

THE BIG ONE - ISSUE 400!

NintendoWorldReport

RADIO FREE NINTENDO

POWERED OFF

*How to Succeed
in Podcasting*

**ASSEMBLING
THE CREW**

**ON 400: RFN'S
MILESTONE**



OUTSIDE PERSPECTIVE

By Nicholas Bray

Like many people out there, on the Internet, I have been listening to Radio Free Nintendo since its inception in 2006. It was one of, if not the first podcast I started listening to.

At the time, I had to drive at least an hour to get to work, so I always looked forward to the next podcast episode to relieve the tedium of the commute.

I was sadly out of work in 2007, and I spent the rest of that year along with half of 2008 searching for a new job. It was some of the more trivial things I enjoyed, such as RFN, that used to keep the spirits up from time to time. It was also about the only stable thing I had week to week when I did finally land a job in Sydney. In about a month I had moved, started a new job, and discovered I had type 1 diabetes. It was a rather hectic time to say the least.

I finally decided to write into the show in 2010. My mail was then read out on Episode 206 (01:11:00). The question I posed concerned the future, specifically: did the hosts think that in the distant future of say 30-50 years that people may be listening or looking back at their recordings. This question I feel can concern any popular podcast. Like old newspapers or magazines, I think these recordings could be used to get a real perspective on the reactions and general conversations of the time. Podcasts seem to be an even better form than writing, as they are generally off the cuff and can represent opinions in a more natural way.

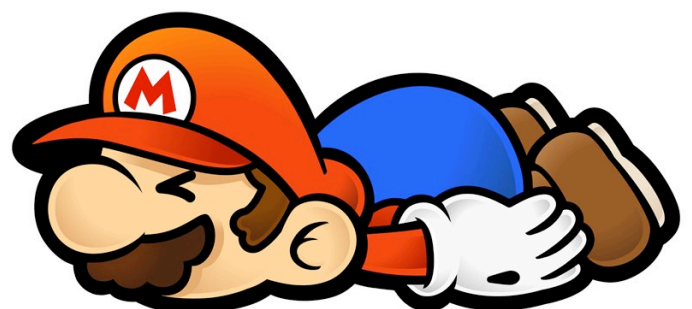
Now that the podcast has almost doubled its episode count since I asked my question and shows no sign of slowing down, maybe the legacy of this particular podcast is slowly inching its way closer and closer to being remembered that far down the line. After all, many people collect and still like to flip through thirty year old magazines. It doesn't seem so crazy to me.

RFN was also one of the reasons why I decided to apply to write for Nintendo World Report. During 2006/07, I was probably at the height of my Nintendo fandom in some ways, and over the years of following the podcast I would sometimes respond back to comments made by the hosts. Most of the time I would say to myself, "I should write a letter about that," though of course I didn't. So in 2011, when the site was hiring I just went for it, and quite surprisingly I was accepted!

Since being hired then I have had the fortune of being on RFN twice; the first time being a pretty nervous experience. I had never interacted with any of the guys on the show all that much, and had barely done any podcasting at all. I don't want to re-listen to that episode, as I feel I didn't do all that well.

In the days leading up to it I was thinking over what sort of things I would talk about and how to interact with these voices that I had been hearing for years at that point. I obviously felt I knew their on-air quirks and personalities, but they had no idea who I was. In a way I was possibly worried that I would try and to be too familiar with jokes or whatnot. It sounds silly to a large extent, but that's how it felt.

In closing, I hope my recounting of some of my thoughts connects with others out there. On the surface, a podcast is something quite trivial and likely ephemeral. But maybe, just maybe, it will connect to people in interesting ways and even last in people's memories for decades.



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ON 400

Jonathan Metts

One of the first podcasts I ever heard, and still a huge favorite, is a movie discussion show called Filmspotting. They just celebrated 500 episodes and over nine years of weekly production – a true inspiration in terms of longevity and self-reinvention. Among many things I learned from Filmspotting is that listeners, myself included, crave a certain ritualism. That's why we use the same music for years at a time, and why the show generally follows a certain sequence of New Business, then a break with Now Playing, then Listener Mail or some other feature discussion. What listeners may not consciously realize is that this template sets up expectations that are pleasingly fulfilled every time, except when they're not.

That's another secret. By establishing normal patterns, we attain the capability to break those patterns. The shock of twisting expectations, even in very small ways, is like a spice that can be added to transform something familiar into something that feels completely new, even though it mostly isn't. This technique of structuralism and periodic subversion, also mastered by bands like Phish, is the key to developing a long-term creative relationship that is needed to carry the show through so many years.

