

Transcript

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Welcome to Podcasting Power Hour with your host, Jeff Townsend, aka the indie podcast father.

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I'm your co host Greg from Indie Dropin Work.

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Podcasting Power Hour is recorded live every Monday at 09:00 p.m. Eastern time on Twitter spaces. Every week, an experienced panel of podcasters and other experts will tackle your podcasting questions. We will of course put links to all of our guests and any relevant information in the show notes. Alright, let's get this party started.

[00:00:47]

Alright, let's go ahead and kick it off. What do you think, Greg? Yeah, no time like the present. Yes, true that. Dee.

[00:00:55]

W-R-U-N beer run. Thanks for listening and thanks for telling a friend. Welcome to Podcasting Power hour. I'm Jeff Townsendon and my best friend Greg is co hosting with me today. How are you doing, Gregory?

[00:01:08]

I'm doing fantastic. Thanks, everybody, for coming to the podcasting power hour. We have an unbelievable show today. We are going to talk to you none other than Fuzz Martin about how to pitch your show to journalists and other content creators. And in the podcast world, that's pretty much just James Cridland then when and not to send when to and not to send a press release.

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So since I don't know how to do it at all, it's all not to on this end of the mic. And then if you decide to send one, what the hell goes into a press release? I mean, I just DM people. Oh wait, should I DM this reporter question mark? We're going to find out.

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Wow, I thought by PR you met Puerto Rico, so we're talking to the rest release. Okay. That's sweet. Speaking to the man. Speaking of the man mentioned.

[00:02:00]

Fuzz, what's going on man? Good evening everybody. Or. Good afternoon, James. What's happening?

[00:02:07]

Yeah, I'm looking forward to talking to PR. I am a partner at an ad agency in Milwaukee and outside of after my broadcast career, I was in PR for a number of years in this role at this agency and now oversee a whole bunch of stuff. But PR is included in that and we'll talk about some of the things that Greg mentioned and what you shouldn't shouldn't do. And James can probably give us even more things than what he hates to see and what he gets every single day. I shot him an invite, I don't know if he'll accept it or not.

[00:02:43]

We'll go ahead and move on to Jim Mallard, the man's. PR consists of going outside and yelling at his neighbors. That's right. A podcast. That's right.

[00:02:51]

You yell at anybody that walks by and anybody that asks you, how are you? What do you hear about my podcast? Just like back in the day when people used to show you pictures of their kids or their grandkids, you just tell them, now you have a podcast. It's just about the same thing. Fair enough.

[00:03:05]

Thank you, Jim. Hall of famer Dave Jackson's with us this evening. Dave, are you excited about this topic? How do you feel about it? I am.

[00:03:14]

My PR is like, tonight I went walking around a park with a shirt that said Akronpodcast.com on it. That was about extent it might be. Most of mine is all, like, stuff in business cards and books and things that really don't work, but it makes you feel good because you're doing something. So I'm looking forward to actually finding out what to do that will actually work. Here you go.

[00:03:36]

You got to get the QR code on those business cards, brother. Dave Jackson getting listeners one at a time. You guys are all talking about marketing, not public relations. Those are different things through that. Oh, shit.

[00:03:48]

What are you signing us up for? Are we getting into preskiss and all that tonight? I mean, we could do preskits good.

[00:03:58]

Never mind. Yes, if you do it right. James Cridland is up as speaker, of course. He's the founder genius behind Pod News. James, how's it going over there in Australia?

[00:04:12]

Eleven in the morning, in case you're wondering.

[00:04:22]

Asked Google what time it was in Sydney, so I was off by a time zone there. So I apologize. Do you even listen? He tells you what city is in every single day. Yeah, I know, but unfortunately, I'm an ignorant American who doesn't look at that.

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I only say where I am when. I'm not at home.

[00:04:50]

Interesting. And then there's A from Brisbane the day that I come home, and then I drop where the location is again, because otherwise it'll just get boring. True that. Man. Tricky inside baseball.

[00:05:04]

So we'll get to Neil Hedley. My good friend Neil Helee, but James did post something in the feed. I'm not able to see on my screen what it is besides something on his website. I'm going to introduce Neil when it's my turn. Okay.

[00:05:20]

No, go ahead, then we'll get into that. Go ahead. All right, next up is Neil. Yeah, the reason he said that, because when the show notes for last week's podcasting Power Hour came out, it lifted off everybody that participated. It was Ariel Nissenblatt Dave Jackson it was Jeff Townsend and Neil But apparently it was an AI copywriter that handled all of that.

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And of course, everybody I think that's here knows how I feel about AI copywriting. Listen, I'm psyched about the topic I've received, probably compared to the number of pitches that I've sent. I receive pitches on about a \$100,000 ratio, because the one pitch I ever sent out for a podcast that I was doing a few years ago, it got picked up by everybody, so I'm batting a

thousand. But I'm assuming that that's because I got lucky. Like, I even got a mention in Pod News, so I feel like I had horseshoes stuffed someplace.

[00:06:29]

And I'm excited to listen to this episode this week to figure out whether I was handling it right. Or whether I just got lucky. It sounds painful. Thanks, Neil, for joining us. Always great to have you.

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Of course. Greg, do you want to go ahead and kick it off with Mayor Mcfuzzie? Yeah, well, I mean, Fuzz needs no introduction, but what I was thinking is because we always have this esteemed panel up here and we've never really tapped into the core knowledge, and so Fuzz is going to go first. So, Fuzz, you want to just start with, like, what are the rules around, like, pitching to journalists? We'll go to content creators after the journalist.

[00:07:11]

Yeah, I think the big thing and I think one of you mentioned it while you were doing the intro here on James being the one you want to pitch to, but unless you're doing a podcast about podcasts, James probably isn't the one you want to pitch to. Really. I think the biggest thing that you should all know before you pitch anybody is know what the journalist that you're pitching to writes about or talks about. And don't pitch them something that is completely off target because it's just going to end up in spam or you'll annoy them or get blocked or ridiculed on the internet. So really, I think the big thing to know is you really want to know who your audience is and then know who the people are that talk to your audience or that your audience interacts with on a daily basis.

[00:08:10]

Well, like, if you're doing sports, you know, which sports programming kind of fits within the world that you're doing. If you're talking about football, you don't want to go to a tennis writer or somebody writes about badminton. I don't know. But also, in that same regard, just because you have a podcast and maybe something was happening, you want to necessarily send a pitch to the New York Times because that isn't necessarily who your audience is going to be. So know your audience.

[00:08:40]

Know the people who write to your audience and appropriately pitch to those people your story. That's going to make sense for the content that they put out. One way to really think about it is and I think Neil, you were just talking actually, James, go ahead, you've got your hand up. Why don't you chime in? Well, I was going to jump in with a couple of things.

[00:09:03]

Firstly, I'm interested in any podcast, so I'm not just interested in podcast about podcasts. So that's probably the first thing I think from my point of view. I'm most interested in podcasts, which are newsworthy, which have some kind of news associated with them. So Cochrane Ski news is going to be in odd news today because I think it's his 14th year anniversary of doing that show. That is a newsworthy thing, and that will be in there.

