equipment from the start. Like many podcasters, I started with a basic on-board sound card and cheap headset and mic. Listening back to some of my early podcasts, I cringe at the quality of the audio. Some podcasters seem happy to continue this way, not wanting to progress from the image of the bedroom DJ, content to think that an audience is willing to accept substandard audio, but when the BBC and the like are now producing podcasts using the best studio equipment, it is, in my opinion, important to give your listeners the best you can. By accepting a lower-quality of audio you are not only underselling yourself but insulting your audience, no matter how good your content is. Podcasting isn't radio, but there are certain standards that transcend both mediums."

Because of his loyal, vocal and well-established following, Martin has been able to experiment with a variety of subscription formats. Recently he has started a free 'members only' podcast with Bite Size Bonus, which is about to be syndicated as part of a new digital radio network in Asia. Initial syndication will be in Japan and Singapore, but he hopes the plan will spread further in 2008. "My contract with this new network only covers my shows Tuesday to Thursday, and because I have to alter my format ever so slightly (keeping my timings tight, not dropping the f-bomb), I decided to make my Monday and Friday continues...



Photo courtesy Chris Vallance

shows something a bit special for those people who have stuck by the show for so long."

Martin has been finding that the idea is working, as more and more people sign up for the members-only stream, which gives them the whole five shows rather than just the three that the 'normal' feed supplies. He's found that the feedback from listeners has been positive, too, since he's tried to put something different into the two members-only shows, such as a featured album of the week or an exclusive first play of a new release.

"One of the benefits of creating this members-only feed relates to an age-old problem faced by many podcasters who want to be able to show potential sponsors accurate listening figures. I now have the email address of each and every person who listens via the members-only feed. Of course, I would never sell this list or use it for anything other than show-related information, but my listeners accept that my show does carry advertising in one form or another, and there is no reason why my emails out to my listeners won't carry an advert in the future."

It's that future of his show and podcasting in general that keep Martin going. As always, he has plenty to say on the subject: "I think the lines between traditional radio



Photo courtesy Martin Devaughan

blurred, with more mainstream radio taking up podcasting because of the time-slip elements it can offer and more radio stations can put podcasts into their scheduled programming. This, of course, is all about the audio side of podcasting, and to be honest, I don't see video podcasting making as big of an impact on traditional TV as audio will do on radio. But if you would have told me three years ago that my voice would be heard around the world five days per week, and that I'd be able to play the music I liked, I wouldn't have believed that could happen, either. One thing podcasters need to do is to keep one eye on what is happening around them and not fall into the trap I see many of the 'old guard' doing already, just sitting back and resting on their laurels. This is still a new medium and is still growing; grow with it, or get left out in the cold."



Photo courtesy Martin Devaughan



Image courtesy Martin Devaughan

Martin can be heard here:

Bite Size Bonus -

<http://greendragonmedia.com> (yes members only is free, just sign up)

TPN Rock - Monday Rock Show

<http://rock.thepodcastnetwork.com>

GD's Musical Espresso

<http://musicalespresso.com>

HUNGARY CALLING

BY GABOR KOVACS
- THE ELECTRICAL
LANGUAGE PODCAST

HOW A PODCAST brought Gabor to an emotional understanding of the terrible times that his parents had come through, and revealed desperate stories of how they came to flee their native country and settle in England.

In December 1956 two young people arrived in England. He was 22 and she was 20. My parents had left their homeland of Hungary a few weeks earlier, refugees from the brutal Soviet repression of the Hungarian Revolution of 1956. I was born two and a half years later, and listeners to the electrical language podcast will know that I am and regard myself as British.

Last year saw the fiftieth anniversary of those events that shaped my parents' lives. The Revolution had started in Budapest on 23 October and lasted until it was bloodily put down by the Red Army. In late October 2006, for those who were interested, TV, radio and newspapers were full of accounts of those events fifty years earlier. I watched and read all that I could. Although I knew a lot of the story, I found myself getting very emotional at times. Before long, I knew that my podcast on Saturday 28 October 2006 would have to be my own commemoration of the uprising.

And so began a frantic search. Most weeks I play five podsafe songs. I needed to find five Hungarian songs. Myspace and the Podsafe Music Network did not have much that was suitable. So I sent emails to all sorts of people, getting suggestions and twisting arms. This extracted a few leads, and from those leads I got some good songs. All fell into place finally late on the Friday night before I was due to record on the Saturday, when I received an email from one artist more or less saying "I hear you've been trying to get hold of me". A quick exchange of emails, and the much sought-after MP3 file dropped into my in box.