There's one last element I can attribute to our success. Let's face it, Nintendo is a frustrating and sometimes thin premise for a weekly show. The company sometimes goes months without releasing a new game or even announcing any new information about upcoming titles. That's why our show isn't about the latest news – it's about the pathos of adult Nintendo fans who have spent much of their lives being ecstatic over the best games and incredibly frustrated with droughts, delays, broken promises, and completely befuddling strategies by this video game company. We love talking about Nintendo because they are flawed, and because life as a Nintendo fan is inherently uneven. Thus, the podcast is honest about our experiences, both positive and otherwise, and that connects with other fans who go through the same emotional flow. It's very much like being a sports fan who sticks with a team through both good times and bad, because that loyalty and honesty are fundamental to the social experience we share with fellow fans.

I'm not good at quitting things. Once I find something I enjoy, that brings satisfaction to my life, it's hard to let go. Maybe I'm just a creature of routine, but I also get bored easily. That's why hosting Radio Free Nintendo is so addictive – it's a job that requires consistency, systematic regulations, strict scheduling, and yet it's also a completely improvisatory experience in which we all have to bring new ideas every single time. It's quite a fun challenge.

James Jones

January, 2008, was six years and nine months ago. For nearly a quarter of my life I've been recording Radio Free Nintendo. I can't even contextualize that statement. It's baffling. I'd love to say I remember the first episode vividly, but it's not true. I don't think I ever imagined that it was the start of anything major. I certainly never foresaw that it would lead to me going to E3, doing charity live streams, or appearing before live audiences. In all honesty, it seems insane to think that there are literally days worth of audio of me talking about video games available on the internet. And yet, I wouldn't trade it away. I've made some great friends through the show, both in the cast and not. I've gained experience and skill-sets I never imagined I'd have. I can't say I'm going to do the show forever, and I've often wondered what it would be like to look around one Thursday and not have anyone with which to talk games. For now, however, that feels some time off. I'm going to keep at this until I just don't love doing it anymore.

Jon Lindemann

As another milestone episode passes, it's always nice to pause and reflect on what we've been able to accomplish with Radio Free Nintendo. Way back in 2008 I joined the cast because I thought it'd be something fun to do, never knowing what the show would evolve into. It's amazing to think that in the past six years RFN and its audience has allowed me to...

- Participate in two live panels at PAX East
- Participate in several charity broadcasts that have raised thousands of dollars for Child's Play
- Travel to Colorado and record an episode in a real recording studio

Never in my wildest dreams would I have thought that any of this would have resulted from getting together with buddies each week to talk about video games. It sounds cliché, but it really is true that if you do something you love you'll eventually reap the benefits in some way. If you put enough passion into a project somebody is bound to appreciate it, and I think that's what has happened with RFN.

Make no mistake, we'd be getting together and doing this show whether or not our audience was 500, 5,000, or 500,000 people. We've never been focused on getting a huge following; rather, our focus has always been on having fun, entertaining listeners, and honestly representing our thoughts on video games and the people, business, and culture surrounding it. We're neither too high nor too low (unless it's James talking about Smash Bros. tournaments), we have no corporate affiliations, and in the end we all love Nintendo but aren't blind to its foibles. Much like Nintendo World Report is a truly independent website, we're also a truly independent podcast. I think our fans appreciate that more than anything.

While nothing lasts forever, I like to think that maybe – just maybe – Radio Free Nintendo will last for a very long time. While the hosts will come and go (surely Jonny, James, Guillaume and I will all move on eventually, as Greg, Karl, Evan and Mike did before us), my hope is that the podcast endures. Through good fortune, dedication, and passion we've become somewhat of an institution in our little corner of the Nintendo community and I'd like it to remain that way for a long time. We can't stop the world around us from changing, but we're going to do our part to ensure the RFN podcast remains as much of a reliable refuge for our listeners as it has for us all these years. With much gratitude I'd like to say thanks to all RFN members past and present, and of course all our listeners out there that make this whole thing possible. Onward and upward!



Guillaume Veillette

Unlike the rest of the crew, I've been doing this show only since May 2012, or just over 100 episodes. But that's like 10 years in editor years.

I remember when Jonny contacted me a few months before my RFN debut, telling me about Greg's plans to retire and asking me to replace him. At the time, I was doing a roughly biweekly Nintendo podcast that's still going on today. I was being asked to leave the show that I had created, to join one of the shows that had inspired it. What's more, I would have to edit pretty much every weekend, when I was already struggling to edit a show every other week.

The opportunity to record with Jonny, Jon and James, and the idea of getting a bigger soapbox, were as enticing as they were intimidating. There was a lot of self-doubt. Would I be bringing anything worthwhile to the show? Would there even be anyone still tuning in once the show's beloved Brit was gone and some Québécois took his spot?

