

Issue 21 October 2007

podcast user magazine



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

Plus
Review Roulette
Global Voices
- South Africa
Music Reviews and

TRESJEFES

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EDITORIAL

The third Podcast and New Media Expo is history, and we at Podcast User Magazine are proud to have been a part of it. If you saw us at the booth, thanks for taking time out of your schedule to stop and say hello. If you saw us at one of the many satellite events, thanks for helping us feel at home among friends. As always, it was a joy to see and talk with, in real time and place, the many people we have met and written for in the past 21 months of this "free, volunteer labour of love" that we call PUM.

Thanks go to Tim and Emile Bourquin for helping make our presence there so comfortable, and special thanks go to Ewan Spence and CC Chapman for keeping the true spirit of podcasting alive by gathering together musical friends for a live acoustic 'Accident Mash', a portion of which can be heard on CC's [Accident Hash](#) and Ewan's [TPN Rock](#). Look for details on a special DVD for charity, with additional music and pictures from this spontaneous event, in next month's issue.

The last weekend of this month is the historic anniversary of PodCamp Boston. Many at that first 'UnConference', founded by Chris Brogan and Chris Penn, knew that it was something special, but did anyone really foresee that within a year there would be 19 similar events in places as far flung as Birmingham (UK), Ontario (CA) and various islands in Second Life? The list of venues for future PodCamps is just as varied, from Cape Town (SA) to Perth (AU) to Nashville (TN). Congratulations to Chris and Chris for what must be a very gratifying achievement.

The common thread in these events is that Expos and PodCamps (and even PUM) are all about the people: the people who attend and participate, the people who share their lives through their podcasts and the people who share in those lives by listening to the shows and leaving comments on the blogs. Let's keep remembering that without those people, podcasts would just be random noise. Here's to each of you who help us remember the people behind the mics and in front of the speakers, and on behalf of the rest of the team in the PUM booth at the Expo - podcasters Judy and Paul Hutchinson and loyal listener Marilyn Madsen - I wish you another great year. See you in these pages, at various upcoming PodCamps and at PNME 2008 in Las Vegas!

LINDA MILLS

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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.

COMMENTS

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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.

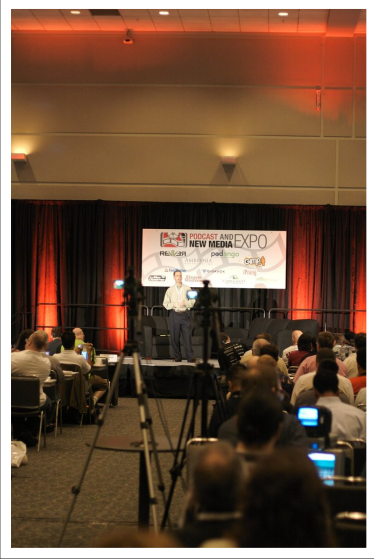
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Portraits from the Expo

Tim officially
Kicks Off
the Expo



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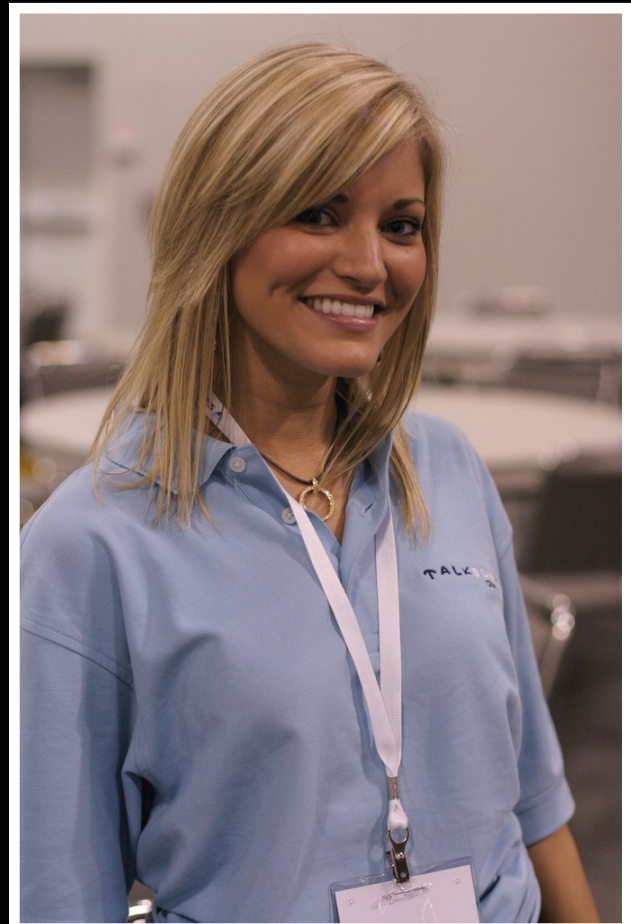
Chris Brogan



Dave Strikes a Pose



iJustine



NEWS

NEWS EDITOR: JOHN BUCKLEY

Commercial radio giant, GCap Media, operators of radio stations such as Capital Radio, Xfm and Classic FM, has joined UK Podcasters Association, in a move that spearheads the radio industry's integration with digital and online media. GCap is the first radio/media company to join the UKPA, which has been attracting broadcast professionals since it started in April 2006.

UKPA Chairman Dean Whitbread said:

“This is a major endorsement of the UKPA's work and status as the leading body to establish podcasters' rights. The UKPA represents its members' interests to regulators and would-be legislators. We've done a lot of work to establish podcasting as a medium in itself and we are really pleased to welcome GCap as a prominent member from the radio industry. It shows that they recognize both the value of the Association and the importance of podcasting. This can only be good for all.”

John Hirst, Head of GCap's podcasting company, Creation, said:

“Over the past three years we have seen millions of consumers subscribing and downloading compelling podcasts from our radio stations and our customers' websites. We create podcasts for our radio brands, our commercial clients and other third party customers, such as The Sun. It's now part of our core business and content offering to consumers and commercial customers alike. We are delighted to join the UKPA as it's a neutral body set up to support all podcasters.”

Full article at <http://ukpa.info/>

The month of September has seen two successful PodCamp events taking place in Europe, beginning with the well received and attended PodCamp UK, which took place over the weekend of September 1 and 2 at the New Technology Institute in Birmingham. This was followed mere weeks later by PodCamp Ireland in Killenny City on September 29. There have now been 18 PodCamp events held in various locations worldwide in the last year. A further 14 are currently stated on the PodCamp wiki.

More from:

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

The 3rd Annual Podcast and New Media Expo took place in Ontario, California, over the weekend of September 28-30. The Expo bills itself as a 'prosumer' and corporate event that brings together influential digital media creators, podcasters and content developers to cover the complete range of creation techniques, business objectives and future trends.

The Expo is also a major networking event where content creators can share ideas and build partnerships.

More coverage at:

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

AN INTERVIEW WITH

CHARLES HODGSON

BY COLIN MEEKS

image: podictionary



CHARLES HODGSON IS the author of the recently released book 'Carnal Knowledge (A Navel Gazer's Dictionary of Anatomy, Etymology and Trivia)' and also host of the popular podcast 'Podictionary'. With nearly 600 podcasts under his belt, he must surely be in the honorary top flight of podcasters, along with our very own Richard Vobes and the Podfather himself, Adam Curry. I caught up with Charles to discuss books and podcasts and for a lame excuse to use the word 'callipygian'.

COLIN: Hi Charles, thanks for taking the time to talk to me. I've been a regular listener to the Podictionary podcast for a while now, can you tell us exactly what it is and how you came to start it?

CHARLES: Sure, Colin. Actually what happened was that I had bought my kids a couple of iPods to tell them I was proud of how well they were doing in school. Before that I'd never even had an iPod in my hand. That was the end of the school year in 2005. Once I got the things in the house I started to wonder what they were good for. Although I'd heard of podcasts before, it took actually having an iPod in the house for me to really figure out what a podcast was. I just had a book come out this past summer, and back then I was trying to think of ways that when the book came out—I didn't have any idea it would take two more years—when it came out, I could get some publicity for it. You know there were 260,000 books published in 2006, so if you don't take control of your own publicity as an author, there is every likelihood your book will sink like a stone. Anyway, once I figured out what a

podcast was, I wondered if it might be a good route to build audience. That was a Thursday, June 2. I went to bed wondering if it was a good idea, but at 3:00 in the morning I woke up knowing it was a good idea. I got out of bed and started figuring out what I had to do to become a podcaster, and by suppertime I'd posted my first episode. I've been doing one every day ever since.



image: podictionary

COLIN: Where did your love of words come from?

CHARLES: I guess I've always loved wordplay, but it was only in the last ten years or so that I realized how much fun the history of words can be. Like the word 'mustard' is a plain old every day word; but if you look into its history it is so cool because it is made up of a word that the Romans used for young wine, 'must', and one they used for fire, 'ardent'. So you know that someone way back then made mustard by mixing mustard powder with wine, just like Dijon, and that it must have been hot stuff for them to name it 'fire wine'. And so many words have cool histories, or stories associated with them. It's fun.

COLIN: When did you first discover podcasts?

CHARLES: Actually I was producing podcasts before I actually listened to any. I did get my own iPod by the end of that summer, but earlier during the summer I started listening to other people's podcasts for a few different reasons. Of course I wanted to know what the latest developments were in podcasting, so I subscribed to all the 'how-to' podcasts. I found a few that I just liked to listen to as well, but the biggest thing for me at the time was the fact that CBC was being locked out at the time. I'm from Canada and I love listening to CBC Radio, but that summer was pretty bad. Fortunately for me I'd just discovered podcasting, and I went looking for podcasts to fill the void. I discovered NPR and a few others, and that helped me survive the CBC drought.

COLIN: How many podcasts do you listen to regularly?

CHARLES: Whoa, I actually just cleared out my podcast list so it's down to about 10 or 12. It varies, I guess. Sometimes when I'm in a routine I have time to listen, but just now I'm discombobulated enough that I often forget to dock the iPod, so I rush out to walk the dog or do a chore and the episodes are all stale.

COLIN: What podcast would you really miss if it were to end tomorrow?

CHARLES: Actually I want to let people know about A Way With Words. That's a podcast of a radio show from California. It's one of the NPR podcasts. But they are risking coming to an end. All of the people I've met and interacted with in the world of books, words and dictionaries have been so nice to me; so supportive. Martha Barnette and Grant Barrett are the hosts, and I guess it isn't a grassroots operation like my podcast, but their radio station KPBS is thinking of cancelling

their show, not because it isn't good, but because it has achieved a wider audience than just in California, and they think it should be carried by a more national broadcaster.

COLIN: With the launch of your new book 'Carnal Knowledge', podcasting provides an interesting way to publicise it. Was this your intention when starting the podcast?

CHARLES: Yup.

COLIN: How effective a medium have you found it?

CHARLES: The jury is still out. There's no question that if I've managed to touch 10 or 20 thousand people with the podcast I've done better than nothing at all,

but it's hard to know. I'll just have to wait and see how book sales go and if that tracks with an increase in podcast subscribers. I think it is pretty tough to get people to cross between media. I saw large spikes in listenership when I had exposure through iTunes, but little change when I got even very broad and prominent coverage in newspapers and magazines. I'll certainly have a few hardcore fans who will oblige by buying the book, and that is a very important start. But most book sales for a book like mine happen just because a shopper happens across it in the bookstore. Only about 15 or 20 percent of book sales are online, and because people often listen to podcasts away from their computers, there isn't that immediate stimulus/reaction thing that can drive book sales on Amazon from websites and blogs. I'm very happy I've done it. It has brought me lots of enjoyment and actually made me a better writer and more knowledgeable about my subject area, too, as well as connected me with some great new people that I wouldn't have met otherwise. And it is definitely a good vehicle. But it isn't going to make it a best seller I don't think. It's just one more help along the way.

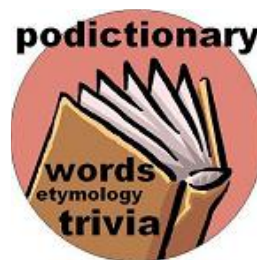


image: podictionary

COLIN: Do you get many emails from people who have problems with podcasts, such as they can't work out what to do, or feel intimidated by RSS and aggregators?

CHARLES: Very, very occasionally. And actually not so much recently, even though the audience is growing. I don't think it's my place to be an RSS educator, but once in a long while, when someone asks, I try to give a few pointers.

COLIN: What do you do in the way of promotion for your podcast?

CHARLES: Recently I've turned to promotion for the book, so I haven't thought about that too much in a while. I have started doing some SEO stuff to try to bring in more web visitors, including a transcript of each episode. I have info printed on the back cover of my book that I hope will bring people to the podcast as well.

COLIN: When recording your podcast, what kind of setup do you have, as in software, hardware, services and so forth?

CHARLES: I have a desktop, a really quiet machine running WinXP pro. I have an AudioTechnica 2020 condenser mic feeding into an M-Audio MobilePreUSB preamp. I have been recording with Adobe Audition for a while now and still have only scratched the surface of what it's able to do in processing and such. LibSyn hosts the files, but a little less than a year ago I moved the blog to a WordPress setup on another host. I'm not very happy with this because WordPress needs babysitting with all the updates and everything. Also, with the host I have now, I'm finding the page loads too slowly, so I'm experimenting to see if I can fix that or if I'm going to move to another host. Of course I use Feedburner and Google Analytics.