The music in the podcast was a mix of

styles. It began with a folk-rock song called 'White Dressed Tears' by a band called Ethnosonic, from Balatonfured, a lakeside resort south of Budapest. This was followed by two more modern songs: 'Felhőmalybol' by Ester Bartok, who had recently done well on *Megasztar!*, the Hungarian TV equivalent of *Pop Idol*, was reminiscent of a Natasha Bedingfield song, and a trip-hop style song 'The Call (Zoo Hacker mix)' by Virag Keszthelyi. So far a fairly jolly, up-beat bunch of tunes and a reasonably typical electrical language podcast.

At this point I explained the reason for the podcast. Without making great claims to historical accuracy, I explained the story. How on 23 October 1956 a student demonstration to the Parliament building had led to the pulling down of a 30-foot high statue of Stalin. How the Hungarian army had sided with the students. How there had been a change of government. How Hungary had announced its withdrawal from the Warsaw Pact (the Soviet bloc equivalent of NATO). How the Soviet Politburo had said it would respect the wishes of the Hungarian people.

And how, at dawn on 4 November 1956, the Russian tanks rolled into Budapest.

At this point in the podcast came a song called '56', by a band called East. Beginning with a recording of Free Hungarian Prime Minister Imre Nagy's appeal to the West for help broadcast in English on Free Kossuth Radio, "Hungary calling, this is Hungary calling ...", this is a powerful song (even though sung in Hungarian) punctuated with bursts of gunfire. It had taken some effort to track
continues...

down this song once I had been made aware of it, and I was extremely grateful to Peter Dorosmai, who I understand was the drummer in East, for getting me the song.

After '56', I explained how about 2500 Hungarians were killed and more than 200,000 left the country as refugees, my parents included. My mother never saw her father again before he died. This led to the closing song, again by Ethnosonic. Jozsef and Janos from the band explained to me that this is usually the last song they play at concerts, and that it is always dedicated to the refugees of 1956.

So that was the podcast. As I have said, I found it emotionally draining to put together and record, and a year later some of that emotion has returned as I write this.

The following day my parents came for Sunday lunch. We talked about the Revolution, and I gave them a large bouquet in the Hungarian colours of red, white and green. Afterwards I posted this in the comments section of the website:

My parents came to lunch today, and we talked about 1956. They were both on the march of 23 October 1956, and my father was one of those involved in pulling down the statue of Stalin, something he remembered three years ago when the statue of Saddam Hussein was toppled in Baghdad.

My mother was involved in guarding AVO men - secret police - to protect them from being lynched. She was given a gun but said she would never have dreamed of using it. My father arrested AVO men and took them to secure places where they would not be grabbed to be lynched. That was why he had to flee: after the revolution was put down one of those AVO men came to arrest him, but he was away from the University visiting his parents.

My mother went back to her home town of Debrecen in Eastern Hungary to visit her parents. She discussed with them whether she should leave Hungary. Her father said it was up to her.

My mother took a train from Budapest to a town near the Austrian border. Together with a group of University friends, she crossed into Austria at night. She says that the Russian soldiers guarding the border were singing loudly round a campfire. She always thought that was so that those fleeing Hungary would not accidentally blunder into them. After "processing", my mother arrived in the UK just before Christmas 1956.

My father wonders what good it all did. All those deaths in the fighting, the subsequent executions and the refugees - more than one Hungarian in 10! He blames the Americans and their years of radio broadcasts encouraging the people of Eastern Europe to rise up; when the time came the US would help. But when the time came, the US didn't.

My parents have never told me any of this before. Maybe it's because I never really asked.

The Electrical Language Podcast:
www.electricallanguage.co.uk/podcast.html



Links

The podcast episode can be found here:
http://www.electricallanguage.co.uk/2006/10/podcast-no-45-hungary-calling_28.html

Ethnosonic:
<http://www.ethnosonic.com>

Ester Bartok:
<http://www.bartokeszter.hu>

Virag Keszthelyi:
<http://www.myspace.com/viragk>

WHAT DO M.C. HAMMER AND BROTHER LOVE HAVE IN COMMON?

BY SKINNY WHITE BOY <http://skinnywhiteboy.kastpod.org>

WHEN THERE WAS still vinyl (and I don't mean the stuff that patio-furniture covers is made from), you could pull an album out and find these words on the inner sleeve: 'Home taping is killing music'. Most proponents of making personal mix-tapes will tell you that they have a larger (legal) music collection than the people who don't engage in activities regarded by the record industry as illegal, and thus the mix-tape makers are actually advancing record sales.