Ultimately, it was my desire to see a show I loved go on for a little longer that made me accept. I don't know how long Jonny's list of prospects was, but I was apparently the most promising candidate that hadn't yet said no, so why not give it a shot. Let's hammer that nail to the ground.

Did I think we would make it as far as episode 400? I don't remember, but I choose to see it as a personal success having reached this milestone without any commenter comparing my tenure to seasons 8-9 of the X-Files. Not only the show goes on, but I haven't ruined it!

Hurray!

The

Old

Guard

By Karl Castaneda

It's weird being so connected with the "early days" of Radio Free Nintendo, considering I had no part in its founding. I honestly didn't know Mike Sklens and Evan Burchfield were doing a podcast until the first one debuted. I didn't even have an iPod in 2006 (not yet, anyway), so I had to listen to it on my clunky desktop computer. I think the first episode is around 20 minutes long, and I distinctly remember being at once entertained, but also jealous that Mike and Evan had thought of doing this before I had.

Mike and Evan, of course, had come up with the idea for doing a podcast during E3 2006, when they realized that they shared the common trait of not being able to shut the hell up. Former Planet GameCube staffer and current GameTrailers.com hotshot Dan Bloodworth famously had to turn the radio volume all the way up on them during an especially heated conversation about *EarthBound* and its relative merits.

But I didn't have anything to do with that, so along with you old school listeners who are still with us, I happily lapped up the first handful of episodes of Radio Free Nintendo. Around Episode 6 or 7, I decided I wanted to give hosting a podcast a try. I wanted to tackle the ever-relevant topic of video game journalism, the varying styles, and how the PR system controls the kind of coverage you read. It was a heavy topic for a 17-year old, but like so many before and after me, I was chomping at the bit to get my voice online. But who would be my co-host?

Enter Stan Ferguson. Stan had joined Planet GameCube earlier that year as Sports Editor, a moniker that still really doesn't make sense if you know him at all. In any case, Stan and I hit it off immediately and became quick friends. So when I wanted to take the plunge on putting together an episode of RFN, it was Stan that I went to first. He immediately agreed, and we got to work. A shoddy and cheap microphone, a copy of Audacity and a couple of hastily-drunk bottles of soda later, we had around 45 minutes of material.

At this point, we sent it off to then-Site Director Jonny Metts to get the go-ahead on releasing it. He seemed receptive to it pending Mike and Evan's approval. Always happy to take a week off, Mike and Evan shrugged and put the episode on. Stan and I called ourselves Nintendo Pirate Radio to differentiate ourselves from RFN. Since they were more focused on news and our flavor was clearly features, it felt necessary to draw a distinction. Was it an amazing episode that would start an incredible run of audio still held in the books of podcast legend?

No, not really. We got a lot of stuff wrong, either due to a lack of fact-checking or flat-out speculation when we didn't know something. It was actually such a concern that when we produced another NPR (that acronym still makes me crack up), Jonny had to come on to make sure we kept things factual. But the important fact was that Stan and I had a good rapport on the air, and it fostered an audio partnership that's lasted to this day in the halls of Crosstalk.com and Box Office Poison.

From there on out, I was appearing on Radio Free Nintendo (sometimes as a host, sometimes as a pundit) pretty much every other episode until around Episode 30, at which point I was pretty much in charge. There's a great Woody Allen quote about success being 80% "showing up." In my case, that was spot on. I was simply around the most, so as Mike graduated college and had less time, the show more frequently fell into my hands. Shortly after the Wii launched in November of 2006, I was the host, producer and one of the primary editors on the show. Stan continued to be my go-to co-host whenever he was available, in addition to being the primary editor.

Thinking back on it now, if I had to sum up my 50-something episodes hosted and 70-something appearances, I'd probably call them "brash and loud." You have to understand that this was when I Up Yours was one of the biggest podcasts in the world, let alone video games, and as much as I would've denied it at the time, I was incredibly influenced by their banter style.

Wanting to bring as much explosive fanfare to RFN, I probably played up righteous indignation and an argumentative style too much. While I can yell and scream with the best of them, I'm not Garnett Lee or Luke Smith, and there wasn't much point in trying to be. My semi-annual Radio Free Nintendo appearances now (as well as my hosting run on Box Office Poison) are much more indicative of who I am as a person.

As 2007 was closing out, I became more and more distracted from RFN, and due to friction with the website's then-senior staff about the show's direction, I figured it was best to just leave while I was still enjoying myself. I should qualify that bit about friction with the senior staff, actually - I'm mainly referring to Steven Rodriguez, who was a frequent guest on RFN as well as NWR's Director at the time. He'd taken the reins from Jonny Metts when PGC was transitioning to the new site, and while Jonny and I have always argued while maintaining a friendly relationship, Steven (AKA Windy) and I didn't fare as well.