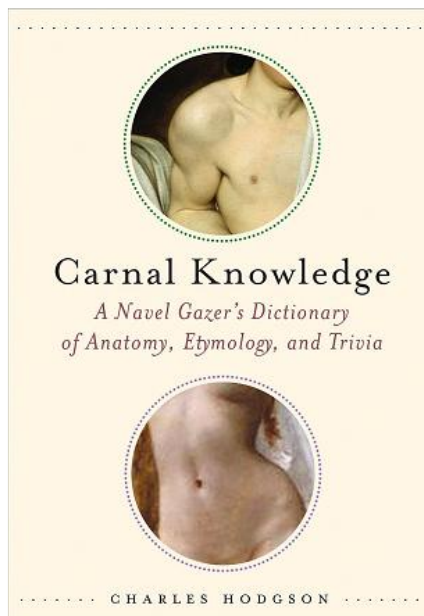


image: podictionary

COLIN: Although your podcasts are short, how long would you say the average podcast take to produce, from recording, all the way through to publishing on the Internet?

CHARLES: For me the episode begins way, way before recording. When it's time to record, I'm almost done. I write a script for each episode, and on a good day I can whip a script off in under an hour. But sometimes it takes three. Then the recording, editing, ID3 tags; that might add 15 minutes or half an hour more. Posting takes five minutes or maybe a bit more, since I have to format the transcript and stick in some links.

COLIN: With nearly 600 podcasts under your belt, how do you feel they have evolved?

CHARLES: Well, those first ones were shorter and I talked faster. I was nervous at first, mostly that the technology might not work and my voice wasn't actually being recorded, I think. Anyway, I started out strictly talking about word histories and origins. I now find words that might not have interesting etymologies per se

but that have some interesting tales related to them somehow. I like it best when the etymology is cool, but some of the stories are good in their own right. So the podcast runs longer now as a result of the fact that I have more to say and also that I say it a little slower and try to enunciate better. I also only began putting transcripts up this year, so that adds a new dimension to my audience. Not everyone who is following me is actually listening to my voice.

COLIN: What do you think podcasting needs to bring it the next level and into everyday homes?

CHARLES: iTunes is, of course, the portal

for podcasts. But you know iTunes not only helps podcasters get their shows listened to, it also blocks lots of potential listeners, so moving podcasting to a much broader audience likely means a big change from iTunes, I think. iTunes is software that the majority of Internet users have not downloaded and installed, however successful it is. Compare it to YouTube. Any computer in the known world has a browser and can check out YouTube. But since hundreds of millions of people haven't installed iTunes, and iTunes is the defacto portal for podcasting, huge swaths of the Internet are less accessible to podcasters looking for audience. If iTunes moved to a web-based system this of course would change.

COLIN: Do you have any plans for another book?

CHARLES: Yes I have plans for several. I actually have an audio book in the works at the moment. That's supposed to come out in the spring. It's in a related genre to the podcast and 'Carnal Knowledge', the softcover book, but the audio book is an original, meaning that it

isn't an audio version of a real book that I already did. And I have plans for another book on words as well.

COLIN: If it were on a different subject, would you consider starting another podcast?

CHARLES: The ones I have closest to becoming reality—and the book world moves really slowly, it's incredible how long things take to come to market—those ones are all in the word and word origin genre and so they fit well with the podcast as it now stands. Podictionary takes so much of my time that I know I couldn't support another one like it. I'm thinking I'll keep Podictionary going to at least 1000 episodes and then maybe I'll slow down on the frequency, maybe weekly instead of daily or something. One of the ideas I have kicking around in my head may be suited to some kind of podcast, certainly to a blog, but it is too early to say. You know that line from Pink Floyd, "plans that either come to naught or half a page of scribbled lines."

Thanks to Charles for taking the time to answer my questions. Be sure to check out his book and podcast. For anyone still pondering on the meaning of 'callipygian', the definition is 'having beautifully proportioned buttock'. Now, that's not something you are going to forget in a hurry.

Colin Meeks - <http://newmedialaunchpad.com>

Links to sites mentioned:

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

Adam Curry Daily Source Code - <http://www.dailysourcecode.com>

Podictionary - <http://www.podictionary.com>

CBC - <http://www.cbc.ca/radio/>

NPR (National Public Radio) - <http://www.npr.org>

A Way With Words - http://www.kpbs.org/radio/a_way_with_words

Carnal Knowledge - <http://tinyurl.com/35ea3r>

iTunes - <http://www.itunes.com>

Libsyn - <http://www.libsyn.com>

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

Feedburner - <http://www.feedburner.com>

Google Analytics - <http://analytics.google.com>

YouTube - <http://www.youtube.com>



INSIDE THE PODCASTERS' STUDIO

TIM BAKER

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 Paige Baird

BY PAUL AND JUDY HUTCHINSON



This month inside the podcasters' studio, we are privileged to meet Tim Baker.

Tim is the host of a weekly mashup podcast titled Radio Clash. Tim hails from London in the UK. Musically, his show includes mashups (music comprised of elements of two or more pre-existing pieces of music), mixes, weird covers and more. Informatively, it features the history of mashups, bootleg events, news and views of the bootlegging scene. Tim has been doing this since November 2004.

Let us begin with a brief self-introduction...

TIM: I was born in Oldham, Lancashire, in 1973, and my parents moved south in 1979. I'm currently living in London, where I've been living and working for eight years. I've been with my partner John for 10 years as of March this year, although we've not got 'married' or civilly or uncivilly partnered as you call it! I work as a web designer and developer, creating Flash games and banners, websites and the like.

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

TIM: I heard about podcasting from Ross aka TBR from the sadly missed Mashup podcast. I knew him like a few of the current podcasters (Twinkelboi, Who Boys, Eric Kleptone) from the mashup/bootleg scene that I'm also a part of. He posted about his podcast on the message board we were both on back in November 2004; I loved the idea linking back to my childhood days of making tapes and imaginary radio stations (I used to want to be a DJ), and four days later, I had my own podcast up.

I called it Radio Clash because I wanted to produce something different than radio, i.e., a 'soundclash' or clash against the current media system, and because I'd been involved with the London Booted mashup project/album, and that got me into The Clash and it's one of my favourite songs. The 'pirate satellite' lyric especially fits into my ethos.

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

TIM: The first podcast I listened to and subscribed to was Ross's Mashup podcast, closely followed by Insomnia Radio, Radio Zoom and Daily Source Code.



image: Radio Clash

WHAT DO YOU LOOK FOR IN A PODCAST?

TIM: Interesting chat, interesting music and ideas. I like hearing about people's lives and stories - I love the idea of 'audio blogs', which seems to have fallen by the wayside now; some people bitched at the time about the unprofessional nature, but what drew me to them was the original unheard voices, ideas and even the everyday nature. I'm not so into organised/formatted shows or repurposed radio/media content. I want to hear something I can't hear on radio.

WHAT PUTS YOU OFF A PODCAST?

TIM: Overproduced or repurposed content you could hear a thousand other places - and non-interactive content that misses the point of podcasting and niche media - that the individual connection and interaction by the audience, even creating their own content/podcasts in response is the important thing. It's active and not passive - and the traditional passive media misses the point of this and usually fails.

I also get bored by people starting 'beefs' or vendettas for publicity (the ego has landed!) or talking sexual or offensive language gratuitously unless it has a point - i.e., it's funny or an expression of who

they are. If they are just doing it for shock value, then it doesn't work for me. I'm mostly unshockable!

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

TIM: The idea of communicating my love of music - any genre or type to people. And just being able to natter on about what's going on in my life. It's a form of therapy!

WHAT MOTIVATES YOU, CURRENTLY, TO CONTINUE PODCASTING?

TIM: Partly my listeners but mostly other podcasters. It's sad when people podfade, and some great podcasters have fallen by the wayside, but shows like Saturday Night With The Who Boys, Bicyclemark, 50 Pound Note, Night Nurse Show, etc., give me content and ideas to rip off... sorry, I mean the confidence to keep going...;-)

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

TIM: Not that much, to be honest. Being an ascetic media hermit, I don't watch TV and haven't done for three or four years. I rarely watch DVDs either. I do download the odd TV programme. I do listen to a few stations on DAB digital radio, but I find I tend to listen as much to podcasts as I do traditional radio. I do listen to tens if not hundreds of tracks a week on my iPod or MP3 players and occasionally buy CDs. Music is my first love, and it will be my last...

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

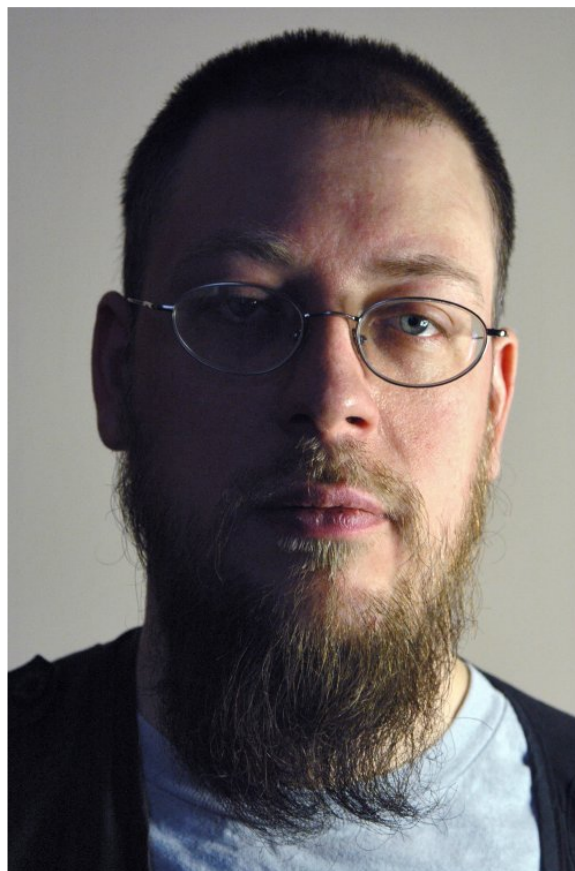


photo courtesy Paige Baird

TIM: Well, the sappy answer is it's introduced me to several friends and opened me up to other groups of people/scenes, the odd related work opportunity and even the odd interview and piece of media exposure. I like the meeting people and getting to know new people the best, and that has been the most positive outcome. The rest I can leave or take, to be honest!

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

TIM: What gives me hope is events like PodCamp and the unconference idea - I prefer to exchange ideas and have interesting conversations with people who are insanely into it or fans rather than the traditional conference format. That's not dissing PodcastCon; I had a lot of fun last year and it was an interesting experience, but after that and crashing the Web 2.0 in SF, which was very commercially and old-media minded, I think a less hierarchical event (even just meeting down the pub!) suits grassroots media more. We are all speakers and are as knowledgeable in most cases as anyone in the media or on a panel. We just need to find a good way of sharing that in other places than our podcasts!

The other hope is that Open Rights Group and the Gowers report will lead to a relaxation in the arcane copyright laws in the UK; currently podcasting is caught in the 19th-century limbo that most mashup artists are in - using even a short

clip of music or for beds can get you in trouble, which is crazy if you're a non-commercial podcast.

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

TIM: For the podcast - well, planning more themed and collaborative shows, interviews and bringing more of the mashup community to Radio Clash and podcasting in general. Sharing more great music and maybe launching a new totally separate podcast (you heard it here first, depending on when this comes out!). Even the return of the History of Mashups, maybe.

For myself - hopefully moving into different genres and fields of work. I want to push my photography side more, and will be continuing to DJ throughout the year. I've been doing web design since the beta stage, the first boom in 1996, and really want to move into other areas now.

And I think most long-term podcasters would echo 'getting paid for whatever I do' - I have a suspicion that quite a few people in the podcasting community will be surprised at me saying that, but I've never been against people making money off their work. What I do dislike is the inevitable strings attached and compromises it brings when you take someone else's money - in the mashup community it has been quite a destructive force, and in the music industry as a whole, a war of independence and keeping control.

So I'd like to use my podcasting experience more in what I do, but I won't be giving anyone the keys to Radio Clash anytime soon. I'd rather do it for free rather than make that my day job - and the copyright issues preclude that, anyway. It's a nice dream, though!

Tim Baker - Radio Clash

<http://www.mutantpop.net/radioclash/>

Judy and Paul Hutchinson - Total PodCastrophe

<http://www.TotalPodCastrophe.com>

photo courtesy Kirk Coverly

TRESJEFES

THREE DIY BOSSES
BY LANCE ANDERSON



photo courtesy Kevin Calumit, other photos here courtesy TresJefes

Back in April of 2005, the Tres Jefes (Three Bosses) walked into the very first meeting of the L.A. Podcasters with a pitcher of beer in their hands and mischievous smiles on their mugs. Kid and Fonz (the "Dos Jefes") have always been there for me and the rest of the L.A. Podcasters. The Jefes came to meetings, they helped pound grommets for the studio curtains and built the original website for the group. Most recently, they were there to make the L.A. Podcasters' T-shirts. The Jefes embody the D.I.Y. ethic in everything they do, from their podcast and handmade T-shirts, right down to their very existence.