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I guess the pictures that I don't like particularly much are those pitches, which are, I've got a podcast look, and that's great. But there's no reason for me to put you in. There's no newsworthy story there. There's nothing new launch, it isn't a new season, you haven't got an amazing guest on. It's just a story about I've got a podcast and that's not really a story.

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So I suppose on one side there is that I did hear earlier somebody saying about preskits and preskits are great for people buying advertising and they're perfect for that. They're useless for anybody writing about your podcast because at the end of the day, all that we want is a story. We want something which is newsworthy about the particular show that you're doing. And the press kit has lots of exciting information about the podcast, but it doesn't contain anything which is newsworthy. So it's the newsworthy stuff which is the most important thing.

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So, yeah, so that's what I would say on that. Thanks, James. I apologize for saying that people shouldn't reach out to you

with most of their podcasts. Yeah, it's fine. Do you mean that podcasters are primarily his audience buds that you're saying?

[00:11:08]

Yeah, I'm saying yes. Correct. What James is talking to every single day is other podcasters. And if that's who you want to reach, then that's great. And if you want to celebrate something, as he was saying, and there's something newsworthy to the podcast industry, certainly send it his way.

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Exactly. So quite a lot of PR companies, for example, will use me because they want to show off that they have this particular podcast signed with this particular network, for example. Or they might want to show off and say that it's the 50 year anniversary of the show and that's absolutely fine. Again, that's that is information that people buying advertising would be interested in knowing. And those are other people who read the newsletter that I do.

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But yeah, you're absolutely right. If you are evo terror, write, say, a newsletter about audio fiction podcasts that have finished. So if you send him a press release about an interview podcast, which is just starting, then that's a waste of your time and a waste of his. So you're absolutely right. Making sure that you know what that particular journalist is writing about is really cool and also making sure that you're contacting them in the right way.

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I much prefer email just because my workflow is taking emails and throwing those into the right days. And so a DM on Twitter or something will normally be replied by me sending saying, hey, send me an email. That would be really cool. So just making sure that you do that. But yeah, again, that's going to be different for everyone, unfortunately.

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So are you telling me not to keep going up your DM inbox, James? Stop sliding into my DMs.

[00:13:12]

It's so easy. Journalists like you are so accessible now with Twitter and those kinds of things that it makes it easy and tempting for people to want to do that. But you get hit every day from I don't know how many emails and DMs do you think you receive in a day? James oh, in terms of emails, way too many. I mean, I've got thousands of other read emails in my inbox, and that, by the way, is another thing.

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Please do follow up. If I've not covered something that you think that I should have covered, please do follow up. The worst that you'll get is an email from me not interesting. I'm not covering it, but I do get an awful lot. And it's a case of sometimes working out what the most interesting is for that particular day.

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The newsletter is getting too false. So at Epic, we use a program called Sission, which is the kind of the industry standard for list building and finding out who the contact is at each different publication outlet, news media outlet, et cetera. They put out a state of the media every year. And when we're talking about DMing or not DMing, they said that they did a survey of journalists, 34% prefer not that you do not DM them, 12% said they hate it and they will absolutely block you. 23% said it's acceptable, and 27% said it depends on the approach, but only 4% said they actually prefer a DM.

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So email and I think probably need to step back and go all the way back here to the beginning and say, before you start pitching people, you really need to know what you want to accomplish in all of this. So if your goal, what is your goal of sending a press release? Is it that you have a new show that you have? It has to be something newsworthy. As James said earlier, you should first determine whether you really need to start reaching out to people or not if you have something newsworthy or you don't.

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Because if you don't have something newsworthy and you just have your want to get your name out there and some things out there, then you're probably looking to start doing some marketing and advertising. Public relations and publicity is probably not the spot that you need to be in at the moment until you have something that is worthy of a news outlet or publication picking up your information. So really start at the beginning and know what you want to say first before you start sending people your message and your pitch about your show. It's important that you are respectful of the time, of people like James and people in all the different media outlets that you may be pitching. And then next I would say make a list of where you think that your content would make sense.

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So if you have a news story, I would write down on a piece of paper and say or spreadsheet evernote, whatever you use and say, here's the places where I think I could see this story living and making sense for that newsletter. Not for me, but for the news outlet, and then work to say, okay, for this news outlet, I'm going to pitch them on this angle, and I'm going to for this different newsletter, I might take a different angle because they talk about something slightly different and those kind of things. So start with what you want to accomplish. Make sure that it's actually newsworthy. Then find the publications that will make sense for you, and then find the people and start by emailing them, hey.

[00:17:10]

Fuzz, how do you gauge if something is newsworthy? Because with all the alternate media channels, what would be newsworthy like your example to The New York Times, what would be newsworthy to Evo would not be newsworthy to The New York Times. Right. How do you gauge that? Isn't it kind of incumbent on the journalist to say, I believe this is newsworthy?

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Well, one, yes, sure, it is incumbent upon the news that the journalist to determine that. But you have to do your homework first.

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My main show right now is a show about things happening in Washington County, Wisconsin. Right. So I know that what I'm doing wouldn't matter to The New York Times unless it was a story about a local ex morning show host doing it just wouldn't make sense. Unless something bad happens to my show, I probably wouldn't happen and end up in The New York Times. It's really incumbent upon you to determine what would make sense where before you go out and start wasting your time pitching to places that wouldn't make sense, we know how hard it is to do social media and to edit your podcast and find guests and do all the different things that you do every week.

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If you are also wasting your time pitching way above where you should be pitching or to places that are just pie in the sky places, you're just wasting your own time. So it is on the journalist to determine whether it makes sense to them or not. But some of them are really easy, and you should be able to kind of determine that yourself. If you're saying, I'm interviewing Aaron Rogers from the Green Bay Packers this week, would that make sense to every place? No, there are certain places where that would make sense, and there are certain places where The Wall Street Journal wouldn't care.

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So don't send something to The Wall Street Journal and they'll take that off right away, and they'll either just trash it or block you or whatever that might be. Now, if it gets to that gray area, that's where you're pitching, and that's where you get into the approach and how you research the journalists know what it is that they write about, know their style that they use when they're writing, and pitch them in a style that will help make their job easy and whether they determine whether or not your content fits is on them. But it really goes back to making sure you've got the right story that you're sending to the right people and then they can decide from there whether or not they feel it's right because it's their job. So is the generic press release dead? No, not at all.

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Because it sounds like kind of a customized approach. You're advocating for no. For pitching yes. For a general press release. It would be indie podcast has its 3 billion listen.

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That's a big deal to people in the podcast industry, let's say. So they're probably, I don't know, most in the podcast industry. So you can certainly send a press release to that list of those journalists and you'd probably get picked up in that regard. But if you're looking for an individualized story, I wouldn't send a press release about that. Press release needs to be something that's newsworthy.