It's really important for me to stress that this shouldn't be put on Windy - he was stepping into pretty big shoes and he was trying to wrangle an ever-changing roster of volunteers. For him, the most important priority was keeping steady traffic on the website, and since Radio Free Nintendo was an extension of the website, he had strong feelings that RFN should do more to help promote the site, especially as the show was beginning to gain steam and attracting more and more listeners.

I, on the other hand, felt like some guy was telling me how to run my show, and he should stop trying to mess with what was obviously greatness. Thinking back on it now, I was probably more of the instigator in these conflicts. After all, "brash and loud" probably described me, too. Still, I felt that Radio Free Nintendo had earned its autonomy, and should be run separately from other site operations. Luckily, while RFN is still very much its own thing, Jonny's figured out ways to promote the website in organic, interesting formats.

So with Episode 80, I stepped away from Radio Free Nintendo, not returning until Episode 100, where I was reunited with what's since been called "The Old Guard." People like Stan, Evan, Mike and I have appeared on RFN sporadically throughout the years, and that's probably for the best. We have our virtues, but the show's gotten so much better with the passing years, and I think a big part of that was the opportunity to reset the show's roster and structure with Season 2's cast - Jonny, Jon, Greg and James.

These days, I've long since left the world of gaming journalism. I got a grown-up job as a Project Manager in the web development industry, started a handful of podcasts

about movies, beer and comics, and said goodbye to talking about video games publicly. I really only make an exception for the annual NWR Telethon, a tradition that I'm very proud to have helped started, and one I'm ecstatic to put on every November. You guys are gonna flip when you hear what we have planned for this next one.

To close up, I had a ton of fun on Radio Free Nintendo, but it's in better hands now. It's enough for me to know I had a nice run on what's become a great podcast. So do me a favor - keep on listening, keep on writing in, and keep on being the best audience a podcast has ever had.

Never the End,

Karl Castaneda



NOW PLAYING

NOW Tormenting

By James Jones

As the heart and soul of Radio Free Nintendo, I often find myself tasked with the solemn duty of imparting my blessing onto Nintendo World Report's most dignified content. This responsibility was mine from the moment I started on the show. Tasked with promoting the babbling of the unwashed masses we call the Nintendo World Report Message Boards (you should check them out), I bared ultimate responsibility for whatever I caused people to read.

When Jon stepped down as site director he stopped writing Now Playing – a segment designed to promote the site – and the task fell to me. Previously, Jon had used this space to craft homoerotic phrasing, dick jokes, and to mock Zach Miller. Needless to say, the bar couldn't be lower. I'm going to talk about how I create Now Playing scripts, and drive traffic to the site.

1. Never encourage anyone! - When you say nice things about an article, you may motivate the writer to create more content for the site. As the site's hype-man, this is just creating more work. You're going to have to read those articles for future Now Playing scripts, and this does not classify as a win state.

2. It is okay to half-read an article and report on it! - We review long games without having seen the credits, same applies to articles. I figure the abstract and the pros/cons is enough for a review. For a preview, just make a joke about the publisher. For impressions there are always stupid jokes to make. For features just find five random words and string them together. If you can bother, proper nouns will add a layer of authenticity.

3. Alliteration is your friend. - Gui is a tremendous target for alliteration, but ultimately anyone will struggle with it if you play your hand right. Check-out Capcom's Coming soon Collection of Courtroom Cases, coming to Nintendo's clamshell console.

4. GET ME SPIDER MAN! - Spider Man clearly wasn't the cause of crime, but J. Jonah Jamison understood that it's better to make controversy to get readers than to report reality. While I haven't been able to sell the NWR staff on this philosophy, I have been able to warn listeners of the dangers of plastic statues, Metroid-inspired indie games, and deviancy.

5. Japanese phrases are a godsend - Of the RFN staff, I'm the only person with extended experience speaking Japanese phonetics. Our Japanese staff can put all kinds of crazy titles on the site, and this is a chance to really torment the others. Learn yourself some Japanese if only to make others suffer for your art.

6. Be the playwright! - Small skits are really great comedy. Have a review for Brick Breaker Deluxe? Did you know Jonny once worked summer building bricks? Did you know he has flashbacks to the days he would show up to work, long before summer's early dawn, only to find that some hoodlums had broken the walls? Games like Brick Breaker are an insult to this noble work, so it is your job to sell his rage. Does it matter none of the above is true? God, no.

7. I activate my trap card! - The best part about a script is the people reading it are slaves to your will. The danger is they will read ahead and attempt to bypass inelegantly placed pitfalls. No problem! The peanut gallery isn't bound by the script. Deliver your own punchline. They can't avoid what's not on the page.