Kid and Fonz, along with the third Jefe, Walt, all grew up in the city of South Gate just south of Los Angeles. South Gate is a mostly Latino neighborhood that borders the more infamous city of Compton and an area known as Watts. As Fonz says, "when you grow up in South Gate and have little money or no money to waste, you have to use your imagination and be really creative to get anything done. A rock works just as good as a hammer when you can't afford one." For their raucous and raunchy podcast, they started in a cluttered garage, because that is what they had to work with. Walt adds, "Growing I never had the best toys, equipment or games... So with the help of a little imagination, I was able to create these things that were just as good! I think that a little of that shows in the way we podcast our show! We used



photo courtesy Lance Anderson

to be three jackasses in a garage with karaoke mics; now we are just the same, but in an apartment with running water!" (Which is a good thing, because their signature drink of the show often induces spontaneous bodily functions.) When I asked Kid if growing up in South Gate helped to develop a personal D.I.Y. ethic, he gave me a classic Jefes response: "Nah, I think us being cheap bastards has a lot more to do with it. Why pay somebody to do a professional job when you can do a crappy job of it yourself at a third the cost?"

On the surface, the Jefes seem like drunken, knuckle-headed, frat dudes in search of the next porn party to cover for

their show. Fonz describes the show with "The Three Bs: Booze, Bands and Babes" and Kid calls Tres Jefes "the prosecution's evidence." In reality they are all of that, mixed with whip-smart intelligence and kind hearts. Believe it or not, the Jefes are truly down-to-earth good guys. Last year, the "Dos Jefes" met me in the Fashion District of L.A. to buy bulk T-shirts so we could print them later that



photo courtesy Lance Anderson

day in Fonz's funky bachelor pad. We were supposed to meet at 9:00 AM, but I should have known that after a night of boozing with porn stars, they wouldn't arrive until 9:45. Kid and Fonz were hung over, but the minute we started to search the crowded and chaotic shops for the best deal on T-shirts, they were all business. It was very obvious that they had done this before, many times. When we finally made it back to Fonz's chunky



photo courtesy Lance Anderson

apartment, the Jefes instantly moved into action. Kid prepped the silkscreen with masking tape as Fonz made space in his closet so we could hang the newly printed shirts to let them dry.



photo courtesy Lance Anderson

The Jefes worked as a team, while I took a supporting role of "runner", hanging the freshly inked T-shirts. Even though I had the easiest and most dispensable job, I felt lucky to be part of the process. The modern world has disconnected us from the process of everything from the food we eat to the shirts on our back. Not so for Tres Jefes.

Earlier this year the Jefes came down to my studio at the Brewery and we recorded a "lost" episode of their show. As usual they were late, but when it was time to record, they were ready to roll. Kid poured the drink of the show (rum, in my honor) and passed around the 40s of Mickey's Big Mouth. Within minutes Walt got us talking about pubic hair and perverted acts on MySpace. Kid shot pictures of the free-for-all, as Fonz tried to keep us on topic and steer the conversation, but the rum and beer had other plans. I think the only reason that episode has never aired is for my protection.



photo courtesy Lance Anderson

In fact, the Jefes are always looking out for me and the L.A. Podcasters. Even

though Fonz was totally slammed this year with work, classes and coaching Pop Warner Football (I wonder if it's the same kid's league Snoop Dogg coaches for?), he still let us print the T-shirts at his pad. This time, Walt was there to be the "runner" so I could shoot a few pictures. Also, I had already gone downtown to get the shirts, but the printing process was exactly the same: Kid taping quarters on the corners of the screen frame for spacing, the L.A. Weekly newsprint used



photo courtesy Marisol Martinez

as a matte and spreading the ink with a squeegee. Most importantly, everything is done very quickly and always by eye.

The T-shirts themselves have an authentic D.I.Y., punk edge. They're imperfect and sometimes even a little ragged, just like the Jefes themselves. After a lifetime in South Gate and nearly three years of podcasting under their belts, the future is uncertain, but the Jefes know that no matter what happens, they can do it themselves. Fonz imagines the Jefes "doing a video podcast and taking the show on the road to bring Tres Jefes to the nation and the world. Like a punk band, you have to go on tour to get the listeners." Kid predicts that in three years the podcast will be "used as evidence against us in a multitude of criminal cases." Either way, Tres Jefes are the real deal, and they do it their own way, which for me is all that really counts.

TresJefes

<http://tresjefes.com/>

Lance Anderson

<http://lanceanderson.com/>

Portraits from the Expo

Sweetest Lady Around



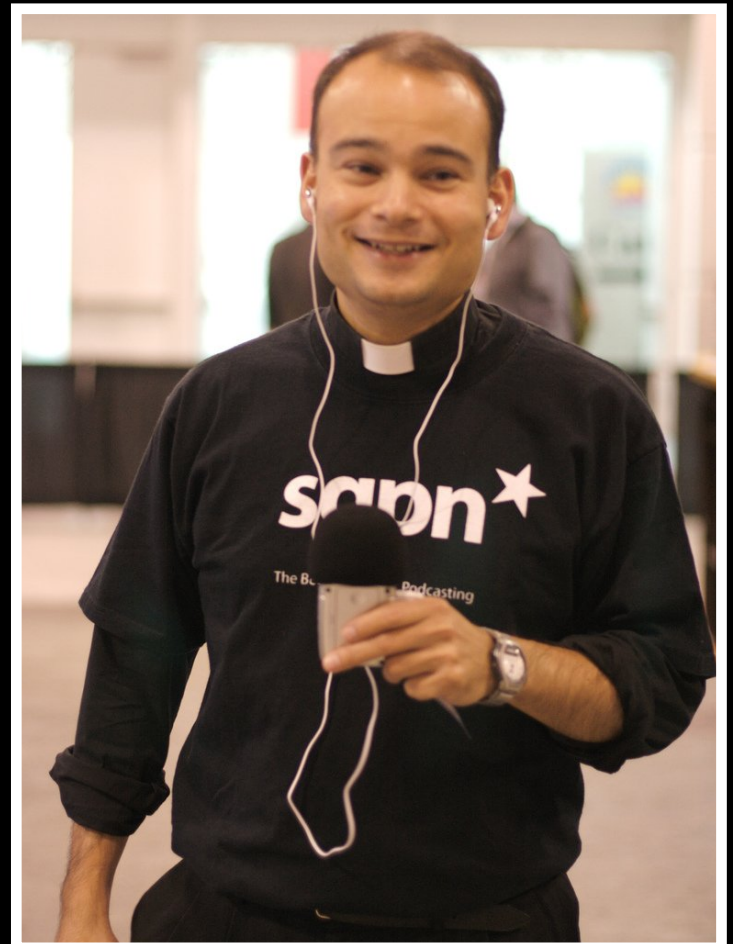
A Special Kind of Love



Dan Klass



Father Roderick



REVIEW ROULETTE

EDITED BY SIMON TOON

THIS MONTH THE roulette wheel picked us three very different podcasts to listen to, and as usual we didn't know whether they'd be great content, well produced, or complete and utter drivel that would make our ears fall off. The great thing about podcasting is that it can be done by complete amateurs with no backing, or by large international organisations with a deliberate focus, and (in between) by experienced media professionals, liberated by podcasting's lack of the air-time restrictions of traditional media. So if you're stuck in a rut with your podcast listening, why not check out some of these...

UNICEF RADIO - LET'S TALK CHILDREN

http://www.unicef.org/videoaudio/video_radio.html

REVIEWED BY PHIL CLARK

UNICEF, or the United Nations International Children's Emergency Fund, is more commonly known as the United Nations Children's Fund. This voluntarily-funded agency has been providing emergency food and healthcare since 1946, and relies on donations from governments and private individuals to provide its over 2.5 billion US dollars of income yearly.

An organization of this magnitude has many approaches to publicizing its efforts, and thankfully one of these is through podcasts, or as they call it, UNICEF Radio. The web site does a good job of telling you how you can listen in a variety of ways (with or without an MP3 player) and can also provide vodcasts for those with video capabilities. It also has a great deal of other information about UNICEF and is worth a visit as you listen.

The podcast content is a great variety of tragic and inspirational stories. Reports from all over the world educate people about the enormous number of adults and children who are currently living in stressful conditions. For example, how many of us knew about the floods in Bangladesh back in August that displaced



image: UNICEF

over 8 million people? One event that did hit the headlines was the earthquake in Peru near Lima, an 8.0 magnitude, and this is reported on with clarity and fact, highlighting the plight of the children who are now without schools and homes.

One fact that I learned through listening to these short podcasts, is that contaminated water is one of the biggest issues, and something that is tackled first by all emergency response teams. As most of us can easily walk to our taps and turn on fresh, clean water to quench our thirst, this aspect of living in disaster-stricken areas and third-world countries sometimes escapes us. I'm sure that people living in the recently flooded areas of the United Kingdom can attest to those problems.

Not all the reports are of cataclysmic events. Some are tales of programs that are trying to make a difference. In Guatemala there are several, including bilingual inter-cultural education for indigenous students, and youth programs that combat the severe problem of violence and teen gangs.

I think one of the problems that UNICEF has, is that this type of podcast is likely to

not be on most listeners' top ten podcast lists. I was guilty of this myself, and I'm sure that if I hadn't randomly picked this podcast to review for PUM, I doubt I would have known about it, or added it to my iTunes podcast list. It's there now, and I will certainly spend a few minutes listening to each episode. We all can't afford to donate to every effort for every problem, but if we all give a little it CAN make a difference.

Give this podcast a chance – it's well produced, has content that is straight-to-the-point, factual and informational. Best of all, a podcast may hit a heart-string with someone who donates a small amount, and this act of kindness may save one child's life.

How many of us who produce podcasts regularly can say that?

Great podcast: short, informative and each episode a complete entity requiring no prior knowledge. This one's staying on my playlist.

- BERNADETTE

Well-produced podcast giving a concise and insightful look into children's issues around the world. With the average length of this podcast being three minutes, one is left wanting to know more about the topics presented.

- MARILYN MADSEN



Content 4.33 out of 5
Production 4.00 out of 5

THE SINI-GANG

<http://www.sini-gang.com/>

The sini-gang is one of those ubiquitous friends-sit-around-some-microphones-and-talk-about-stuff podcasts. This particular group of friends are a bunch of second-generation Filipino Americans who met in college. They talk about the usual stuff: the things they've been up to, what they've seen on TV, the movies they've seen, the holidays they've taken and the music they're listening to.

They clearly enjoy each other's company: there are no awkward silences and the gentle ribbing of each other is indicative that they are long-time friends who are comfortable with each other. If they were having their conversation around a table at the local pub I'd want to join them. But therein lies the rub, not just with this show but with all shows in the genre. For



image: The Sini-Gang

REVIEWED BY BERNADETTE

me the kind of discussions the show contains are far more enjoyable to participate in than to listen to.

According to the show's website, the podcast is produced at least partly to represent the Filipino-American community. In the episodes I listened to, the only evidence of that was the word of the day and

a short conversation about the treatment of Filipinos who had fought in the US armed services. I'd have liked much more of this kind of informative discussion (and less of the more rambling "what we did this week" stuff).

Again, this show is not alone in displaying this attribute, but it does have a fairly high percentage of never-explained American cultural references. They spent 10 minutes talking about cheese steaks,

for example, and I've no clue what one is. I have an image in my head of a giant slab of cheese being grilled. As other countries develop decent podcasting scenes, there's an increasing number of shows where the hosts (a) understand their cultural references are parochial and (b) take the time to explain them – so I'm becoming less forgiving of shows that do neither.

The show doesn't make much effort to generate listener interaction. There are no forums, contests, questions for the audience, listener polls or any of the similar features that other shows use to engender audience participation which is a shame, because it's the kind of show that would benefit from more audience engagement. Ultimately, though, I get the impression this show is produced more for the enjoyment of the members of the sini-gang than for the enjoyment of the audience.

In podcast fanatic terms this show rates a not my cup of tea but do try it for yourself.

Another podcast where a group of friends sit down and talk about whatever. There are some entertaining moments with this group but not engaging enough to keep in the subscription list.

- MARILYN MADSEN



Content 1.75 out of 5
Production 2.75 out of 5

THE BROO VIEW
AKA KEN BROO SPORTS
<http://www.kenbroo.com>

REVIEWED BY MARILYN MADSEN

Listen up, Sports Fans!
The Broo View podcast brings you the inside track on the Cincinnati Bengals and Reds.

This podcast is produced and edited by professional sportscaster, Ken Broo. On an almost weekly basis Ken posts a show giving a look into the standings of the Cincinnati Bengals football team and the Cincinnati Reds baseball team. In addition, each episode also covers the 'burning' sports topics of the moment around the NFL, MLB and NBA. This podcast benefits from the well-modulated voice of Ken, who has many years under his belt as a professional broadcaster, plus good audio quality and editing. Because of the sound-bites from the players themselves and insightful comments on each team's status, this reviewer was drawn into the sports world about which I know very



image: Ken Broo

little. I never thought I would ever be interested in football stats or players issues, but found I kept clicking the next episode and checking out the latest information. In production since September of 2005, The Broo View gets good marks for longevity and consistency. With the

duration of each podcast coming in under 15 minutes, each listen was easy and enjoyable.