True or not, as recently as 2001, Shawn Fanning – the creator of file-sharing Napster - presented an MTV award dressed in a Metallica t-shirt and said, "I borrowed this shirt from a friend. Maybe, if I like it, I'll buy one of my own." He was, of course, referring to the lawsuit that the band had brought on his company for allowing Napster users to distribute a unfinished demo version of one of Metallica's songs. The lawsuit turned into a marketing fiasco for the band, as many critics were quick to point out that Metallica had gotten their start via underground trading of bootleg recordings of their performances.

Then there is the dust being kicked up about Digital Rights Management (a.k.a. DRM) and the various ways copyright holders can prevent illegal copies from being made. None of this is helping to sell music. Consumers do not respond kindly to these ways their freedom to share the things they love is being restricted. Thank God for podcasting. It's a legal method of sharing your musical treasures with the world. Podcasting works because it's honest. Someone creating MP3 files in their basement is not going to care whether his or her music selection sells ad space.

Of course, you still can't just grab a CD from the shelf and spin it. You are making a copy of the work and distributing it over the internet. You better be sure you have permission to do so. But what do M.C. Hammer and Brother Love have in common? They both have opened at least part of their catalog to podcasters. While Brother Love may not yet be a household

name in the mainstream market, M.C. Hammer sure is. And so is Pat Boone, T-Rex, Muddy Waters, Public Enemy, Maceo Parker, Toto, the Barenaked Ladies and a seemingly endless list of performers in all musical genres.

Thankfully for podcasters, more and more top-tier artists are beginning to see the benefits of releasing tracks for our use. You may ask, why play a track by a band that already has such a big name and such huge exposure? The answer is simple: because you like it, and because you can. There is also another hidden benefit: A top-tier artist's exposure increases yours and thereby increases the exposure of the lesser-known bands you play on your shows. Consider this: If a person is searching Google for M.C. Hammer songs, and if you play one of his songs on your podcast, then there's every chance that the seeker will find your podcast and additional music from artists who may have not yet been discovered. In other words, when a link to your site is found, the searcher for M.C. Hammer will also find that song by Brother Love. Instant Karma!

So how do you get your hands on all this music? The best site I've found is Promonet, which brings together the music of thousands of record labels worldwide in one convenient place. Do yourself a favor and go to <http://promonet.iodalliance.com> to find an amazing source for any kind of music. Sign up, download, podcast.

Pat Boone will love you for it.

REVEAL YOURSELF

TEXT BY MARILYN MADSEN & GRANT MASON

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

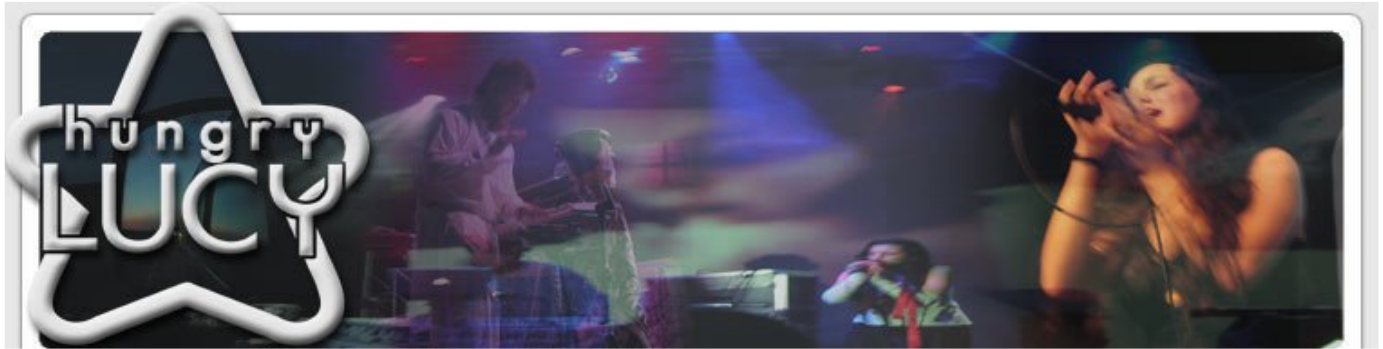


image: blog.hungrylucy.com

WHO ARE YOU ?

CB: Christa Belle of Hungry Lucy, a musical duo from the US

WH: War-N Harrison

WHAT DO YOU DO ?

CB: I'm a singer/lyricist/musician/cook/photographer :)

WH: Write, record and perform music with Hungry Lucy

HOW LONG HAVE YOU DONE IT ?

CB: Well, that's personal, but about nine years for the music!