8. In-jokes never get old! - Did Zach write a review? Birds and Beans! Did Zach write a feature? PVC figure collection! Maybe I should just call this "Be on the lookout for Zach content."

9. They're here to see you - Remember! This is about YOU! That's why they're here. Don't ever wonder if this is good for the discussion, it's not important. Just ask if it makes you look good. That's the only question that matters.

I hope this helps future Now Playing writers. Remember, they're here for your trolling, so be as blatant as possible. I'll be listening. Judging. Being disappointed. Good luck!

How to Succeed in Podcasting Without Really Trying

By Jon Lindemann

Like most things in life, my presence on Radio Free Nintendo came down to timing. The old crew was leaving, I was willing to give this “podcasting” thing a try, and Jonny and Karl knew my personality well enough to think that I could handle the gig. I still remember the email thread from way back in January 2008 in which Jonny volunteered me for the podcast. Sure, I could have said no, but it seemed like it could be fun.

I really had no idea what I was getting into. I became a show regular as of episode 82, and despite a few extended absences I’ve managed to appear on the vast majority of shows leading up to episode 400. I’d like to think that I’ve learned a thing or two during that time period, nuggets of wisdom that should be passed on to the next generation of podcasters. With this in mind, I’ve compiled a few ways to...Succeed at Video Game Podcasting Without Really Trying.

Buy a lot of games. This is a must. Note that it doesn’t really matter how much you pay, or even if you actually play them. Fun fact: I own a copy of *The Elder Scrolls: Skyrim* for PC. It’s sitting on my shelf right now, unwrapped and ready to play. However, I’ve never even installed it, and I actually routinely forget that I own it. Several times I’ve seen a deal on the game online and considered buying it, only to get up from my computer, walk by the bookshelf, and realize that I already own a copy. You can’t make this stuff up.

But the thing is you aren’t the only one with this affliction. Thankfully there are plenty of people out there that you’ll strike a chord with – the Steam sale mavens, the CheapAssGamer fanatics, the Nintendo collectors – that will know exactly where you’re coming from and feel your pain. Keep telling yourself you’re doing it for them as you buy that third copy of *Rhythm Heaven Fever* for \$5.99 on the discount shelf of your local Best Buy.

Play a lot of different types of games. This is a no-brainer, right? Well, some people tend to fall into the habit

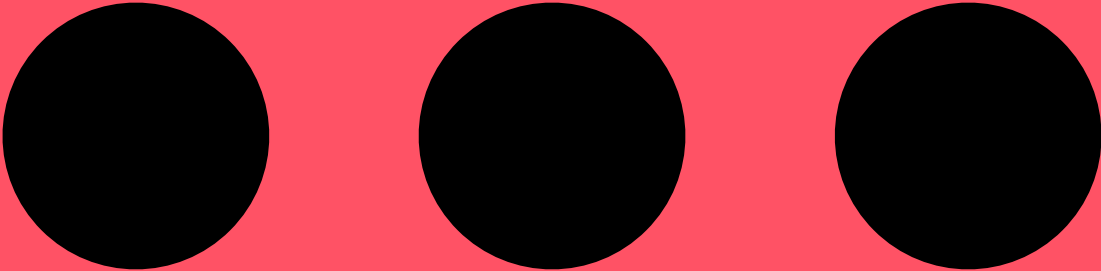
of never straying from one genre too much, making them easy to pin down and mock accordingly. As random examples, perhaps someone only likes to play *Ogre Battle 64*, or perhaps another person only likes to play Kirby games or *Magic: The Gathering*. These are the types of people that can and will be eviscerated on podcasts, so you don’t want to be one of them.

My recommendation is to branch out and cultivate a more refined gaming palate, one steeped in MMOs and first-person shooters (again, random examples). This will give you a firm grasp of the “other side” of gaming, better informing your play-throughs of Nintendo-centric games and recognizing play elements plucked from those other genres that others might not see. You also may learn how to aim a first-person camera.

Display incompetency in anything but talking. “It’s the podcast, people.” These four simple words forever relegated me to the RFN kiddie table. Can Jon host? Forget it. Can he plan? Probably not a good idea either, as he’s still trying to master the art of clapping at the same time as everybody else to sync up the audio tracks. Editing? Yeah right, remember that one time he recorded nothing but dead air, or the other time he renamed his audio track and lost the whole thing? Believe me, your biggest weapon in podcasting is consistent incompetency on a massive scale. It’s gotten me where I am today.

Fortunately, I can talk. On a podcast that’s always a plus. I may not always exercise this talent, but it’s there when I need it most. I like to think of myself as that alcoholic drummer in your favorite rock band; I’m a mess off-stage, but put me behind those drums, turn the stage lights on, and I’m golden. I deliver, baby. I’m a deliverer.