Over at the easy-to-navigate website, it was found that Ken has many irons in the fire. He also produces two other podcasts, Broo vs. Broo and the Bengals Report in addition to a personal blog. The Broo vs. Broo podcast being a "red hot, opinionated sports discussion delivered by two live Broos separated by generations" and the Bengals Report a more in depth view of the team co-hosted

by Marc Hardin. It was also noted that Ken sometimes moonlights as a disc jockey at an oldies station in Cincinnati, WGRR-FM. One downside at the site was the lack of a direct link to the RSS feed or any other subscription links. With only click-and-listen options appearing to be available, this is one area where this otherwise well-produced podcast could be improved.

So, if American football or baseball are your games, then tune in to the Broo View for an audio slice of the sporting life.

I've absolutely no idea what this podcast is about. All I heard were a lot of acronyms and team names that meant nothing to me.

- BERNADETTE



Content 3.5 out of 5
Production 4.00 out of 5

This month's podcasts were randomly chosen from:

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

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

Phil Clark - <http://www.thebritandyankee.com>
Bernadette - <http://podcastfanatic.com>
Marilyn Madsen - madsenm@earthlink.net
Simon Toon - <http://slamidolpodcast.com>

GreenManRadio is America's Podcast for All Things Gardening!

Plant profiles, garden design, exclusive interviews with the movers and shakers of the gardening industry, and of course your questions and answers.




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

UK Digital TV covered in FrequencyCast, a Tantalising Take on Technology



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


Gain Control of Your Day
Tools and Techniques For Personal Productivity



Tools and techniques to help entrepreneurs accomplish and do more in less time, with better quality and with reduced stress.

<http://www.gaincontrolofyourday.com>

STRUGGLING ENTREPRENEUR



Guiding the struggling entrepreneur toward opportunities for success.

<http://www.strugglingentrepreneur.com>

NO PLAYLIST
NO MUSIC POLICY
NO ADS
NO B*****
Just Eclectic Music & Poetry



Home grown pod cast
independent music poetry prose

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

WELCOME TO THE NEW OLD FUNK
Modern electronic dance music with a classic funk sound



GROOVELECTRIC

<http://www.djsteveboy.com/groovelectric.html>

GLOBAL VOICES

SOUTH AFRICA

REVIEWS BY JANET PARKINSON



photo courtesy Victor Geere

WITH PODCAMP CAPE Town taking place in October, it seemed appropriate that I should head on down to be there in spirit if not in person. I 'traveled' there last summer, so it was interesting to return to see how things had developed – if at all. In essence I would say that very little has changed. Although a few newbies have found their feet, which is always good to hear, it is still the leading lights of last year which are blazing away:

1 – 2 – 3 LISTEN TO ME

<http://123listen2me.com/>

“Howza podlings!” chirps Sarah (aged 9) brightly as she introduces the show. Sarah, along with Nina (aged 6) host this enchanting podcast ‘by kids for kids’ – with some help of course from their parents. Listen to Sarah and Nina’s enthusiastic and energetic reviews of childrens’ books and music, together with ‘Funfacts’ ‘Vocabwise’, ‘Global News’ and jokes as well as the odd school music performance thrown in. The girls put on a great show – not sure how much is scripted but they certainly come across naturally and



image: 123listen2me

clearly enjoy the whole experience. It's a great inspiration to others, and I'd love to see children from around the world join in with this one. Get your kids to have a listen and send Sarah and Nina a message – I'm sure they'd love to hear from you (the kids, that is)!



Content 4 out of 5
Production 3.5 out of 5

The ZA Show

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

You just can't land in South Africa without mentioning Glenn and Bridgette Verran, who have been reviewed by Podcast User Magazine in the past. No surprise that they won the 'Best SA Podcast' in the SA Blog 2007 Awards recently, as this show is extremely well produced with interesting content. Relaxed in style, Glenn and Bridgette talk on a variety of subjects based around the South African theme – interjected with South African music of various styles.



image: The ZA Show Podcast

With a good international following and podcasting since 2005, they're clearly in it for the long haul...

Content 4.5 out of 5
Production 4.5 out of 5



DEREK "THE BANDIT'S" SOUND REPUBLIC

<http://www.soundrepublic.co.za/>

With 18 years in the radio business and a deep-rooted passion for dance music, The Bandit's enthusiasm for his music is contagious. "With the face of popular music changing almost daily, it's essential to be able to adapt and grow your personality within the music you play," Derek Richardson says. Extremely well produced, these sounds more or less from beginning



image: Sound Republic Podcast

to end will keep you on the move and constantly in the groove.

Content 4 out of 5
Production 4.5 out of 5



PodCamp is coming to Cape Town on the 20th of October 2007 at The Wild Fig in Obs. Sign up right away!

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

SOME SHORT JAZZ MUSIC REVIEWS

BY NORVELL A MOLEX JR.

SEAN JONES - KALEIDOSCOPE

Sean Jones: <http://www.seanjonesmusic.com/>

Label: Mack Avenue

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

This is the fourth CD from this phenomenal trumpet player, and Sean Jones takes it to a different level with this album. On his 'Roots' CD, you could hear familiar gospel tunes, transformed to jazz, still maintaining the spiritual fervor that those songs invoked. 'Kaleidoscope' takes us on a journey of growth and collaboration, introducing us to different voices and different experiences. To try to categorize this music only takes away from it. This CD gets 4.5 out of 5 possible stars.

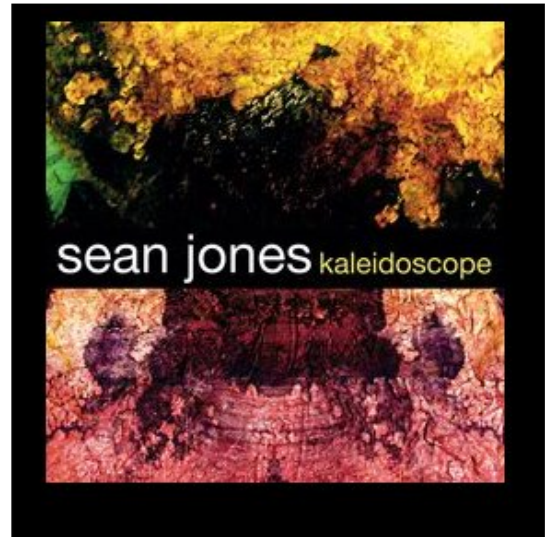


image: Sean Jones

TOM BRAXTON - 'IMAGINE THIS'

Tom Braxton: <http://www.tombraxton.com/>

Label: Pacific Coast Jazz

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

With his sophomore album, Tom Braxton has hit the smooth jazz mark - this CD has pleased smooth jazz radio stations across the world. He has the perfect recipe for creativity without being overbearing with the use of sharp notes. 2.5 out of a possible 5 stars.

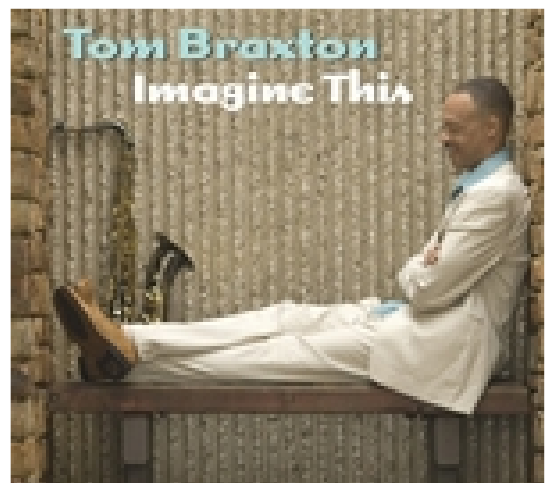


image: Tom Braxton

TODD LEDBETTER - 'MEDITATIONS: HYMNS IN THE KEY OF JAZZ'

Todd Ledbetter: <http://www.toddledbetter.com/home.html>

Label: Damaljah Productions

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

Following in the footsteps of Kirk Whalum, Todd takes traditional gospel songs and transforms them into jazz hymns, hence the title of the album. Getting daring on 'Steal Away' and proving his excellent musicianship throughout the entire CD, this one deserves 3.75 out of 5 stars.

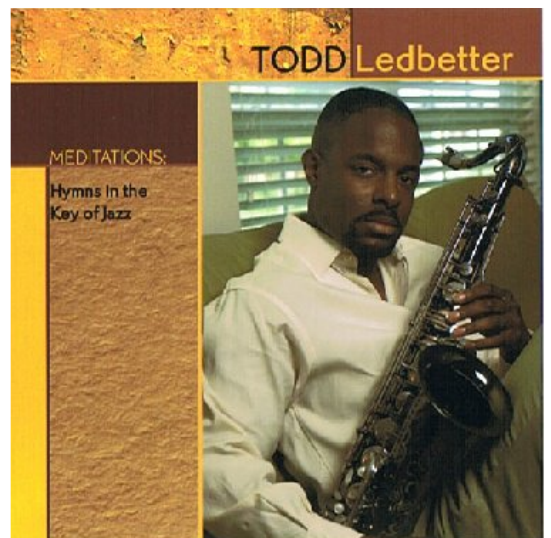


image: Todd Ledbetter

Norvell A Molex Jr.

<http://thejazzsuite.mypodcasts.net> and <http://gospeljazzsite.mypodcasts.net>

Portraits from the Expo

BroLo and Me



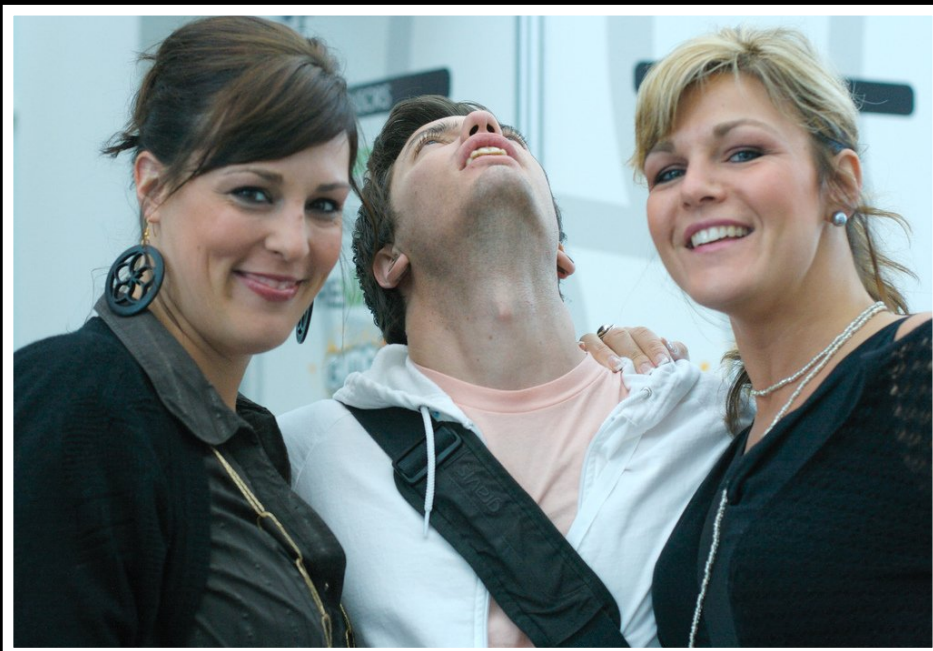
The Hallway To My Room



Expo Floor Interviews



Julien is HAPPY to see the Rumor Girls



Paige



COCKOS REAPER

AND NO BLUE OYSTER CULT JOKES – PLEASE...

REVIEWED BY PAUL PARKINSON

AS YOU PROGRESS through the technological side of creating podcasts, you eventually might end up asking yourself a question: Should I record 'live' or should I record in 'takes'?

The key is whether you want the chance to re-do pieces when you make mistakes or whether you value the live feel of doing it in one take. It's an interesting area and worthy of consideration.

If you are a live podcaster and you're looking for a 'live' podcasting recording tool, you won't go far wrong with Mike Versteeg's CastBlaster (www.castblaster.com) application.

However, what if you want to do your podcast recording in multiple takes? What then? It seems that unless you go down the route of Logic / Cubase / Acid (and others) at more than \$300 USD per copy, then there is precious little in the Windows world worth writing about. Mac users have GarageBand (but don't stop reading dear Mac-anistas, I have news for you too). Enter the Reaper.

Cockos' Reaper application (REAPER, for Rapid Environment for Audio Prototyping and Efficient Recording) is the new kid on the block. You may not have heard of the company, but you may well have heard of the people. One of the key players created Winamp, which many of you will be using to listen to podcasts.

When I first got shown Reaper, I couldn't believe that anything that small could do what it said it could do. Let's get this straight – the download is a mere 2.4Mb. Yes, 2.4Mb. With my ADSL line, it took less than a minute to save it to my desktop.