WH: Eight and a half years with Hungry Lucy, 20 years overall

DO YOU HAVE A HIDDEN TALENT ?

CB: I can burp anyone under the table. Ooohh...chunks!

WH: Yes, but it's hidden so I don't know what it is

STEREO OR IPOD ?

CB: Both. But I prefer the old fashioned stereo/component for in-home listening.

WH: iPod

WHAT RINGTONE IS ON YOUR MOBILE PHONE ?

CB: My own voice in another character saying "Ya phone is ringink. I said ya phone is ringink. Answer ya phone...oooh, butterscotch!"

WH: Hungry Lucy - In the Circle (hey, it's free advertising)

FAVOURITE ARTIST ?

CB: Tori Amos, among MANY others!

WH: It varies with my mood (Imogen Heap and Sia, to name a couple)

FAVOURITE ALBUM ?

CB: Fave album of Tori's is 'Little Earthquakes'. Fave by another band is too grueling to answer!

WH: Again ... too many to pick a fave

FAVOURITE TRACK ?

CB: 'Winter'. It makes me cry every time I sing it.

WH: "Breathe Me" by Sia moves me every damn time I hear it.

BIGGEST INFLUENCE ?

CB: My Mimi (grandmother). She was my true hero!

WH: Christa Belle, my wife and musical partner

WHAT ALBUM DO YOU WISH YOU'D NEVER BOUGHT ?

CB: Bjork's album 'Volta'. I just got more and more irritated as it DIDN'T progress!!

WH: "J.Lo" by Jennifer Lopez ... damn that catchy "Play" song !

continues...

MOST TREASURED POSSESSION ?

CB: My camera(s)
WH: My own thoughts

MOST DOG-EARED BOOK ?

CB: "How to be a Domestic Goddess" by Nigella Lawson
WH: "CSS: The Missing Manual" ... hey, I'm a web geek!

BRAND OF COFFEE ?

CB: No coffee...TEA! I love PG Tips and Twinings Assam.
WH: Starbucks ... I'm hooked, I'm afraid

FOOD YOU CAN'T LIVE WITHOUT ?

CB: PASTA!
WH: Magick Soup (a Christa Belle creation)

FAVOURITE LABOUR-SAVING DEVICE ?

CB: Washing machine
WH: The bus

WHAT MOTTO DO YOU LIVE BY ?

CB: "Do as you will so long as you harm none"
WH: "In silence once can best preserve one's integrity"

WHO IS YOUR FICTIONAL HERO OR HEROINE ?

CB: Fiona Finnegan from the book "The Tea Rose". She trusted her heart and conquered all. Plus, she was a bad-ass :)
WH: Larry David (even though he's real)

WHAT'S THE BEST ADVICE YOU WERE EVER GIVEN ?

CB: To be true to myself
WH: Same as my motto ;)

HEALTH AND HAPPINESS OR FAME AND FORTUNE ?

CB: Health and happiness, of course
WH: Undoubtedly health and happiness

(With thanks to War-N and Christa Belle of Hungry Lucy – find out more at <http://www.hungrylucy.com> and the Tea With Hungry Lucy podcast at <http://blog.hungrylucy.com>)



image courtesy hungrylucy.com

LETTERS TO PUM

- DEAR PODCAST USER MAGAZINE

Thanks for an enlightening issue – particularly the interview with Charles Hodgson of Podictionary.

I'm happy to report that the can't-miss podcast that Charles mentions, "A Way with Words," is indeed very much alive and kicking! You can find it here:

<http://www.waywordradio.org>

Martha Barnette

<http://marthabarnette.blogspot.com>

Thanks for the interview - it looks great!

BTW readers might be interested that the 'new podcast' I mentioned in the interview has now been launched - digital debris - only on show 1, but currently on the US frontpage of iTunes :-D

Tim from Radio Clash

digital debris:

<http://www.digitaldebris.org.uk>

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- podcasting: the Australian way
- Garageband 3

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- 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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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 9 Oct 2006

PodcastUser Magazine Issue 10 Nov 2006

Come together: Why it's good to meet

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-PodCamp

Preview of PodcastCon UK

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Dan Klass Inside the Bitterest Pill

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-Scott Williams of The Nightnurse Show
- OCP One Click Players
-Orange County Podcasters
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-Cuddle up with Cush
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"I'm just a guy with a blog."
Eric Rice

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Lance Anderson helps us celebrate the Expo's last year in Ontario

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Charles Hodgson
Cockos Reaper
Tim Baker
Becoming a Podcaster
Jazz and Podcasting

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