Hang around for fifteen years. The best way to get onto a podcast is attrition. My motto is, stick around anywhere for fifteen years (I started writing with future PGC/NWR folk in 1999) and eventually you’re bound to get asked to do stuff, even if you’re terrible.



Once you hit the decade mark most people will have gone on to do other things; this is when it is time to strike. Or maybe not so much “strike” as simply say “yes” when you get asked because there’s nobody else to do it.

Another advantage of this strategy is that you eventually begin to be viewed as an expert on “the good old days” because you were there to experience them, even though you may not know what the hell you’re talking about. The sweetest revenge is being able to twist historical facts to your own purposes because the younger generation can’t readily dispute them. The N64 used cartridges because Shigeru Miyamoto preferred LaserDiscs to CDs? Yes, it’s true. Don’t believe me? Hey buddy, I WAS THERE. The Super NES was sold in Canada in only limited quantities and delivered to your door by a bear riding a moose? Yes, I can confirm that because I LIVED IT. Enjoy my new reality.

Be a foreigner. If there’s one thing that sets you apart, it’s hailing from a different country than the majority of your audience. All of the most beloved RFN podcasters – Lindemann, Leahy, Veillette – are originally from outside the borders of the good old US of A (Jonny is from Alabama, which some consider to be a different country, but I’ll disregard that for the purposes of this article). We have that “international perspective”, that air of worldliness, that

mystique and aura that can only come from having ready access to poutine or cheering on the Buffalo Bills from half a world away. It also allows us to make egregious errors in both facts and judgment and wave them away with a simple “I’m sorry, I’m not from this country”.

Having an accent is even better. RFN listeners still wax nostalgic on the dulcet tones of Greg Leahy, his soothing British witticisms giving them a foreigner hangover even after all these years. I suspect that Guillaume’s Québécois will instill the same level of dedication years after his departure. As for me, I think listeners forget that I’m Canadian as I’m not especially polite, and I talk about NFL football more often than hockey. They’ll be sorry when I start growing my playoff beard.

And there you have it, five surefire ways to succeed at podcasting without really trying. If you’re a Swedish kid already buying a ton of MMOs and first-person shooters, congratulations! In 2029 you’re destined for success on a North American gaming podcast of your choosing. The future is yours! All you have to do is kick your feet up, talk a lot, and wait it out. Good luck and Godspeed.

A Quick Guide to Cultural References in RFN Episode Titles

By Jonathan Metts

There's no exact formula for how episode titles are chosen. We rarely even discuss it during the recording, and sometimes it's not set until the last minute before posting a show. Many episodes are named after something funny said on the show, including awkward comparisons and made-up terms. Others are straightforward gaming references that RFN listeners are well-equipped to appreciate. But sometimes, I forget to jot down the best quotes or can't pick out one that's short enough to work as a good title. That's when I am most likely to reach into the world of pop culture for a turn of phrase that somehow, some way, connects to that particular episode. These references range from very obvious to extremely obscure, and I generally don't care how many people appreciate the origins of a title. But, since we are taking a look back at 400 episodes of the podcast, I thought it would be fun to look back through the list of titles and explain a few of the cultural references. This is not a complete list, and it only covers the episodes since I took over as host, but hopefully it will help explain some of the episode titles or just remind you of a few favorites.

400: A Little Help from My Friends (slight modification of a Beatles song title)
396: Always Be Leaking ("always be closing" from the play/movie Glengarry Glen Ross)
E3 2014: California Dreamin' (The Mamas & the Papas song title)
385: Boogy-Dad, Boogy-Dad (lyric from Ray Stevens song "The Streak")
380: Will the Circle Be Not Broken (folk song title "Will the Circle Be Unbroken")
378: So I Mortgaged an Axe Murderer (movie title, So I Married an Axe Murderer)
373: Death of a Soft Salesman (title of play/movie Death of a Salesman)
362: The Day the Music Died (lyric from Don McLean song "American Pie")
350: Theme from the Bottom (Phish song title)