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You're picked up by a podcast network or you are a podcast network and you signed a big celebrity or something like that. Those are all definitely press release worthy, but not you don't want to send that for a press release for I got my 1000th listen or something that's not necessarily newsworthy. More common. Right. It needs to be uncommon, really.

[00:21:37]

Exactly. Now, if you want to put a press release on your own website and write it for yourself, fine. It's content, but you could just write a blog post, I guess, at that point. So what other questions you guys have? Yeah, just a reminder, hit the button to come up and ask Fuzz a question about PR.

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He knows a bunch of other things too, by the way. So if your question weaves into marketing, we're not going to yell at you. The one thing I was just going to add to what Fuzz was saying is that a standard press release is fine, make sure you include pictures because you may have realized that most websites have a space for a picture and so including a picture is probably a good plan. But when you're pitching a story, the covering email is probably where you explain why it's newsworthy for that particular outlet. So something that is newsworthy for Pod news might be quite different to newsworthy for a local paper, for example, if they still exist where you are.

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So being able to a really easy way of getting coverage in a local newspaper is to send them a press release about your podcast and include in the email. I think this is newsworthy because this is a show which is produced by a man in Wisconsin in his basement and he's been doing it for two years and it's now in the list. Notes top 2% of podcasts in the world is pretty well, every podcast is and that will probably get you coverage in the paper because it's a local news story. It has a good local angle. You've got a photograph which will make it four times as large in that paper and so that's a very different thing.

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So I think just tailoring the email that you send along with that standard press release is a good thing. When you were talking earlier about press kits, James, one of the things we can say, some call it a newsroom, some call it a Prescott or media kit. I think living online and having an area where you can easily direct the media to here's a download of our high res photo of either the host or the hosts of the show and also BIOS and those kind of things where it's easily accessible so that you can just send one link and say. Here's a link to all of this information. Here's all of our handles.

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Here's all the links and here's all the downloads that you might need. That's typically what we do. And we've got a newsroom or a press kit in that regard. Not necessarily like a media kit that we would mail out or something like that, but just making it your job easier, knowing that you're on a deadline and you're going to ask for that information anyway. Yeah, those are super helpful and I think, please don't send something that says Photographs available on request.

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Because what you've. Just done there is just slowed everything down. So a link to a drive on Google or on Dropbox. The other thing obviously, is make sure that that drive is actually publicly available. Don't just share it with that particular journalist because he might not be using you or she might not be using the same email address that you have just sent.

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So just make sure that it's available to get on a website is even better.

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One thing that we've learned at my agency, we work with some of the very large brands that all of you would know, whether you're in the US or Australia or anywhere else. And one thing that we've learned is a lot of times we win because we win and we get pickups in publications because we have the information readily available and we make the time extremely short or we provide those things right away so that the journalists the journalists are always on a deadline and they're always very these days, especially very short staffed, very short on time. So doing whatever you can to remove obstacles for them, getting their job done, which would be responding if they replied to you. Respond as fast as you can with that information, make sure it's accurate, but respond as quickly as you can because they're looking to get their job done and by you not responding or taking a day or thinking about it, it makes their job harder and you might just get passed up. So we've won a lot of things that we may not have because our team is really well trained on making sure that we're on top of things and that we're going to help make the journalist job easier and be their resource.

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Not make them our resource fuzzi. How do you approach, like, newsletters or alternate channels? Right? They're not very industry specific things. So newsletter, alternate channels, even other podcasts, it's really about knowing again who you're talking to.

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So what is that newsletter about? Is the content that I'm pitching going to fit well within that newspaper or newsletter? Excuse me? Or am I just spamming them with a hope of someone picking up somewhere? It's providing value to think about it.

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Flip it around. Okay, so each of us on here, you're probably listening to Podcasting Power Hour because you have a podcast. If not, you're just really interested in podcasting. But each of us has shows. Each of us has some way of people contacting us.

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Now imagine somebody sending you a request to be a guest on your show and finding out a, you don't take guests or B, it's not something that you would ever consider talking about and think about how annoying that might be. Now think about, all right, you have this show and somebody, you know, maybe you have a show about finance and somebody reaches out and they're a financial expert with an interesting take on something, you're more likely to pick that up and either put them in your newsletter or take them on as a guest. Whereas if you have a financial newsletter and they send you a pitch about comic books, you're just going to throw that in the trash. That's really the way to look at that is find out who your audience typically is listening to outside of your show and what newsletters they're subscribing to and then write to them in a way that would make sense and make sure you subscribe to that newsletter so you know what's in it. There's nothing worse than pitching content to somebody and having no idea what they talk about or what they write about.

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So do your homework, know their audience, and even though the number of places that you're sending pitches to is going to be much smaller, your close rate is going to be much higher and the time that you spend doing your PR is going to drop significantly. Let's go ahead and take a minute here and go around the room and discuss what we've taken in so far. This has been some great information, man. Thanks, dude. Brother.

[00:29:37]

All right, great. Go ahead, man. What do you think? I mean, I learned a lot and I'm sure I'm about to learn more, but what I struggle with is kind of understanding what's in it for me and what's in it for them. Because when I'm thinking about a press release, I'm honestly just thinking about what's in it for me.

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And that's the wrong approach, which I think I knew, but that's the reason I'm doing it. I think that's the reason most people put out these press releases, especially positive ones, is because they're trying to generate interest about something they want interest generated about and I'm just trying to think about my stuff and figuring out, like, when does the line go to the

middle where it's just as good for the journalist as it is for me. And maybe that's my indicator where a press release might be interesting. And I honestly don't know if I know that line. Like, I released three new shows and I want to put a press release out on that.

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But, you know, that's really self serving, honestly. Like, why is that interesting to anyone? So, yeah, I mean, maybe that's just a statement, but fuzz, you twisted my brain. Well, I'm glad I twisted your brain because otherwise you may have sent a bunch of press releases to people that didn't necessarily need it. But if you're writing to somebody that's about true crime or spooky podcast or comedy, that might be a hit for them.

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So that's fine. It's just a matter of knowing to whom those are going and making sure that's the right people Dave, what's up? Well, I was just going to say James said the magic word and so of a bunch of other people in terms of Greg saying, like, what's in it for the reporter is the magic word story. So in the same way that Google doesn't just want words, they want good words. And so if your press release shows a cool story where I started this podcast but I was homeless and lived in my car and was stealing WiFi from Starbucks or something, that's a better story than, hey, we're up to episode 100.

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I know for me, I didn't do this stuff. I waited until the last minute, went to the local newspaper, found out who covered it, sent them an email and kind of went, look, local boy does good. And that was about it. The other thing you have to keep in mind, especially because we're talking about a podcast, as much as we think podcasting is huge and great, we're still many times the small, very small fishbowl.

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We're a big fish in a very small pond. So in my case, contacting the local paper, they're like, look, if you're not sports, money, tax or finance, we're not going to really cover it. And so local Boy Does Good went on deaf ears, partly because I did it wrong, but also in some cases you might do it right. And they're just like, yeah, like you were saying, know who you're talking to, know who they are talking to, because they're looking for a good story. Now, one thing that you could do, though, and the local boy Does Right story, Dave, is alumni newsletters.