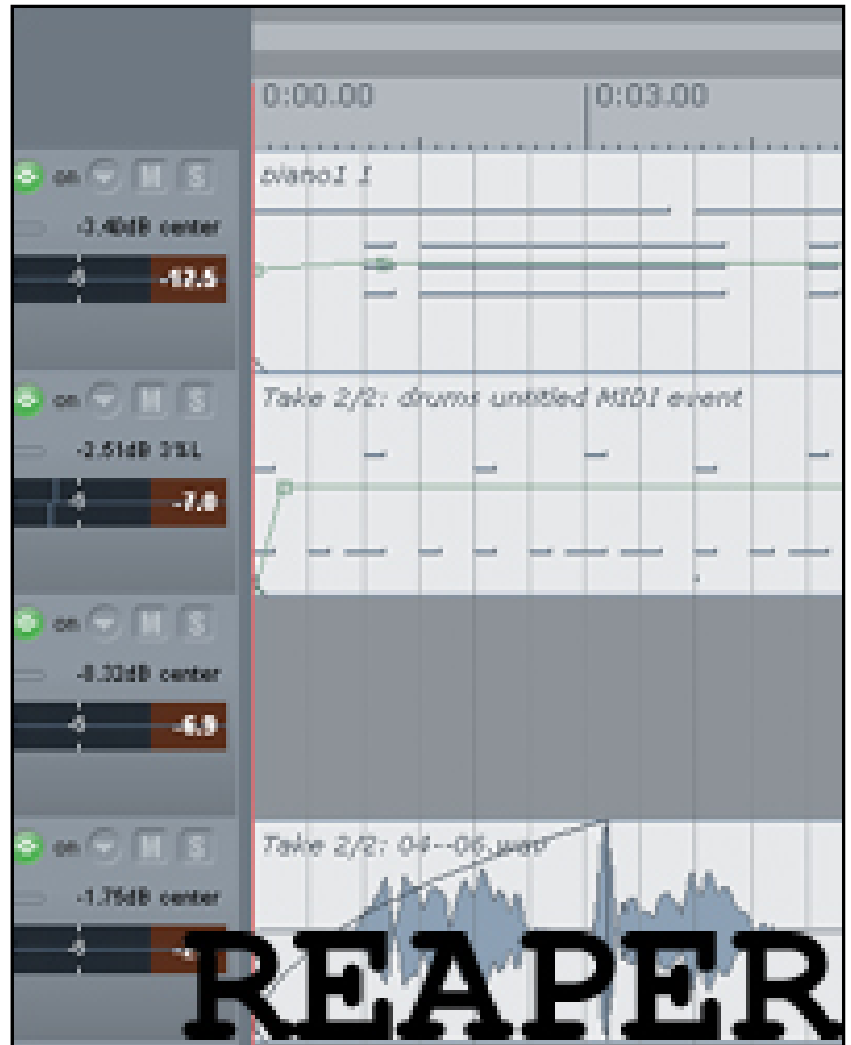


image: Cockos

I opened up the installer, and the program was in and operational within a couple of minutes, although it could have taken less time, because I wasn't keeping count.

The installation was fast. I have a somewhat complicated set up with an external Edirol FA-101 sound card (the acquisition of which pulled me away from CastBlaster), but Reaper found it all straightaway. I have the ASIO4ALL drivers installed on my PC so that may have helped. Whatever the reason, though, installation was easy.

Reaper is shareware but is notable for being a fully operational, uncrippled, unexpiring piece of software, and if you like it, you should buy a licence for it within 30 days. Commercial users pay more, but it's still cheaper than the competition. A licence gives you all the updates up to version 1.99 for free, but Reaper 2.0 is already in beta. It might be worth keeping an eye on the release schedule as we move towards Version 2.0. What all this means is that you can, if you want, download it and use it for nothing. I wouldn't. Pay for it. I'll explain why later.

Cockos recommends that Reaper is run on Windows 2000, XP or Vista with 1 gig of RAM. It will run on other flavours of Windows such as NT, 2000 or even Me.

I've seen a beta of the Universal Binary version for Mac OS X and it looks pretty much the same as the Windows version. You can download the beta from the Cockos Forum, and the full release is due before the end of the year.

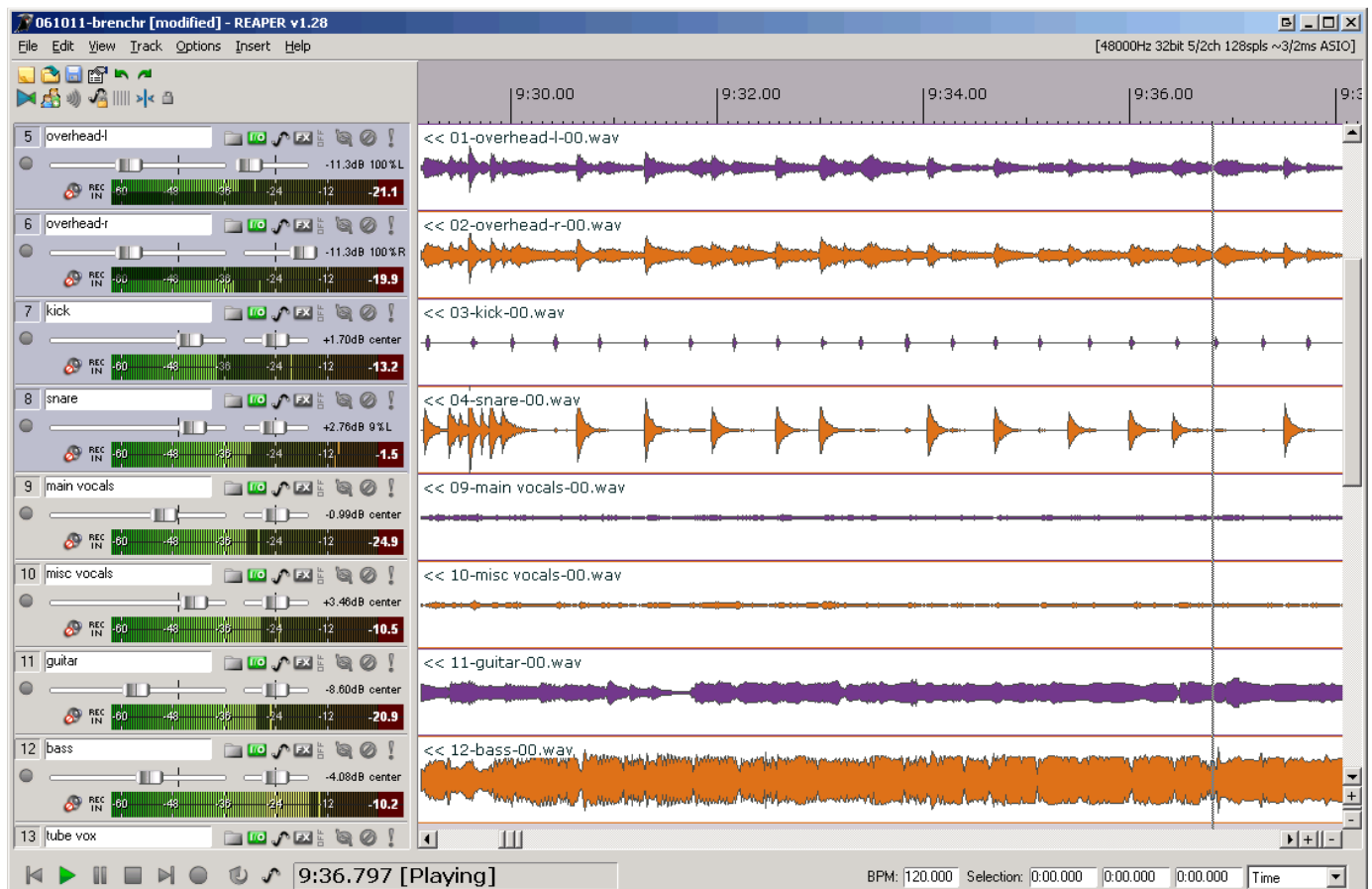
REAPER IN ACTION

Before I get cracking on the review I want

to point out that this is a fully fledged multi track, multi channel digital audio workstation application, but I am only going to look at this from the podcasting perspective. Bear in mind, however, that this application is huge and incredibly flexible and powerful. The average podcaster isn't necessarily interested in Midi, VST or OGG – but they are all here in Reaper. Take a moment to download the manual, which is comprehensive and detailed and three times the size of the application. Don't try to print it out, though, unless you can get to a fast and cheap printer; the manual is nearly 300 pages long.

So, having said that, let's go!

If you have seen Logic, Garageband, Acid Pro or even Audacity (in multi-channel mode) you'll be at home with Reaper. I use Acid, and I was comfortable with this program. On the left side of the screen you will see the input channels, and in the main body is the visualisation of what you recorded, which is known as the 'Timeline'.



TECH PANEL

Let's get geeky for a while. I want to give you an overview of the incredible flexibility of Reaper. This is an extract from the Cockos Web page.

Media Support

- * Can natively decode:
 - o WAV/W64/BWF (8/16/20/24/32 bit PCM, 32/64 bit float)
 - o AIFF (8/16/20/24/32 bit PCM)
 - o Monkey's Audio (APE)
 - o WavPack
 - o FLAC
 - o OGG Vorbis
 - o MP3
 - o MIDI
 - o SYX
- * Can natively record to/render to:
 - o WAV/W64/BWF
 - o AIFF
 - o Monkey's Audio (APE)
 - o WavPack
 - o FLAC
 - o OGG Vorbis
 - o MIDI
 - o MP3 (if lame_enc.dll installed)
 - o CUE/BIN (CD ISO)
- * Can decode audio/preview video:
 - o AVI, WMV, MPG
 - o MOV (requires QuickTime)
- * Support for any combination of source media of varying bit depth, sample rate, formats

Tracks / Routing

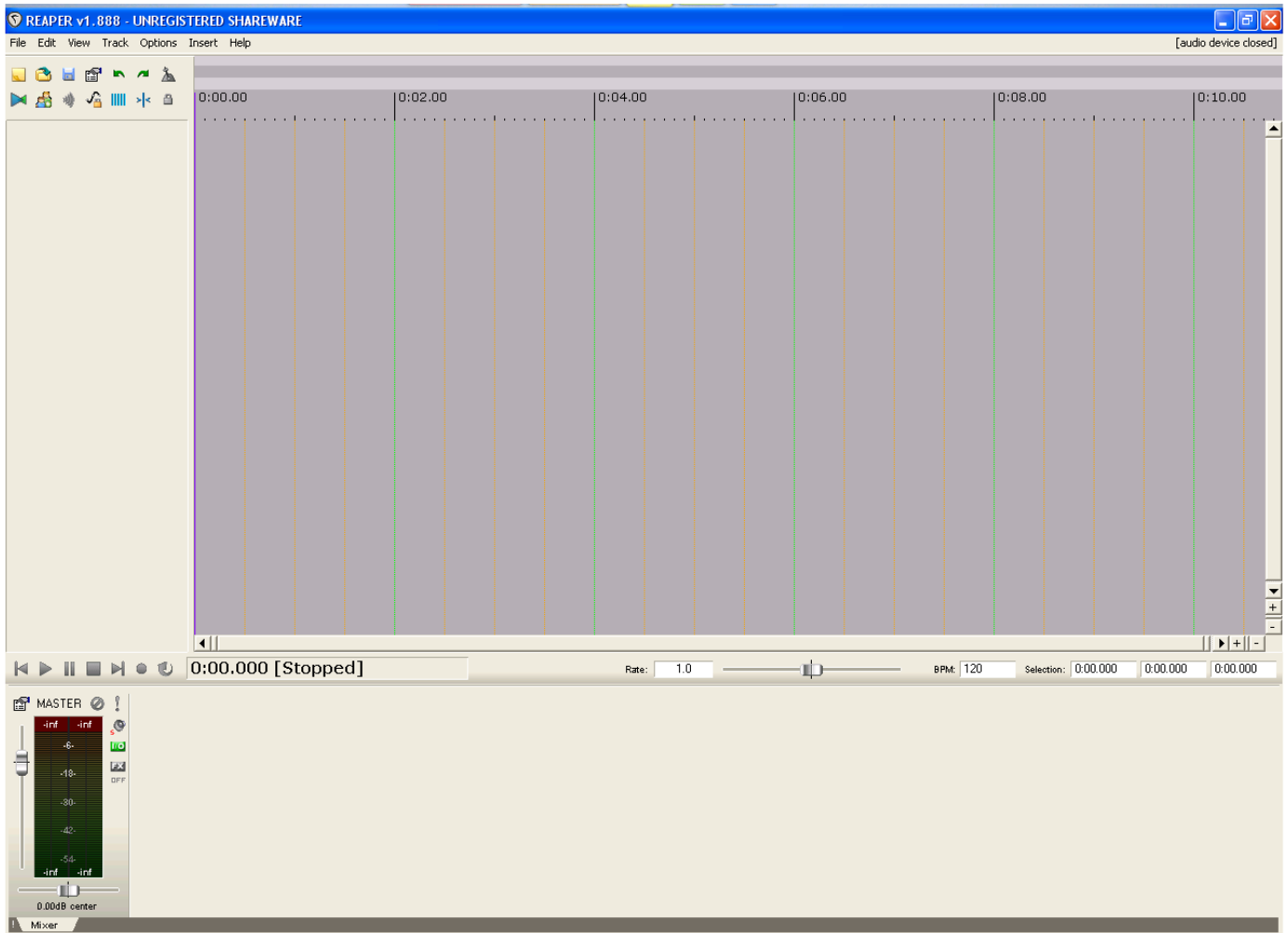
- * Support for an unlimited number of tracks
- * Volume, pan controls and envelopes per track and per send
- * Project pan law configuration, per-track/per-send pan law override
- * Every track can act as a bus, enabling extensive routing flexibility
- * Unlimited send/receives per track*, with configurable parameters (pre-fx, post-fx, volume/pan adjustment/envelopes, mix to mono, phase, etc)
- * Tracks can have one or more (mono or stereo) hardware sends, for analog mixing capability
- * Industry leading Routing Matrix that enables you to quickly see and change routing, record inputs, and hardware outputs
- * Fully routable/FX-able folder tracks that can contain and group tracks
- * True 64-bit floating point end-to-end signal path (not just 64-bit summing)
- * Support for feedback routing, if desired