342: China Don't Care (joke t-shirt designed by the late Ryan Davis of Giant Bomb)
324: Punky Hamster (title and main character of the television series Punky Brewster)
323: Bad Moon on the Rise (lyric from Creedence Clearwater Revival song "Bad Moon Rising")
322: You're the Best Around (lyric from the Joe Esposito song "You're the Best")
317: Highway Through the Great Divide (lyric from the Phish song "The Wedge")
304: Don't Blame Games (defunct gaming site founded by NWR's Ty Shughart)
298: How Many Licks Does It Take? (catchphrase from classic Tootsie Roll Pops ads)
293: Four on the Floor (style of drumming, also known as a groove)
292: The Show Must Go On! (Pink Floyd song title)
281: Y'all Come Back Now! (catchphrase from television series Hee-Haw)
274: In the Year Two-Thousaaaaaaand (catchphrase from Late Night with Conan O'Brien)
271: And I'll Form the Head! (catchphrase from television series Voltron)
265: When Herschel Met Luke (Restaurant Scene) (famous scene from the film When Harry Met Sally)
264: All Good Things... (title of the final episode of Star Trek: The Next Generation)
263: All My Rowdy Friends (title of a Hank Williams, Jr. song, also used on Monday Night Football)
257: Ode to Joypads (unofficial title of Beethoven's Tenth Symphony)
251: For a Few Letters More (title of Sergio Leone's film For a Few Dollars More)
250: Five Long Years (title of an Eddie Boyd blues song, recorded by Eric Clapton and many others)
249: Raindrops Keep Fallin' On My Head (title of a BJ Thomas song)



244: Party of Five (title of a television series)

240: They Call Him ‘The Streak’ (yet another lyric from the Ray Stevens song “The Streak”)

230: Amazing Discoveries! (title of a series of television infomercials)

226: In the Flesh? (Pink Floyd song title)

225: Start Spreadin’ the News (lyric from the Frank Sinatra song “Theme from New York, New York”)

205: James and the Giant Pitch (title of the Roald Dahl book James and the Giant Peach)

200: Up Where We Belong (Joe Cocker & Jennifer Warnes song title)

194: The Greatest Story Ever Told (title of the film The Greatest Story Ever Told)

191: Strange Days Indeed (lyric from the John Lennon song “Nobody Told Me”)

186: Emotionally Yours (Bob Dylan song title)

177: Eminence Front (The Who song title)

164: I Dream of Biggie (title of the television series I Dream of Jeannie)

156: Through an Emulator Darkly (title of Philip K. Dick’s novel A Scanner Darkly)

153: Wolf Mother (rock band Wolfmother)

150: Memory Unbound (Phish song title “Destiny Unbound”)

148: Downthrustin’ (The Big Lebowski’s fictional porn film Logjammin’)

146: WiiWare Short Shorts (jingle from Nair depilatory cream ads)

136: Remembrance of Things Past (translated title of Proust’s novel A la Recherche du Temps Perdu)

133: Ain’t Afraid of No Ghost (lyric from Ray Parker, Jr.’s song “Ghostbusters”)

131: Puppet Show... and RFN (joke from the film This is Spinal Tap)

129: Freeballin’ (title of Tom Petty’s song Free Fallin’)

128: With a Banjo On My Knee (lyric from the Stephen Foster song “Oh! Susanna”)

126: Force of Nature (Magic: The Gathering card title)

123: The Man with the Golden Throat (dual reference to a James Bond film and William Shatner album)

122: Quandary of Solace (Ian Fleming’s novel and James Bond film Quantum of Solace)

115: The Freewheelin’ RFN (album title The Freewheelin’ Bob Dylan)

111: Bilbo’s Birthday (refers to “eleventy-first” birthday of Bilbo Baggins in The Lord of the Rings)

104: The Corrections (Jonathan Franzen novel title)

89: When I’m N64 (title of the Beatles song “When I’m Sixty-Four”)

The Secret About ~~Editing~~ Editing

By Guillaume Veillette

Here's the dirty little secret about editing: pretty much anyone could do it.

As a listener of several podcasts that I saw as “professional”, from Iup Yours to Player One Podcast to, yes, Radio Free Nintendo, I imagined that creating audio content for everyone to download and enjoy was a complex process, simply out of reach of the average layperson.

It's only when I heard message-board friends suddenly come up with their own podcast that I suddenly thought “Wait... you can just do that!?”

Turns out, the biggest obstacle by far to reaching dozens of listeners was thinking I couldn't do it. Once my mindset changed, everything became suddenly as easy as using Google. What do most podcasters use? Audacity or Garageband. How do you use Audacity? Just spend a few minutes watching one of the dozens of tutorials available on Youtube.

Most of the job is cutting and, more rarely, pasting. That's it. Beyond that, you'll learn to use some disarmingly simple tools to remove background noise from audio tracks, to compress audio in order to amplify the softer sounds and suppress the loudest, and to create some musical bumpers to bookend your podcast.

Voilà! You're now ready to completely butcher your first podcast!

One of the first lessons that might have come up in tutorials -- but that don't really sink in until you're listening, aghast, to your first recording -- is that the noise-removal tools are not magic. They are definitely useful,

but for the best results, it's always better to record good sound to begin with. That means a good quality microphone and very quiet recording environment (move that mic away from your computer's fan; don't put it directly in front of your nose/mouth)!