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Your old high school, I wouldn't say your book, but they're either printed or email newsletters and those kind of things would be a place where that story might be like, oh, look at Dave. You guys remember Dave from class of whatever. Here's something he's doing now. And it's a touch point. And it's super easy.

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They're always looking for content and those kinds of things would be good in that regard. So you just got to think about where that story would fit. I have three people to contact. Thank you for that. Yeah, you're welcome.

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And that goes back to that. Greg.

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What is James Cridland looking for? He's looking for people to like share, subscribe, reshare his news stories because that's how he generates revenue is from that traffic. So the story that you put out there is going to be something that somebody in his audience is going to read them to click the subscribe button, cause them to click on a link, hopefully click on a sponsor link, those kind of things. So it's really about making sure that what you're putting out there is going to fit within their product. Yeah, because that helps the person creating the story too.

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Right, because you want that same thing that's the channel for you to get clicks back into your podcast or whatever. It's really everybody kind of wants the same thing, but I want it on every single thing I think about, so it's different. Yeah, and there's always that natural one, but there's a thing that will accomplish that. That's called advertising and paying for those paying for that advertising. Dedicating power Hour is part of Indie Drop in Network

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If you are a podcaster looking to grow your listeners, check out [Indropin.com](https://indropin.com). Indie Dropin is always free and we have opportunities right now for comedy, true crime, scary and paranormal podcasts. Just go to [Indropin.com](https://indropin.com) to learn more.

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I will give you one thing that I highly, highly highly recommend against if you're ever in this position, and that is do not ever ever unless you're financial outlet or perhaps if you are I guess in podcasting it would work. If you are a network and you've picked up somebody or you are a podcaster and you got picked up by network but do not use newswire services, it is just a great way to spend your money and end up on a robots no follow link on some website somewhere. So what a news wire service is, is a place where you can pay to have your press release published and it is just a rip off for anybody. And it's used when there's a financial publicly traded company reports their earnings or those kind of things and they have to put some stuff out. But a lot of mistakes I see people make, they'll spend 700 plus dollars to get their story in the New York Times and it does end up on a WW three New York Times.com page and it's just really a scam and I highly recommend against it.

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If you're ever thinking about it or you're ever approached about doing it, I do not recommend it. You can DM me and I'll tell you more why. Awesome. No, go ahead, Jim. I was going to say, well, it's been years since I did that though.

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But I mean, I was just gamble and trying to find that little bit of traction. So tax buzz for confirming that fact. For me that that was the way to do it. Yeah, like little PR agency tip is the companies that will do that. Or if an agency tells you they'll do something, if you reach out to somebody and have them do that, a lot of times they're just looking to pad their stats, right.

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So you can say with one click, I can get you onto CNBC and MSNBC and CNN and New York Times and all that, but nobody will ever, ever see it. There's no backlink to that story anywhere except for maybe some RSS feed or something somewhere, but there is nothing good that will come of it except for you losing your money. You would be much better spent spending that \$700 in some other sort of advertising that's specific to your show and your audience. Neil, what are your thoughts so far as we're pretty far into this, actually, yeah. Look, there's a million different ways to go here.

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I got a PR list from somebody that I think a bunch of us already follow who's got about closing in on a million followers on Twitter, a music business PR guy who literally gave me his list, and it's tens of thousands of media contacts in a big Excel spreadsheet. And I can't think of a single time in the four years that I've had this list that I've sent something to more than ten people on it simply because I am hyper careful about who I'm sending stuff to, whether it serves them. And so this idea that you're going to type up something in MailChimp and just hit everybody in your contact list, don't ever do that. That's just a really quick way to get your email address blocked and they will never, ever see anything that you ever send ever again in the entirety of your existence. That having been said, when you can identify people that you're going to send stuff with, first of all, don't necessarily look at all the traditional places.

[00:39:37]

If you've booked a great guest, if you've got a Star Wars podcast and you managed to book an interview with Mark Hamill, the temptation is there to all of a sudden e blast everybody that's on your list of contacts. Don't maybe pick to get started with a couple dozen that are hyper focused on that marketplace already. Maybe there are people who also do Star Wars podcasts or maybe it's, you know, where I'm going, it's focused on people who will find particular interest in what you're doing and it doesn't just get added to another pile of stuff that they're already in the middle of rejecting anyway. Keep in mind that the journalists, the James Cridlands of the world and when Fuzz was in radio, when I was in radio, they get literally, it's not uncommon to get 100 pitches in a day. And so it's what's going to make your pitch jump out at me.

[00:40:44]

It's one of the things that I harp on when people say, why do I need to learn how to be a copywriter if I'm a podcaster? Well,

one of the reasons is because the pitch that you're going to write is a giant ad. And if it's not a really well written ad, then you're not going to get any of the coverage that you think you're hoping for. Give me a subject line in your email that is going to make opening your email absolutely irresistible. Make the first sentence of your email absolutely irresistible so that I can't help but read the rest of it.

[00:41:19]

When it comes down to doing homework, don't just pitch me what's going on on your show. Come up with the angle that will make it irresistible to me. It's great that you got an interview with Mark Hamill for your Star Wars podcast. That's terrific. So what what is it about Mark Hamill being on your show that I am going to find so irresistible that I want to sit down and write a story about it?

[00:41:44]

Because tons of people get interviews with Mark Hamill, but what is it about yours? It's kind of like when you put together your promo for your show, all the other different things. What makes what you're pitching to me so unusual or so interesting that I cannot help but invest some time and attention in this thing. And that may entail recognizing that you're punching above your skillset. You may be biting off more than you can chew, and you need to reach out to a Fuzz Martin, for example, and go, hey, here's this thing I got going on.

[00:42:23]

Can you either help me with it or point me to somebody who can help me with it and see if you can help me streamline all this information? Because I guarantee you half the people in the room right now are going, Seriously? You want to write an email to somebody at The New York Times and try to get coverage for my podcast? And they won't even sit down and write To Whom it May Concern, because even the thought of it on its own is overwhelming. So recognize when that's biting off more than you can chew as well, and use the resources that are out there in the world for people that are ready to help you.

[00:42:59]

I just posted a link in the chat. It's something that I share with new employees and new PR people. It's a blog post from a woman named Carrie Morgan. It's called pitching for new PR pros. The magic is an understanding who, not just how.

[00:43:16]

And this is a really great list on who at each location you should pitch. Because if you go to, let's say, you pick The New York Times, you have to determine who should even get that email. There are hundreds of people that are thousands perhaps that are working there. You need to know if you're going to send that. If you're going to shoot your shot, you're not going to send it to everyone at New York Times.com.

[00:43:43]

You're going to want to send it to the most appropriate person and it differs based on whether it's a broadcast podcast and this article is a little bit out of date. So there are things like, you know, podcast producer I don't think is in this article and you know, website producer may not be, but there are specific people at each place that you should be pitching. If it's a teacher, you're going to want to get the assignment desk and if it's a timely story, you're going to want the morning or the evening assignment desk and those kind of things. It's really knowing not just what you should be pitching, but to whom you should be pitching. And the chances that you are going to write the same pitch to every single media outlet slim to none.