Editing Facilities

- * Realtime fading, crossfading, and auto-crossfading of items
- * Multi-layer undo/redo with history window (works on all project settings including edits, routing, plug-ins, etc)
- * Pitch shifting and time stretching per item
- * Arbitrary item grouping
- * Tab to transient support
- * Highly configurable editing playback behavior (autoseeking to audition edits, etc)
- * Ripple editing (in one track or in all tracks)
- * Grid/snap support with highly configurable options
- * Supports multiple time signatures and tempos per project
- * Markers
- * Regions, ability to move/copy regions (and all of their contents)
- * Multiple takes per media item
- * Piano roll MIDI editor for MIDI items
- * Project playspeed control/envelope support (equivalent of changing tape speed, fully automateable)
- * Optional Smooth Seeking (at marker/region or end-of-measure), for easy previewing of transitions

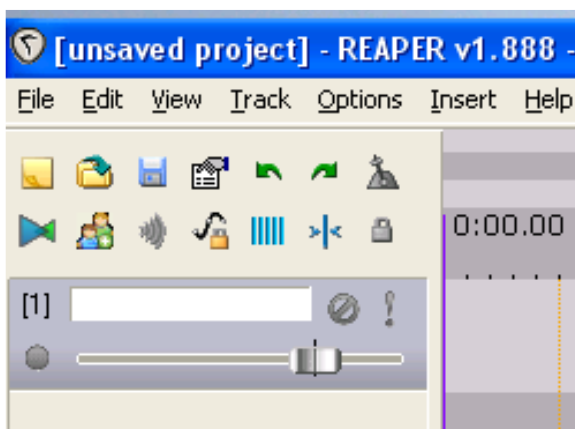
Across the top are the usual menu options (File/Edit/View and so forth) and mode-sensitive icons. Navigation is simple, with click and drag being a primary method.

Let's start from scratch. Here is a brand-new project with no tracks loaded:



To record something, all you need to do is right-click the left bar, choose 'Insert Track' and 'arm' the track for recording. To do this, press the small grey circle – shown below.

You can then right-click to identify the source for that track.

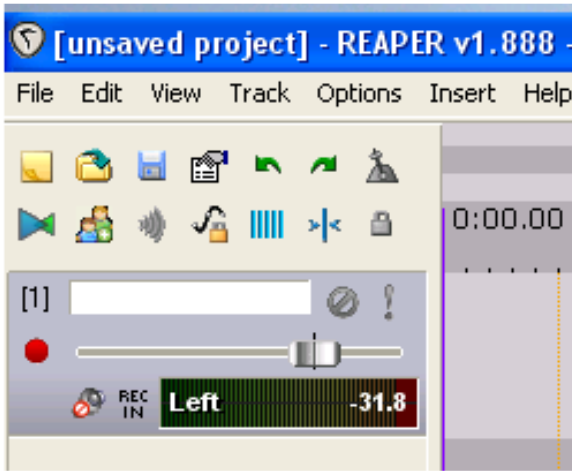


Before you can record into a timeline, you will need to press 'record' again for the project. Mid-way down on the left-hand side you will see the classic play/record panel – just hit 'record' and you're done.

One thing that I really liked was the number of options available with a right-click. Rather than describe them all, I would encourage you to work on something with this program and right-click often and all over the place. You never know what you'll find. Almost everything in Reaper is resizeable, which introduces a lot of viewing

flexibility from recording right through to mixdown.

Whilst Reaper is very flexible, it is also set up so that a new user can get into it straight out of the box without getting bogged down.



If you have sweepers, bumpers or other whiz-bang sounds you want to have in the podcast, you can add them with Reaper. You also don't need to worry as these media elements can be added easily; the same is true for podsafe music tracks.

When you want to re-record something, you can just record in the normal way (and edit the file within Reaper), or you can do a punch-in or even choose from multiple takes.

The simplicity of Reaper is the really cool bit. If you're used to Audacity, it won't take much to get

familiar with Reaper. If you can cut, copy and paste in Microsoft Word, you can do the same in Reaper. If you want to get up close and personal with the audio track, then use the mouse wheel. It's so simple and intuitive, it makes you want to weep.

You want to mix an audio track in? Easy. Just drag items together inside Reaper and the cross-fading is automatic. Right-clicking the overlap will give you several choices of cross-fade shape.

Based on my experience with Sony's Acid Pro and from the opinions of some very experienced music producers as well, Cockos' Reaper is a firm 'BUY'.

LICENSING

It is worth clarifying the pricing – it is SHAREWARE and is available for [download](#) without technologic limitations for evaluation purposes. Once you have evaluated Reaper, you really should purchase a license, which can be either the non-commercial one for \$39.95 or a commercial-use license for \$199.95.

Essentially, the vast majority of podcasters will be able to buy Reaper for \$40.

If you make lots of money from podcasting or music, then go for the commercial licence.

When this review was written, Reaper was at version 1.888, and purchasing a licence gives you all the updates free until it gets to version 2.99.

TECHNICAL SYSTEM REQUIREMENTS

Minimum system: Windows 98/ME/2000/XP with 128MB RAM, 10MB free disk space, 800 x 600 display in 256 colors or more, Windows-compatible sound hardware

Recommended system: Windows 2000/XP with 1GB RAM, at least 1GB free disk space, 1280 x 1024 display in 16.7M colors, ASIO sound drivers

CONCLUSION

Reaper is an excellent, low-cost, highly functional application for all kinds of audio work. I've not even mentioned its MIDI capabilities, its handling of VST plug-ins or ReWire, or even the huge number of bundled effects here.

This software is awesome and is worthy of a tryout. If you like it, I would implore you to support the developers by buying it.

Visit Cockos (<http://www.cockos.com/reaper>) for more information.

Paul Parkinson
This Week In London
www.thisweekinlondon.co.uk

Portraits from the Expo

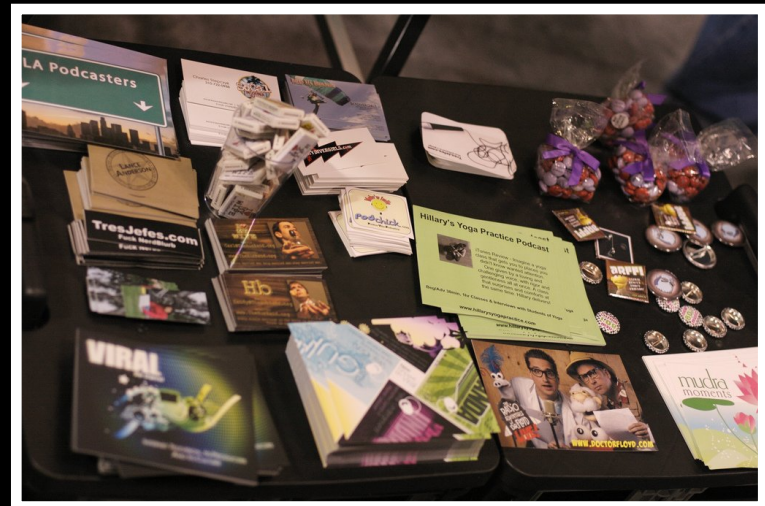
Anji and the Show Girls Award



Hey Homefries Breakfast



Schwag



Trouble Brewing :)



Lance Anderson



JAZZ AND PODCASTING

BY NORVELL A MOLEX JR.

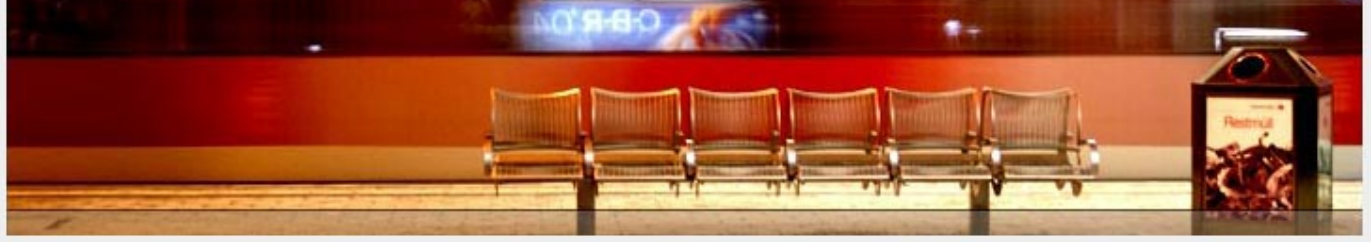


image: Norvell A Molex Jr.

WHEN MOST PEOPLE hear the word ‘jazz’ it brings to mind the days of Dizzy, Coltrane, Monk, Miles Davis and many others. So how does this music survive? By being one of America’s truly creative art forms as well as its only original musical creation, starting in its birthplace of New Orleans and spreading around the world. If you’re a jazz fan and listen to the radio, you hear smooth jazz mixed with R&B; when you look on the internet most people are playing traditional jazz or what could be referred to as ‘classic jazz’ (the jazz from your grandparents’ or great-grandparents’ day). However, if you look really hard and take your time, there are some of us who play what could be considered as modern jazz, experimental jazz, progressive jazz or contemporary jazz - all of which still can be defined as jazz.

Let me introduce myself: I’m Norvell Molex Jr, producer of two podcasts - 'The Jazz Suite' and 'Gospel Jazz Podcast' – and producing these two shows every week has given me a great education in podcasting and the music business as far as jazz is concerned. I’ve been blessed to find a lot of Independent and Indie jazz artists from around the world on several different websites - Myspace.com, All about Jazz.com and Broadjam.com, just to name a few. Like my podcasts, I’m hoping that this article will go some way toward bringing the jazz of independent artists - as well as small labels – to the fore, as it’s not a genre that is particularly well known in music podcasting circles.

To throw some light on jazz, and in particular on jazz in podcasting, I put the following questions to some of my musician friends and artists who have been featured on my podcasts: What does jazz mean to you and how would you define jazz? and Do you see podcasting as another way of getting jazz music out there for the world to hear?

The answers were enlightening. Joe Byrd wrote: *“Jazz has been defined many ways...I'd say it's in the eye or ear of the beholder. Just as two people can look at a*

painting and derive two different meanings, it can be a subjective art form. My understanding of jazz is as an ever-evolving and consistently creative music form. Whether you're a traditionalist or purist, a contemporary or smooth jazz lover, the improvisational aspect is the common ground.

It comes from the heart, is expressive, takes a certain amount of musical discipline or virtuosity and most of all, is appreciated and played by the more mentally mature in our society.

It's a thinking person's music!”

Like Joe, Brian Palmer also touched on the free-form, improvisational aspect of jazz: *“To me, jazz is the result of taking a piece of music in a direction other than its original form. We often associate jazz as the outgrowth of the blues, which is the origin of the term. Yet we can take a classical piece and ‘jazz’ it up by taking another approach other than the original intent.”*

The artist ML Caldwell put his answer in such a poetic form that reprinting it would not do it justice; go to his 'This is jazz' blog entry on his Myspace page and

read it for yourself.

Jazz and podcasting almost seem to be a perfect match, given that many podcasters – like jazz musicians – will work from a rough outline for their show and spin things out from there in true ‘improv’ style, letting things flow freely in whichever direction their fancy takes them.

“Jazz is Blues and Gospel mixed with an insightful lifestyle; wrapped, smothered and covered in IMPROVISATION.....” emphasises Bill McGee. And the music certainly plays on its stylistic and artistic freedom, despite its disciplined core; a fact that appeals to Fred Mills: *“What jazz means to me as an African-American is freedom.....of ideas, spirit, soul and sound. Through improvisation (a main element in jazz), these things become alive to the performer as well as the listener by interpretation. Even though jazz is a very disciplined art form, it is so very open once you are versed in the application of the theory of the music”.*

On the second question, there was some negativity, but the responses were mostly positive and to the point. Jake Hanlon didn’t see podcasting helping to bring more people to jazz; rather, he seemed to suggest that it would only appeal to those who already appreciate the genre:

“Nope, I don't see it as anything special. It's just another way to convey a music that most people don't care about hearing anyway. If you took over the internet and forced every connected computer to show a Herbie Hancock concert most people would probably go find something else to do rather than sit and watch it.