Once you've returned from the store with a hundred-dollar mic, covered every surface of the room with blankets to remove the echo, and tested your set-up to make sure every setting has been optimized, you're ready to record episode 2 and edit it with a lot more confidence.

Everything sounds so much better this time around, but why are you so exhausted listening to it? You and your guests all sound great, but, holy cow, why does it sound like no one's ever stopped to take a breath?

Congratulations! You've learned the second lesson of hands-on editing: don't cut out too much. You might think that you're doing the listeners a favour by removing every little pause in the conversation, every “um” and “ahhh”, but you need to leave in some pauses for the listeners to catch their breath.

Over the course of editing several more podcasts, you'll learn many, many minor lessons. But on your way to becoming a master editor, remember that you started doing this because it sounded fun. Don't spend entire weekends locking yourself in a room, listening to every second of that week's recording once, twice, thrice to make sure that the sound quality is optimal, that the conversation flows naturally and that the crosstalk has been completely eliminated. You might curse yourself when you hear an editing mistake in the episode that you just released, but trust me: nobody cares. They're just listening because it's fun, too.

Assembling the Crew

By Karl Castaneda

A couple months before Episode 80 of Radio Free Nintendo was released, I was ready to leave the show. I was a freshman in college, and frankly, doing a weekly podcast about video games just became less and less of a priority (especially editing it, as old listeners might recall). After speaking with Mike Sklens, I found out that he felt the same. So not only would RFN be losing its host, it'd be losing its founder as well. The task before me became clear: I'd have to assemble a new team. In effect, I was the Casting Director for RFN Season 2.

The clear choice for host was Jonny Metts. Not only was Jonny a regular guest on the podcast already, anyone who's spoken to him (whether online or in real life) knows that he naturally assumes a leadership role in conversation. And as the former Director for the site proper, I knew he'd be meticulous in keeping the show organized and interesting. The show's flourished under his watch, and it's easy to see why - he's the perfect match to anchor Radio Free Nintendo. I'm glad to have been the Jack Paar to his Johnny Carson.

With the host picked out, we'd need an editor, since Jonny wasn't available to do it (though he figured it out with his Crosstalk.com show, Discover Music Project, and has since leant his editing skills to RFN). James Jones had recently joined the NWR staff as Interim Community Manager while Ty Shughart was doing... well, whatever it is that Ty does with his free time. He had guested on an episode of Radio Trivia, and I'd heard that he actually edited the episode, as well. So I hit James up, and asked him if he'd be willing to join the team purely as an editor (and not an on-air pundit). He seemed reticent about not being able to actually contribute to the show, so I sweetened the deal with a permanent cast spot. He agreed and became Season 2's first editor before Greg Leahy cemented the gold standard for all RFNs to come.

In retrospect, I hadn't given James enough credit. He's a manic personality, for sure, and I wasn't sure how that chaotic element would play with Jonny. Thankfully, I was clearly wrong, and James has

become the show's most consistent attendee after Dr. Metts. Still, I think it was (and continues to be) vital for James to have a counterpoint. And that brings us to Jon Lindemann.

Jon Lindemann (AKA Lindy AKA Silks AKA Mr Diamond J) had been on RFN a handful of times and he leant the show a nice bit of old school charm. But while I knew Lindy would bring humor to the gang, I picked him because the guy knows his stuff in a serious way. He's been writing and talking about video games publicly since the N64, after all. Plus he gets drunk and falls off beds. What's not to like?

Last, but certainly not least, I picked Greg Leahy to round out the crew. Greg had only been on RFN once, for our very first Wii Report Card feature, and he'd done wonderfully. He had a great dry wit and got along famously with Jonny, Mike and I. So while the rest of the guys were a little confused that I'd tap a one-time guest for a permanent position, I was confident he'd be great. And I was right. I take a lot of pride in helping bring Greg Leahy to the world of Nintendo discussion. You're welcome, Internet.

When Greg left the show, Guillaume Veillette took his place as de-facto editor and on-air persona. I didn't have a single thing to do with picking Gui, so I can't take credit for how great he is on the show. Which is a major bummer, because he's injected so much fun and great discussion into RFN.

So who'll join next? I'm not sure. Maybe Jonny will go to space and require a replacement, though I wouldn't put it past him to smuggle a microphone and figure out a way to use Skype. Maybe James' anger will eat him from the inside out and, from the ashes of his white hot rage, a new James Jones will emerge. Lindy looks amazing for 70, so that dude's probably gonna live forever. And until Montreal gets hit with another winter that leaves a Gui-shaped popsicle sticking out of the snow, he should be around, as well. So I guess we'll have to wait and see.

Thanks for listening!