[00:44:32]

You are not going to write the same pitch letter, for example, to try and get your guest on the Joe Rogan Show as you're going to write to the Christian Science Monitor. So for crying out loud, don't send them both the same email with different contact info at the top. I was really curious. I was wondering who you are going to juxtapose with Joe Rogan. So immediately I went to the view.

[00:44:58]

So yeah, I was just thinking, anybody that's ever read a book.

[00:45:05]

Can I. Jump on I'm sorry. No. Go ahead, James. I'll get back to mine.

[00:45:11]

I've been floating around my head for a while. I was just going to ask Fuzz, when do you add an embargo to your stories? I'd add an embargo if it was an absolutely if there was a legal reason to add an embargo. So if you are going to say something that investors aren't allowed to know about yet or if you are going to be perhaps unveiling a new product or something from a podcast standpoint, I'm not sure. Perhaps it's if there's a guest that's going to be on that you can't promote until a certain date or time because of a commitment that they have prior.

[00:46:03]

Can I ask you a steering a question with a steering answer? Would your advice be to not put an embargo on a press release unless it is really absolutely necessary? I would probably say in my 15 years doing this that I may have sent an embargo once or twice and the embargoes that I send, I go to the journalist that I know well and say, hey, we've got this story. Here it is, we can't talk about it until this date. Call me if you have any questions.

[00:46:48]

Don't embargo unless it makes sense. Embargo is one of those. So to those who don't know, embargo means that please do not send this press release. You're not allowed to send this press release until this certain date. You can't talk about this, but it's really, you know, there's got to be a reason to do it.

[00:47:10]

It's not just selfishly. You don't want your shows and ready or whatever that might be. If that's the case, wait until your thing is ready and then send the press release when things are ready. I don't know, James, did I go in the right direction for you? Yeah, absolutely.

[00:47:25]

One of the most frustrating things is being sent a story and then it's embargoed for eight in the morning, and I publish at seven New York Times, and so it appears at eight in the morning, and I'm there going, man, I can't cover it for another 23 hours. Why did you stick a ridiculous embargo on there? And there are financial reasons and all of that, but it is a frustration, and I think knowing one to cover a story is very helpful. Quite a lot of the conversations that I was having a podcast movement with PR companies this year were around, when do you want me to cover this stuff? Do you want me to cover a new podcast when the trailer has come out?

[00:48:08]

Do you want me to cover that new podcast when the first episode is out? What is better for you? What is better for that particular show? And pretty well everybody replies when they send me the release and they said a trailer is now available, that's when they want it to be mentioned. And if they wait until the first show is out, the first full episode is out, then that's when they want it to be mentioned.

[00:48:38]

And actually, you don't need to worry about embargoes and stuff, just let me know when you want to be covered. And that's probably the right time when I'll end up doing that. So I was just sort of curious from your point of view, but embargo is really annoying. I was always curious from a journalist side. When somebody sends you something embargo, what do you do?

[00:49:03]

Do you have a file on your desktop or something? Where do you put those embargo? Well, there are two reasons when people send an embargo, and one reason is that they want to control the coverage so that all the coverage ends up at the same time. And so Google, for example, Google has just released the Pixel Seven, the brand new phone. They've released the Pixel Watch, brand new watch that is out with journalists at the moment.

[00:49:31]

But Google has basically said. you can review this. but you can only release that. The review is going to be on embargo until

and then they'll give a date, which I think is Thursday. And so the first time that you see any reviews will all be on that Thursday, because Google wants to make a big splash, because Thursday is the day when the new phone is for sale and when the new watch is for sale. So they'll end up doing that. And that's helpful for journalists because it means that we can sit there and we can actually spend the time doing a review.

[00:50:05]

And a review, of course, is very different to a story, but that's sort of helpful. If it's just a story that and I've got plenty that is embargoed until it's certain date, all I will do with that story is that goes into Google tasks on my desktop and it just sits in as a task for that day. So I don't read that email again until that day when I then end up covering it. So that's how I end up doing that. The other thing I was just going to mention is that there are some PR people, particularly if you're doing a story about so and so has just got a new job at our company, really simple, straightforward stories like that.

[00:50:58]

There are some journalists, sorry, some PR people who have worked out that the easiest way to cover that, for me to cover that is for them to write my story and they will paragraph in my style and they will send that over. And that's awesome from my point of view because in most of the cases it's just a straight copy and paste, I will probably tidy it up slightly, but for a simple, straightforward story of new guy comes to work here, then that's really helpful. Yes, if there are simple things that you can do to make a journalist's life easier. We're all lazy, aren't we? So that's always a good plan.

[00:51:44]

Yeah, well, emulating makes it a lot faster. Or Neil, if we use AI, perhaps we can just copy yeah, I was. Going to say earlier when I mentioned about come up with the angle for me, that's kind of piggybacking off of what James was just saying as well. Like the more of the reporters work that you can do for them, the happier the reporter will be. If you can give them the angle, if you can structure out what the poll quotes are going to be, more of that kind of stuff you can do for them in advance.

[00:52:15]

Now, occasionally you'll bump into one that's how dare you assume the way I would word things or write things. But more often than not, they'll be grateful that you took the effort. Now, James, the reason I stuck my hand up a quick question for you. In a scenario where, for example, something is embargoed until 08:00 but you come out at seven, do you ever have a second version of Pod News that you release the audio file when the embargo is over on the same day? Or will you wait that 23 hours or is it a case by case thing?

[00:52:53]

So, for Pod News, pod News is first and foremost a newsletter. The newsletter goes to many more people than the podcast goes to. And obviously once you've sent out a newsletter, what is sent. So what I will typically do, if it's a big story that I would like to cover and I'd like to cover as a lead story, then I will normally go back to the PR company and I'll say we published seven. So either you can be probably number one story on that day or if you want, I can respect your embargo at 08:00 A.m., but that means that you'll probably get buried for the next day and it won't really reach as many people and quite often the PR person will come back and say, yes.

[00:53:42]

Evans absolutely fine. And so that's typically what happens. I think there's only been one time when I've sent out an additional newsletter and I think it was some purchases that Spotify had made, I think. But I think I'm also very aware that the number one reason that people unsubscribe from the newsletter is that they get too many emails. So I kind of don't want to send any more.

[00:54:15]

Jim Mellard I didn't forget about anybody. You did, Jeff. I wanted to get that good conversation going out there and I want to see if you're so I'm glad we cleaned it up before I got into my mouth because I know we want to get back there. So I've been doing this for a while. I've had some really good luck at guests, but I've always wondered how to approach that at a better clip.