I think that it might help people who already have a passing interest or a strong interest in the music to visualize the music and make a stronger connection to it, but people who don't care about jazz now will - in nine cases out of 10 - not change their ways for anything.”

Others were far more upbeat and enthusiastic. Jason Carroll thought that podcasting was *“...a great avenue for artists to get exposure”*, and WSAJ Radio said *“Yes - I believe it's the next new venture to get music airplayed and heard throughout the world; in homes, on the internet, throughout businesses, in vehicles...”*

The technology and the ease with which it allowed people to find the music and also to help spread it appealed to many. *“Podcasting is a modern technology which we can use as a tool to broadcast [the music]”*, enthused Mark Minchello of Main Gazane, whilst David Mora disagreed with Jake Hanlon even though he also sees jazz as having a niche audience: *“I definitely think podcasting is an excellent way of getting the music out there. I believe the jazz listener is outside the mainstream and is always looking for new venues to experience new music; I personally am always searching for podcasts - not just to listen to music but to explore other subjects as well.”*

Bill McGee is something of an evangelist for new media technology to help get the word out. *“I see podcasting as one of many new technologies that can be used to proliferate jazz. The important thing is that jazz lovers and artists should use all the new technologies to keep jazz alive and fresh. Jazz is a music that has spread to all four corners of the world. Podcasting will allow those who don't have access to a jazz station or jazz CDs to share in the joys of the art form.”* Whilst this is encouraging, Vinny Valentino can see that for many, the new medium may still be a little too complex for people to understand and thus not yet reaching as many as it could. *“I do think podcasting is a viable way to get music out to the world. At this point I think the technology is a little overwhelming and confusing for the average music listener. As with all music distribution, the more readily available it becomes the more it will be used by the listening public”*



image: Norvell A Molex Jr.

Unlike any other music today, jazz has always had a different flow and attracted a different crowd. For years, the music industry has reported the downward spiral of jazz; but as Bill McGee said *“I see podcasting as one of many new technologies that can be used to proliferate jazz”* Jazz has a life of its own it has survived and created partnerships with Rock’N’Roll, Hip Hop, and R&B.

This is a musical art-form that has evolved with the times, adapted and spawned new and different forms, and will naturally take to new technology to proliferate and – perhaps – create new creative partnerships across continents.

Like other music podcasts, jazz podcasting allows those who can’t get mainstream airplay to be heard. As Tom Edwards, giving me a UK perspective on the scene told me, *“With the current domination of Emo, R&B / HipHop and Indie rock in the UK, podcasts are one of the few methods in which new artists in this arena can get airplay and therefore reach audiences. Established jazz shows tend to stick to traditional jazz and even ignore the ‘acid jazz’ explosion that occurred in the UK in the 90s, influencing*

many of the musicians and producers now creating new music over here; they’re far more influenced by - say - the James Taylor Quartet or Courduroy than by Dave Brubeck.”

Podcasting is just one of many ways jazz can be heard around the world and can reach more people than any ‘bricks and mortar’ radio station can. Aside from internet radio stations which can be a podcaster’s best friend, when you think about every bit of music that has come through time since man created the ability to record music, none of it ever goes away. It just gets exposed to a new and different audience, and that is the bottom line with jazz. Podcasting is the new medium which allows that to happen. From live bands to wax cylinders to shellac discs to vinyl to tape to CD to the internet age, jazz will live on.

In closing, I’ll leave you with a post of mine on All About Jazz.com, which expresses my own feelings about this wonderful musical genre. *“Jazz to me is a musical metaphor for what we wish to say and what we can’t say in life. As the melodic tones dance through our ears we interpret a verbal response for a musical emotion.”* Through podcasting, I hope it will speak out across the world.



image: Norvell A Molex Jr.

Norvell A Molex Jr.

<http://thejazzsuite.mypodcasts.net> and <http://gospeljazzsite.mypodcasts.net>

Links related to the above article:

Joe Byrd (<http://www.joebirdjazz.com>)

Brian Palmer (<http://www.brian-palmer.com>)

ML Caldwell (<http://www.myspace.com/themlcalldwell3>)

Bill McGee(<http://www.billmcgeemusic.com>)

Fred Mills (<http://www.myspace.com/sweetdreamsfunki>)

Jake Hanlon (<http://www.myspace.com/jakehanlonjazz>)

Jason Carroll (<http://www.smoothjazzsymphony.com>)

Mark Minchello (<http://www.maingazane.com>)

David Mora (<http://www.harborrecordsla.com>)

Vinny Valentino (<http://www.vinny.com>)

Tom Edwards (<http://www.myspace.com/therealtomedwards>)

Portraits from the Expo

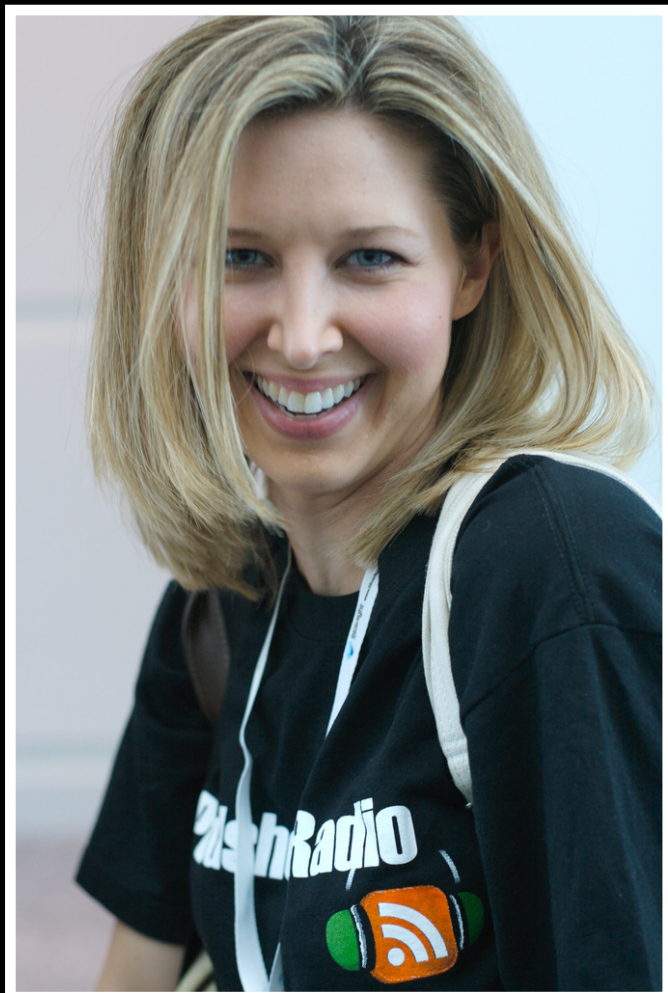
PICKLE



Whitney Steele



Karmyn Tyler



Geoff Smith





image: Derek K. Miller

DEFINING MOMENTS:

BECOMING A PODCASTER

BY MARK BLEVIS

WHEN I FIRST met Gail, she was struggling with the idea of podcasting. She's incredibly smart; a leader in her field, so she wasn't lacking any ideas of what to say. Indeed, Gail is a great candidate to be a podcaster. Her blog is incredibly popular, and she invests a lot of time picking strong topics and then writing, editing, rewriting and then tweaking her posts.

Her fears of podcasting are common, though: fear of the microphone, fear of having to make time to record her podcast and fear of having to learn technology and audio production. What I know of Gail leads me to believe that these were excuses more than fears. I say this because I know of many podcasters who have found a way to address all of their concerns in very creative - some would say obvious - ways.

Up until the day that Andrea announced she'd like to do a podcast with me, she had been the patient and supportive wife of a man who was (and still is) addicted to creating audio content. She didn't know anything about audio production and had no experience with a microphone. The seed of her idea was to unite our two passions - audio production and children's books - and have an activity to do together. To prevent the podcast from becoming demanding of time, we decided to make our recording sessions part of our existing daily routine of sitting down in a coffee shop for a few minutes after dropping our children off at school. We decided to make each episode roughly ten minutes in length (give or take) and to limit the amount of editing we would do, if any at all. The decisions have made the show fun and easy to produce. In fact, our day doesn't feel right on many levels if we are forced to skip

our recording and coffee.

Even though podcasts seem to be everywhere, in all shapes and sizes, on almost every topic imaginable, produced using a variety of approaches, formats and delivery styles by everyone from seasoned professionals to rank amateurs, they all begin with the person with ideas to share who has struggled with the decision to podcast. This is the defining moment in every podcast: how to hit 'record.' Podcasting shouldn't be intimidating or exclusive, and there are many ways to incorporate podcasting into established routines or to augment work in which we are involved. My wife Andrea and I, and so many others, have realized the benefits of podcasting about our passion within our everyday routine. Perhaps these stories can inspire you, too.

Knitters Uncensored

(<http://knittersuncensored.blogspot.com>) is another podcast that came into being when the hosts built the podcast into their established lives. Elem, Cashyie and Ms. B. are advanced knitters and expatriates living in Germany who met through a knitting group. The three of them decided to produce a podcast to "put German/European yarns on the map" largely because of the levity of their conversations. Using a bare-bones setup, they meet every two to three weeks to

knit and record segments such as what's on their needles, life in Germany, and 'knitter vs. non-knitter', inspired by the dynamic between Ms. B and her husband.

"I think the idea of doing it alone was a little scary" says Ms. B. "Having one or two other people who are excited about it made it more 'real' and we could divide up the work."

Marko Kulik felt that producing podcasts would give him more of a personality and 'face' for the active communities associated with each of his niche websites (<http://pets.ca> and <http://photography.ca>), sites in which he never shared his own opinions in the passionate forums, and made certain that he included the photographic work of others with his own. Podcasting, it would seem, offers him more freedom.

"Except for time restraints, there was no good reason for me not to do it...so I did."

Breaking into podcasting was not hard for Marko. Once he learned about it, he contacted a few established podcasters and found that they were all very willing to offer their support and answer his questions. On advice, Marko bought specific equipment and was up and running.

For Justin Kownacki, podcasting offered another distribution channel for a video project he conceived in 1999. It wasn't until 2003 when broadband was pervasive and affordable that he launched Something to be Desired (<http://somethingtobedesired.com>), a video serial that follows a group of deejays at fictitious WANT FM.

Unlike most podcasts, Something to be Desired is a group effort.

"Initially, we knew we'd need to keep the show as manageable as possible" says Kownacki. "That meant using a small, reliable cast with ample free time. It meant using locations we had permanent

access to like our own apartments, or public places. It meant using elements from our own wardrobes that matched the characters' personalities."

Podcasting is particularly exciting because of the diversity that exists within the community. This goes beyond the types of podcasts that are produced and extends to the backgrounds of the people who produce them. So, if you're thinking that your lack of experience makes you an unlikely candidate for a podcast, think again. My podcast community includes everyone.



Image: Mark Blevis

Mark Blevis is a tall guy from Ottawa. He produces many podcasts. You can follow his blog and find links to his online activities at <http://markblevis.com>.

ARE PODCASTERS THE 'NEXT GENERATION' OF STRUGGLING ENTREPRENEURS?

BY FRED CASTANEDA

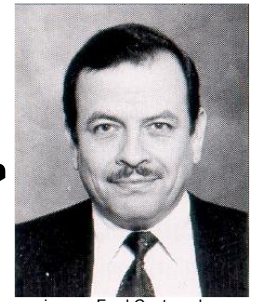


image: Fred Castaneda

IF WE CONSIDER Podcasting as an *industry*, then we may ask ourselves “At which stage of growth or maturity (or even decay) are we now?”

Being as involved as I am (some people call me obsessed) with podcasting in its many forms—subscribing and listening to them, creating and publishing them, and learning from others on how to improve them—I tend to see this 'industry' not in its infant stage any more. But I hesitate to describe it as being in its adolescent stage at this point in time. Rather, I feel that it is now in a 'toddler' stage, where many of us 'newbies' who have joined the ranks of seasoned and veteran podcasters, podcasting-pundits and founding 'geeks' (the latter mentioned with respect) are now able to stand up—for a brief moment...but alas! like the toddler, we mostly fall back down to the ground, only to try to pick ourselves up again and try to walk, then run. And like the toddler, we find ourselves *struggling*.

As I join the ranks of those who started their podcast more as a hobby or a pursuit of passion, I now realize that our next step may be to consider monetizing our recent and future podcasts. After all, in theory, isn't our content of such great value that others should be willing to pay for it?

Now, for many of us who may be full-time employees in a firm and who wish to start a part-time venture, then podcasting may appear to be the pot of gold at the end of the rainbow. But if we keep looking at this rainbow through our rose-colored glasses, we may soon realize that what we are seeing is nothing more than fools' gold—mainly because we desire a self-

fulfilling prophecy of guaranteed success, or else we suffer from massive denial when confronted by reality when others shake their heads when we tell them of our dreams.