[00:54:37]

Like I said, I've had good luck, don't get me wrong, and I think there is some formula to that, but when I'm sending out two people, it's thing, as I said, and how to get in the news. Help me out here. I'm not even sure what the question is I'm asking, but I think there's a lot of people out there who are always this is always device like it don't be scared to ask somebody. So I'm sorry, your question my question. Is, when you're going out for a big name guests, or even a moderately named middle level guests, there are so many people out there who are just scared because I've only been doing my podcast six months.

[00:55:13]

There are people that are scared to approach me, which is absolutely ridiculous because they don't think I'm approachable or whatever. So how do we break that barrier down when people are sending out that request to have somebody else on your show? Well, to think about it, you're recording a show, you're putting your voice on the internet that can be heard around the world by anybody at any time, and you just want to do a better job. So I guess you're not being bashful by putting your show on out for the world. So don't be bashful when you're sending a pitch to a guest.

[00:55:49]

I think what I'm hearing from you is you're asking how to reach out to perhaps big name guest. I've done it before. I've sent emails I've DMed, even though it shouldn't DM, and said, hey, I've done it. In my business world, like, hey, we follow each other on Twitter. You have this giant brand that makes stuff that we do, and we do this, we do marketing for businesses like yours.

[00:56:19]

Can we meet? And it's worked. So don't be afraid to feel uncomfortable and take a chance. And even like if you legitimately have a story that's like New York Times worthy, don't hold that back just because I said don't pitch The New York Times. If you legitimately have a story that is newsworthy and it's going to be big, chances are New York Times will find out about it anyway.

[00:56:49]

But don't be afraid to take a leap, but make sure you're not wasting people's time as well. So know you've got something. And it's not just your ego wanting more people to hear your show.

[00:57:06]

My ego wants people to hear my show. But it's interesting because there are times, like I said, I've been lucky and then there are times it seems like I'm fishing in the desert. Yeah, I mean, that's kind of the way that it really, you know, it is. It's part of this part of this industry, right? You got to put yourself out there if you're going to make it and make people find out about you.

[00:57:32]

But also it's best to do it in the right way. Do your homework, know who you're talking to, come up with an angle that's going to make it interesting and rewarding for them to whomever you're pitching, whether that's journalist or potential guest or whatever that might be, give them the reason why it's going to be worth their time and worth even answering that message. May I just give a little example of there was a podcast that came out quite recently which had the guests of Hocus Pocus on, which is some movie that I've never seen, but anyway, and they revealed on this podcast, they revealed that there would be a musical version of Hocus Pocus coming to Broadway soon. And the podcast managed to contact a few people, got that into the press, and that went everywhere because other titles obviously read stories as well. And so this story went absolutely everywhere.

[00:58:47]

And I then got a very pained email from someone who had got exactly the same guest on a podcast more than a year ago who had said exactly the same, there will be a musical for Hocus Pocus coming onto Broadway. And none of the media had picked up on that. And he was really annoyed. And I said, who did you tell? And he said, Well, I didn't tell anybody.

[00:59:13]

It was on my podcast. And I was kind of there going, well, that's the thing. Not everybody is going to be listening to your individual show but there's definitely a story there. For next time, you will know to contact X and Y of these two large

individual show, but there's definitely a story there. For next time, you will know to contact X and Y of these two large entertainment newspapers with that particular story. It's just spotting what that story is.

[00:59:40]

So you've probably got more stories in your shows than you think that you do, actually. All right, we'll go ahead and go into some closing thoughts here. I'm going to go ahead and start out with DJs. Yeah, I think.

[00:59:54]

A lot of this. Has just been boiled down to a lot with everything in podcasting. Do your homework, know who you're talking to. Don't wing it. Come up with a good pitch.

[01:00:07]

Maybe throw your pitch by somebody before you throw it to the real person. You get some feedback on that. Realize that you might not be as big a story as you think it is, but you do have to tell somebody. I love that story for James. That's awesome.

[01:00:24]

What do you mean you don't listen to my podcast? I love that. So none of this was on one hand, it was new. It was great to hear from Fuzz and get it kind of from the horse's mouth and from James, but a lot of this book to things we do every single day. And all you have to do is get a good AI writer and things will be perfect.

[01:00:47]

Right, Neil? All I've done is love you, Dave Jackson. All I've done is love you. If that's the baton being handed over, let me just pick it up and say this. Dave is absolutely right.

[01:01:01]

It's doing your homework. It's just doing the stuff that you're always doing. And hopefully the stuff that you're always doing includes figuring out how to make yourself stand out. Again, like I said before, if you're just whipping off an email and sending it to every media contact that you've got, you're not going to get that far. But if you are able to whittle down a few that you absolutely want and I'll go back to my Mark Hamill example again, maybe for your Mark Hamill interview that's coming up on your Star Wars podcast, maybe focus on just five and write each of them their very own individual pitch.

[01:01:43]

That's about here's why this should matter to your media outlet, your podcast, your magazine, whatever it is that you happen to do, don't be afraid to swing for the fences and go for the big ones. And it's the same. The same applies when you're trying to get guests for your show. Don't be afraid to swing for the fences, because don't forget, you know, you're watching Jimmy Kimmel or Jimmy Fallon or any of the late night TV shows. The celebrities that show up on that show don't show up because they're bored and they don't show up out of the goodness of their heart.

[01:02:19]

They show up because they have a contractual obligation with the people that are putting out their next album, their next book, their next movie, whatever it is that they have to make. X number of media appearances. And so sometimes for the gatekeepers, for those celebrities, it's just which ones sound like they're going to be the most fun. And if it sounds like maybe doing your podcast is going to be more fun than sitting down with the Christian Science Monitor, then maybe you got a leg up there. Don't be afraid to ask, but come up with an ask that won't get you back an eye roll and get you back a reaction like, wow, they put zero thought into that.

[01:03:00]

Do the work and you should get a better payoff than what you're expecting. Beautiful. So we're all agreeing with Dave Jackson, mine, your keys, and QS. Okay. Jim Mallard, did you have a learning experience here this evening?

[01:03:15]

Yeah, I did. I got to get myself a median to get together. I'm always so far behind when it comes to things in the show. Somebody keeping score up because I keep forgetting what I'm doing. But I did create an audiogram using the site from

last week, so maybe.

[01:03:27]

I'll get caught up. That'd be headliner. That's a good little plug there, Jim. That was really good. And the Eddie worked out pretty good, too, so props on that.

[01:03:35]

So we'll see how the media kit turns out this week. James, it's been awesome having you on here and contribute to this conversation. Do you have any closing thoughts, James? He must have spoke his coffee on himself.

[01:03:49]

Yeah. So for those of you listening, I just posted another article. This one is about a podcast. I know the podcaster or one of them who is involved with this ASMR podcast where it's to help people fall asleep and it's a fake baseball game. Every single show is a fake baseball game, and it's designed to help you fall asleep to listening to baseball, but it's not any teams that you know or anything like that.

[01:04:25]

And that's the interesting hook about it. And they sent a pitch to The New Yorker, and they picked up this little podcast from Wisconsin and made it big, and they've got a really cool animation on the site as well. So check that link out. But that really goes to showing the knowing what your story is that is interesting enough to pitch to an appropriate place that will pick that up. So, again, we've all talked.

[01:04:55]

We beat it to death today, but I appreciate you guys having me on. And if you have any questions, my DMs are always open. You can reach out and we'll certainly try to help you out as best as I can, and I wish you the best of luck and prosperity getting. Your PR, man, you're great this evening. I really do appreciate that.

[01:05:15]

Was some great information this evening. Great. Take us home, man. What a great conversation. I learned a lot.

[01:05:23]

So a little homework for anybody listening or listening to the recording. Put together just four sources of news in whatever your niche is. You don't have a niche. Think about four sources. Don't be hitting home runs here.

[01:05:45]

Just go for moderately small, normal sources and follow them on Twitter. Subscribe to their newsletter, maybe start building a little relationship with them. And you might maybe join a space where they're talking about how to pitch to their newsletters. I mean, people participate in the niches they're passionate about, as you can see by everyone in this group. So your homework is to find four people that might be interested in your show and become interested in what they're doing.

[01:06:21]

As always, you can listen to the recording of this show@podcastingpowerhour.com. And if you're interested in reading what we talk about, the AI writes mostly okay blogs to go with this podcast and live show. So thanks a lot for attending. Jeff. Back to you.

[01:06:47]

All right, we're going to put a. Wrap on this one. This was a great one. Of course, we are here every Monday night at 09:00 p.m. Eastern.

[01:06:54]

I can't even tell you what time that is in Australia. I already forgot. I wasn't paying attention. But it's Eastern time. 11:00 a.m.

[01:07:01]

11:00 a.m. 11:00 a.m. In Brisbane. Yes. 11:00 a.m. In Brisbane.

11:00 a.m. 11:00 a.m. in Brisbane. Yes. 11:00 a.m. in Brisbane.

[01:07:07]

And James, you are always welcome to plug this space and we will never embargo on you, man. Just so you know, I tried alright, on that field attempt. I'm going to go ahead and put a book in on this one. I'll see you next week at 09:00 p.m. Eastern time.

[01:07:24]

Thanks for listening and thanks for telling a friend. And don't litter. And don't litter. Say no to drugs. Eat cat litter.

[01:07:33]

Don't eat cat litter. That'd be bad. Thank you for listening to the podcasting Power Hour. Everyone is free to participate on Twitter Spaces every Monday at 09:00 p.m. Eastern time.

[01:07:46]

To join, just follow Jeff at Podcast father or Greg at indy. Drop in. If you found this podcast helpful, go into your podcast app and write a quick review. Other podcasters will see it and know this show is worth listening to. Also, I'll put a few links in the show notes for ways you can support the show.

[01:08:08]

I think by now, you know we love our coffee. Have a great week. Did anyone notice how calm this space was? I don't know what's different about it, but it just seems more Zen. I know what you're saying right now.

[01:08:24]

Oh, you're saying because Ed was in here that much. That's what you're saying? Okay. Ed popped in and he raised his hand and I didn't get to him and he dropped off. I just hope he was just pissed and he's like, oh, God, I have my hand up.

[01:08:37]

I'm so special. His arm got numb, went to sleep, fell asleep. His dog did it. I don't know. A couple of trolls trying to come up too, I assume.

[01:08:48]

I don't know why they would have any interest in speaking of space, it's very interesting. I saw some of the comments on a couple of Twitter posts, the comment post, and I didn't think they were quite aligned with what we're talking about. Good try. A for effort. Hey, Jeff, are you feeling any better, man?

[01:09:06]

You sound like shit. Dang, that's not even right. It was so calm. I had to I'm just hitting puberty, man. I can't help it.

[01:09:18]

No, I had like 2 hours of sleep, so I think that might be contributing to some of the exhaustion. Today is better than dying. Okay, just making sure. I recently went to a guy's weekend with some buddies. Night out?

[01:09:34]

Yeah, exactly. We went to a cabin in the woods. It was great. And one of them had a CPAP machine there. And he's like, you get like, hey folks, I remember you from college.

[01:09:44]

You snore all the time. You should get a CPAP machine. So I went and did a sleep study. And I think it's a racket because all the things they hook you up to, there's no way you're going to sleep like you normally sleep. That's why they have to go two nights.

[01:10:02]

Yeah, well, the second night I slept worse than the first, but I'm sure they're going to tell me, indeed, I need a CPAP machine,

which is fine, and I will wear one. But yeah, it's funny as you get older and you're like, used to go out with your buddies and get hammered and whatever, and now we're talking about like CPAP machines and colonoscopies and I'm only 44. Yeah, no kidding. We're still young, Fuzz. I know we're still young.

[01:10:32]

Yeah. Me young Greg. We're still young.

[01:10:37]

Sorry, Jeff. Go ahead. No, I was going to ask if you saw that video I sent him. One of the guys. Do you watch that skit, Fuzz?

[01:10:44]

Which one? The night you were actually out. We're doing your guys'night out. I sent you that video. Do you ever get a chance to watch it?

[01:10:51]

I don't think I did. It was the chappelle skit night out. Okay. Yeah, no, I did not watch it because I was in the middle of the North Woods and watching videos was not a thing. But I will go back and watch it soon.

[01:11:09]

Like, that should come work.

[01:11:12]

When you said you went to a cabin in the woods, if you would have said, hey, Greg, what do you think a bunch of dudes from Wisconsin would go do? I would have picked that would have. Been the first thing I said. And then it would have been cheese and beer. Yeah, well, there was plenty of beer.

[01:11:28]

But now as we're in our forty s and some are like, well, you know, I'm lactose intolerant, you're like, hi everybody. I brought this sharkuri board for our. Guys as we get older and have more spending money. Does that make sense? That's right.

[01:11:50]

We do have a friend who's like he's a running influencer. I may have talked about on the show before, but he's a running influencer. He's sponsored by Asics. And so he used to be just like us, one of us. And now he's like, I brought tofu brats.

[01:12:10]

And and then he's like, you can cook it next to the meat, but don't cook it in the meat. Okay, buddy? He's like, let me get it out of the front of my Tesla. Actually, he drove in his he literally plugged into one of the only power outlets we have. The James just spike his phone.

[01:12:34]

He's like, I can't take it. I'm out. For that reason, I'm out. Yeah. So fuzz this is a real suggestion, okay?

[01:12:44]

It's going to sound crazy. This is a real suggestion. You can get some medical tape and tape your mouth shut while you sleep. Okay? Google it.

[01:12:55]

I will google it. There's a way to do it to where you don't suffocate and die.

[01:13:02]

There's a way to do it. Do it where you do suffocate and die. There's definitely a way to do it the other way. The Troubleshooting page on that website doesn't get a lot of hits.

[01:13:10]

[01:13:18]

But apparently this is a thing. And I read an article you can write anything and put it on the internet. Doesn't have to be true or false. I read an article about how parents don't teach their kids to breathe out of their nose anymore. Okay?

[01:13:32]

So like, every kid is a mouth. Breather or growing a whole prop them up with me. I don't even know what that means. I don't have kids. I have no idea if this is bullshit or not.