Are we, thus, like the cartoon image of the would-be entrepreneur running in many directions, casting our butterfly nets to catch the elusive revenue stream that our podcasts are supposed to generate for us?



image: Freemages.co.uk

By this, I mean that the success of creating your own podcast and seeing it in 'bright lights' on iTunes may be the euphoric sensation that fuels our pursuit toward monetization. But instead of finding a pot of gold, we may be running into a

minefield strewn with all sorts of obstacles that we may have chosen to ignore.

First, we should realize that the real success stories that we hear about are, indeed, case studies that may not pertain to our own situation. Does this mean that advertising should be our only vehicle in our 'dash for the cash'? Not at all. Many of us 'newbies' may not be knowledgeable in the requirements set down by potential advertisers or sponsors: the metrics, the track record, the subscriptions, the downloads and the demographics of the audience that the advertiser wishes to reach. Not only is this not exciting to the naïve entrepreneur, it may be downright daunting and overwhelming.



STRUGGLING ENTREPRENEUR

Are Podcasters the 'Next Generation'?



image: Fred Castaneda

If not in advertising, then where do we look for this 'easy money'?

Fortunately, with the growth of this industry into this next stage, a few courses and training sessions are appearing on the horizon that can assist the struggling entrepreneur and give help in creating the road map to monetization—and, therefore, bypassing the minefield that we mentioned earlier.

Books are also now taking a different course. Instead of the instructional 'how-to' volumes that describe the step-by-step tasks needed to plan, prepare, produce and publish a podcast, we now see books oriented toward taking the podcast within the monetization business models.

In addition, the conferences now abound with other success stories where monetization was not dependent on massive downloads and subscriptions. The niche marketing toward targeted customers can deliver successful results without the mega-metrics.

With new examples of success in monetization, I now see that the podcast itself is not the goose with the golden egg; it is not the end, but merely a means to the end of getting a set of successful revenue streams.

What we now have to realize is that a well-planned marketing strategy within a solid business plan are the foundations in reality. As distasteful as they may seem to the adventurous and passionate podcaster, these are the cornerstones within which the podcast plays an important role as a delivery vehicle or channel or part of the marketing mix that must be integrated into the business. The podcast must support the value to the

customer—that competitive, differential advantage of the entrepreneurial business or the joint venture.

So, as one of the 'toddlers' within this industry, I now realize that I have to temper my enthusiasm of podcasting with the cold and calculating reality of business planning and marketing strategies. Because if I do not, then I think I will always be at the bottom of the proverbial mountain, struggling and climbing to get to the top, but encountering numerous and stressful obstacles along the way.

And the question we will now be asking is: “When do I stop being a struggling entrepreneur and begin being a successful entrepreneur?”

I feel that, until we take an active step to educate ourselves in the strategies of monetizing our podcasts within our business marketing mix and look beyond the obvious realm of advertising/sponsorship, we may never get beyond the 'toddler' stage. That is why I am preparing to immerse myself into more mentorship, more strategy-networks, and more training on monetization methods that will include podcasting.

I don't know about you, but I would like to get to the next level—I want to go with this *industry* beyond the 'toddler' stage and into the 'adolescent' stage. Perhaps then I can become a successful podcaster that is no longer stuck in the “Twilight Zone” of being perpetually in the ‘next generation of struggling entrepreneurs.’

Fred Castaneda

<http://strugglingentrepreneur.com/>

REVEAL YOURSELF

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...

WHO ARE YOU?

Robin Tymm

WHAT DO YOU DO?

Songwriter (and sometimes a singer, musician and producer)

HOW LONG HAVE YOU DONE IT?

On and off for over 20 years, but seriously for just a couple of years

DO YOU HAVE A HIDDEN TALENT?

Nothing 'hidden'...I tend to bore people with anything I consider to be even the slightest talent

STEREO OR IPOD?

Stereo

WHAT RINGTONE IS ON YOUR MOBILE PHONE?

Whatever the default is

FAVOURITE ARTIST?

Crowded House

FAVOURITE ALBUM?

'August and Everything After' by Counting Crows

FAVOURITE TRACK?

'Trouble' by the Jayhawks

BIGGEST INFLUENCE?

Mark Knopfler's guitar playing when I was learning

WHAT ALBUM DO YOU WISH YOU'D NEVER BOUGHT?

Vic Chesnutt's 'About To Choke'



image: Robin Tymm

MOST TREASURED POSSESSION?

My Martin acoustic guitar

MOST DOG-EARED BOOK?

'A Prayer For Owen Meany' by John Irving

BRAND OF COFFEE?

Don't drink the stuff

FOOD YOU CAN'T LIVE WITHOUT?

Toast

FAVOURITE LABOUR-SAVING DEVICE?

Kettle

WHAT MOTTO DO YOU LIVE BY?

"Look on the black side; that way things can only get better"

WHO IS YOUR FICTIONAL HERO OR HEROINE?

'Dirty' Harry Callahan

WHAT'S THE BEST ADVICE YOU WERE EVER GIVEN?

"Don't stick your fingers in electrical sockets"

HEALTH AND HAPPINESS OR FAME AND FORTUNE?

Health and happiness

Robin Tymm

<http://www.garageband.com/artist/robintymm>

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

PodcastUser Magazine

Issue 5
June 2006



Be a discerning listener... and a productive podcaster

www.podcastusermagazine.com

PodcastUser Magazine

Issue 6
July 2006

Podcast Your Passion: World Cup 2006
Plus:

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

Win!
SE Electronics Reflexion Filter

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August 2006

Get your voice heard!

- setting up your podcast studio part 2
- podcasting: the Australian way
- Garageband 3



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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



Issue 8
Sept 2006

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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

PORTABLE AND EXPO



Oct 2006
Issue 9

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PodcastUser Magazine

Issue 10
Nov 2006

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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PodcastUser Magazine

Issue 11
December 2006

What is it? Defining Podcasting

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



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PodcastUser Magazine

What podcasting needs to become in 2007

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

January 2007
Issue 12



www.podcastusermagazine.com

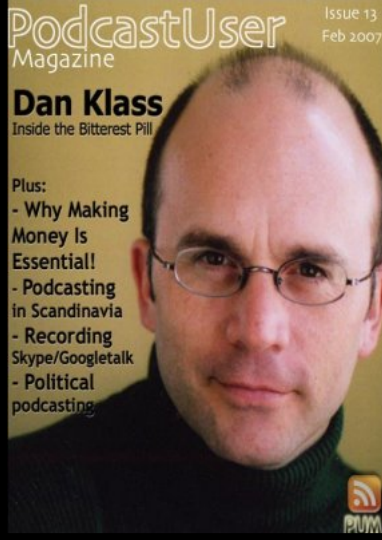
PodcastUser Magazine

Issue 13
Feb 2007

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

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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podcast user magazine

Issue 15
April 2007

Quittin' the day job...

It's Keith and the Girl!

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



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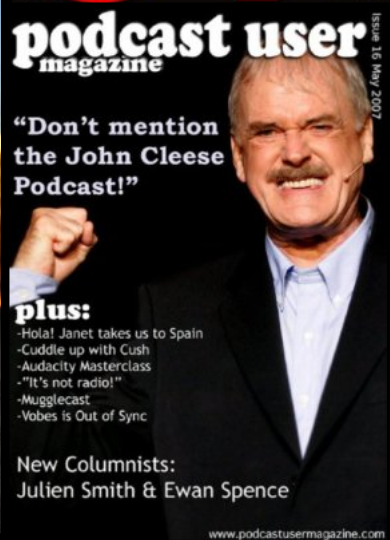
Issue 16
May 2007

"Don't mention the John Cleeve Podcast!"

plus:

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

New Columnists:
Julien Smith & Ewan Spence



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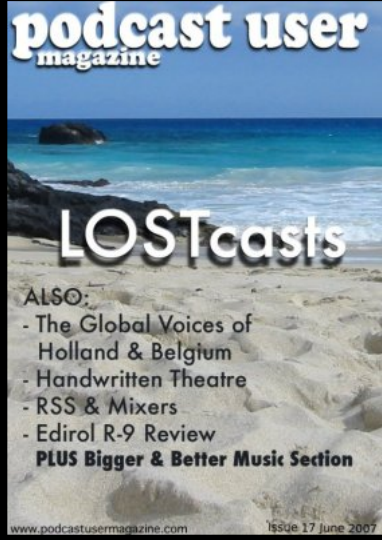
Issue 17
June 2007

LOSTcasts

ALSO:

- The Global Voices of Holland & Belgium
- Handwritten Theatre
- RSS & Mixers
- Edirol R-9 Review

PLUS Bigger & Better Music Section



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podcast user magazine

Issue 18
July 2007

Loosen Up!
With Elsie Esobar

ALSO:

- Patrick Melton Talks Free Speech
- Global Voices - India
- PodCruise
- The World of Sowerby & Luff

PLUS huge new music section & Review Roulette



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August 2007

"I'm just a guy with a blog."
Eric Rice

PLUS:
Ewan's Fringe Review Roulette
Sowerby & Luff
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September 2007

Watch your mouth!

- Microphone techniques
- Dani Cutler**
- Truth Seekers & Roger Smalls
- Plus The Review Roulette Album reviews

Registration

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



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MORE NEWS FROM PUM

NEWS EDITOR: JOHN BUCKLEY

A Washington-based research organization recently released a report suggesting that the the rapid proliferation of Apple's iPod device can account for a nationwide rise in violent crime in the US in 2005 and 2006. The 10-page PDF report published by the Urban Institute appears to suggest that "the rise in violent offending and the explosion in the sales of iPods and other portable media devices is more than coincidental."

The Urban Institute report states that iPods have a "high value, visibility, and versatility." This apparently makes them 'criminogenic' — or 'crime-creating'. The report draws a parallel with the introduction of other high-status and expensive products such as sports shoes and jackets, which it surmises may have led to similar crimes and tells us to expect further such 'iCrime' waves in the future.

Download the full report at:
<http://www.urban.org/publications/411552.html>

The iTunes wifi music store has officially launched in the US, allowing users to access the iTunes Music Store over a wifi connection on both the iPhone and the iPod touch. Currently only music can be downloaded from the wifi store, but television shows and movies will likely follow in fairly short order. Wifi access is limited to hotspots working with the 802.11 protocol. The ability to buy music from an iPhone may become a killer app for the device. The phone, which is scheduled to go on sale in the UK on 9 November, will cost £269 including VAT for a device with 8GB of storage. This comes after early sales patterns in the US showed that there was little interest in the 4GB option. The iPhone will be available to buy from the Apple Store, O2 retail outlets and the Carphone Warehouse.

More from: <http://www.apple.com/uk/iphone>

In an unusual marriage of the ancient and modern, a monastic order of Benedictine brothers led by Father Peter Funk at the Monastery of the Holy Cross in Chicago are enjoying success with a series of podcasts which feature downloadable homilies and recordings of their prayer and chanting at the monastery's website, chicagomonk.org.

"Monks have tended to be at the forefront of technology—but that kind of ceased being the case in the 16th or 17th century," the aptly named Father Funk says. "I don't know other monks that podcast," he adds, "but I do know other monks that blog."

Visit the website at: <http://www.chicagomonk.org/>

MORE NEWS FROM PUM

NEWS EDITOR: JOHN BUCKLEY

Podcast and social media media production company Podshow (the parent company for BT Podshow), has announced the launch of PodShowTV; a service giving users access to Podshow content on mobile devices and (eventually) digital set-top boxes and other net-enabled devices. The service announced as part of an agreement with Advanced Micro Devices (AMD) will deliver an optimized version of PodShowTV for the AMD LIVE Entertainment Suite. PodShowTV for AMD LIVE! will be unveiled in a preview demonstration at 2007 International CES and will also provide a platform for users to publish their own content.

Full Press Release at:
<http://tinyurl.com/3cnor8>

Internet giant Yahoo! has announced the closure of its Podcasts Directory service. The service (which was never out of Beta), will cease to operate from October 31. A message on the company's website reads "Yahoo! apologizes deeply, but we will be closing down the Podcasts site on Oct. 31, 2007." Some internet commentators are already speculating that Yahoo! pulled the service due to poor uptake and a failure to compete with iTunes. Others see the move as a sign that Yahoo! is planning to shake up its entire entertainment division in a big way this year, and this may signal the beginning of a process which could lead to the closure of both the Yahoo Music service and Yahoo TV.

The World Podcast Forum (WPF) has an article claiming that mobile phone provider Orange is due to launch in the UK in early 2008 a service that will allow customers to automatically receive selected podcasts on their mobile phones without going through the online platform of the phone itself. Instead content will be chosen in advance and automatically sent to the mobile during the night. Once customers have downloaded and installed an application on the phone, they will be able to select content from the mobile or from the Internet. There will be around 100 channels and eight categories of content, including news, humor and music. Users will apparently be able to receive up to one hour's audio content and/or 10 minutes of video content per day.

More from: <http://tinyurl.com/2bjlmm>

NEXT MONTH IN PUM

We bring you more from your favourite writers, as you have come to expect. And much more!



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