[01:13:47]

But I guess if you're conditioned to breathe out of your mouth, you could snore more than someone who's conditioned to breathe out of your nose. This could all be bullshit, but it led me down the rat hole of taping your mouth shut. So Google it and take a look at it. All right? This is like running with pennies in your mouth and keeps your mouth shut so you breathe through your nose more.

[01:14:10]

It could be. But you have to train yourself, apparently, to breathe out of your nose. I think we probably do it just because it's like my grandma always used to be like, quite breathing out of your mouth. Close your mouth. Your going to fly in there.

[01:14:24]

Well, search result won't be nearly as bad as some of the other things. I've looked up.

[01:14:34]

The other exciting high point of my time at the cabin in the woods. So as the cabin in the woods, there's running water, but there's no, like, you know, toilets. So there's an outhouse and last day. It's like warm weather, but it's the end of the season, which means the wasps are hungry to find food before the end of the season. And last day like 20 minutes before we all pack up.

[01:15:04]

20 minutes before we left in the house. I get stung right on the ass from a wasp.

[01:15:16]

That wasn't a wasp. Yeah, well, I was worried. It was like one of my business partners got bit by a black widow spider last year or two years ago. And so I was checking for spiders in the woods, and I felt myself get stung, and I'm like, oh, God, this better not be a spider. And thankfully, it was just a wasp.

[01:15:40]

Did you have to show your ass to your friends to verify that?

[01:15:47]

Only a good friend would do. As soon as I came out of the outhouse and I said, what happened? My first friend that saw me said, do you want me to suck out the poison? And the next person that heard it's like, do you want me to suck out the poison? If you all know the Caddy Shack deal, so what's in it for me?

[01:16:16]

Anyway, we're all good now that my car broke on the way back home, and it dinged. Brand new car ding. Like, I didn't have my seatbelt on for three and a half hours, so. Yeah, I swear, new cars are the biggest pieces of shit, man. Yeah, I know.

[01:16:35]

So they gave me a Jeep Gladiator Mojave as a loaner car, which makes me want to constantly drive off the road. That's funny. It's back, by the way. I'm surprised. The beeping noise between half hours, it makes you want to drive off the road.

[01:16:53]

No, that's it. That totally did a different type of. Drive off the road. I want to be to drive into a goddamn Bridget Monkman. Sorry, we have got to clean that up.

[01:17:08]

And you had a question before, and you had your hand raised for, like, an hour and we didn't get to what was your question? You're a listener, right now. Here he comes. Here he comes. Jeff, you're going to get him.

[01:17:21]

Yeah. By the way, all this banter, if you're listening to the podcast, the podcast version of this, and you get through the outro and the ads, I add this banter into the battle. I edit it a little bit, depending on what we talk about. So if you ever miss it and you want to hear this part, like, if this part is your favorite part, that will be fun. Yeah, I thought it would be like a little Easter egg at the back.

[01:17:51]

Nice. I didn't actually have a question. I was actually going to comment on some of the talk about PR stuff, especially sending out query letters to potential writers about covering your show. I was going to suggest that people absolutely do not send blind carbon copies. Oh, yes.

[01:18:16]

Because as you may or may not know, I was an entertainment reporter for 20 years from my own website. To this day, I still get 50 to 100 pitches a day to cover movies, film festivals, podcasts, and other entertainment ephemera. And it's fine if I'm getting it from a publicity person that I've been dealing with for 20 years because especially the big PR firms like Rogers and Cowan, that's one thing. But if I'm getting it from a smaller person firm or even an individual, don't blind carbon copy and even worse, don't carbon copy 500 people at once. That happens at least once a month from some newbie PR person who is just in a rush and just copies and pastes an entire email list and puts it in the CC instead of the BCC.

[01:19:13]

And those are the ones that get thrown away first when people are checking their morning emails, regardless of what it's about. So I was just going to be more from the person who regularly receives pitches, the do's and don'ts of what a reporter is looking for in an email. And those are just some of the don't do those things. From the station that I had quoted earlier, the 2022 State of the Media report, 68% of journalists, when asked what percentage of pitches received do you consider relevant, 68% said zero to 25% of the pitches. So zero to one of every four emails that they receive, 68% that are completely irrelevant.

[01:20:07]

It was really just 1% that said that most were relevant. Imagine being a reporter like that where you get 100 pitches a day and none of them are worth a shit. Like, oh, my God, I could have just read this whole thing as a what to do. What can PR professionals or so in your case, what can podcast hosts or producers who are pitching their article to journalists do to make a journalist job easier? This was a check.

[01:20:43]

All that apply. One is understand my target audience and what they find relevant. 63%, 57% provide me with data and expert sources when I need them. The third highest was Stop spamming me.

[01:20:59]

The fourth was provide a list of upcoming stories they have planned to see if I'm interested in them. Provide short pitches with quick facts to enable me to produce short form content quickly, understand and respect my deadlines. Include multimedia photos and videos with the press releases and pitches, make themselves more easily accessible. Provide their cell number in case I need to get in touch with them quickly. And the last one is other.

[01:21:28]

There you go. Seems interesting.

[01:21:34]

Let's wrap it up. I apologize. Most of those are correct, especially the one of know your target audience. Like I said, I get 50

to 100 emails a day from publicity people pitching me, and I haven't written anything for Film Jerk in seven months. I'm going to shut the site down very soon.

[01:21:54]

I'm just trying to get everything off of it that I need to put on the 80s moving podcast website. But I get pitches from people who are like, we have airline experts so and so talking about this, and it has nothing to do it's like, my website is called Filmjerk. I cover movies. I do not want to talk to airline people about airline disasters that just happened in the Indian Ocean or something like that. So absolutely know who your target audience is.

[01:22:24]

If you're a movie podcaster like me, I would say go for broke. Go. Contact AO. Scott and Manila Targus at the New York Times since they're the movie critics, you never know. But at least you're targeting your pitch to movie people at the New York Times.

[01:22:42]

So you know who you're but don't just be afraid because the worst thing. Is going to happen. They're just going to send you an email. They're not even going to respond. They'll just throw it away.

[01:22:53]

But you didn't take your shot. And as Larry Byrd once says, you missed you once said, you miss 100% of the shots you don't make. Yeah. All right. Thanks, everybody.

[01:23:04]

Jeff, thank you. No problem. Yeah. Greg, I can't do I mean, it's either all or nothing for me. No, I think as long as I'm co host, you can just hang up.

[01:23:14]

No, it's going to take you away. Okay. Yeah. I swear to you, once I hit end like I do every single week, it's going to end. Do you hit leave?

[01:23:24]

No, not an option. We'll do it. I'm going to just stay here and. Make sure what I'm saying is I can just lay my phone here and come back in five minutes and close it out if you can. No, we're done.

[01:23:35]

This is just a test. We're done. Okay. I'm good. Well, yeah, it leaves not an option.

[01:23:39]

So I'm hitting it all bye. Goodbye, y'all.