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# **BSCMCAJ**

# **Radio**



## **BSCMCAJ-603: Radio**

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### **Study Material for Students**

## **CAREER OPPORTUNITIES IN MEDIA WORLD**

Mass communication and Journalism is institutionalized and source specific. It functions through well-organized professionals and has an ever increasing interlace. Mass media has a global availability and it has converted the whole world in to a global village. A qualified journalism professional can take up a job of educating, entertaining, informing, persuading, interpreting, and guiding. Working in print media offers the opportunities to be a news reporter, news presenter, an editor, a feature writer, a photojournalist, etc. Electronic media offers great opportunities of being a news reporter, news editor, newsreader, programme host, interviewer, cameraman, producer, director, etc.

Other titles of Mass Communication and Journalism professionals are script writer, production assistant, technical director, floor manager, lighting director, scenic director, coordinator, creative director, advertiser, media planner, media consultant, public relation officer, counselor, front office executive, event manager and others.



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# **SYLLABUS**

## **Radio**

Making of a Radio Station

FM Radio

Process of Setting Up and Operating an FM Radio Station in India

Acoustics

Microphones

Use and Mixing of Sound, Audio Effects, Music

Voice Modulations

Radio Journalism

Key Elements of Radio Writing

Announcements, Talks,

Feature-Documentaries, Plays, Dialogue Writing, Newsreel,

Discussions, Interviews, News writing,

Commercials/Jingles



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### PTUDEP SYLLABUI-BOOK MAPPING TABLE RADIO

Syllabi.	Mapping
Introduction , Strengths , Weakness & future of Radio, AM vs. FM ,Type of signal Transmission, Clarity of sound , Cost, Making of a Radio Station, FM Radio, Process of Setting Up and Operating an FM Radio Station in India	Unit 1 Pages 6-17
Acoustics. Microphones, Use and Mixing of Sound, Audio Effects, Music, .	Unit 2 Pages 18-29
Voice Modulations, How to voice radio script?, Paint the Picture, Human voice as an instrument, Think Audience , voice quality ,Radio scripting as an art, writing for the ear	Unit 3 Pages 29 to 36
Radio Journalism, Idea behind News, Preproduction & Scriptwriting , The Production Processes & voicng the story, News reading for Radion, Key Elements of Radio Writing	Unit 4 Pages 36-46
Radio Drama /Plays, Approaches to writing radio drama, Features, Radio Commercials/Jingles - Documentaries Feature	Unit 5 Pages 46-76
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# THE RADIO

## UNIT 1.

### OBJECTIVES

- To know the Making of a Radio Station
- To learn the Process of Setting Up and Operating an FM Radio Station in India
- To know about Acoustics, Microphones
- To learn about the Use & Mixing of Sound, Audio Effects, Music, Voice Modulations
- To understand the concepts of Radio Journalism
- To learn about the Key Elements of Radio Writing, Feature-Documentaries, Plays, Dialogue Writing, Newsreel, Discussions, Interviews, News

### INTRODUCTION

**Guglielmo Marconi** of Italy invented a way to transmit sound without using wires. By 1901, Marconi succeeded in creating a wireless communication link between Europe and North America. In 1906, Lee Forest with John Fleming perfected the ‘audion’ or the vacuum tube, which made clear transmission of voice and music possible. These developments paved the way for the first ever broadcast that took place on Christmas Eve, in 1906 in USA. Later it took ten years of hard work to perfect the radio.

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Radio established its place very fast in the minds of listeners. Heavy doses of infotainment including music, drama, talk shows, etc supplemented with news made radio popular overnight. Soon radio industry developed wide spreading networks and by the 1930's radio became prime mass medium. Radio broadcasting was introduced in India by amateur radio clubs in Calcutta, Bombay, Madras and Lahore, though even before the clubs launched their ventures, several experimental broadcasts were conducted in Bombay.

### 1.1. Radio programmes may be classified into two broad groups

1. **Spoken word programmes**, which include news bulletins, talks, discussions, interviews, educational programmes for schools and colleges, specific audience programmes directed at women, children, rural and urban listeners, drama, radio features and documentaries.
2. **Music programmes**, which include disc jockey programmes, musical performances of all types and variety programmes.

### 1.2. Strength of the Radio

1. Radio reaches messages to illiterates, neo-literates and highly educated receivers simultaneously.
2. It is a fairly affordable to be owed by everyone.
3. The want of visual effect is compensated by sound effects, both natural and mechanical and so live effect is moderately high. The quality of voice and sound makes the communication fairly enjoyable.
4. Musical sound effect enlivens the communication and often breaks monotony.
5. It has the capacity to deliver instantaneous messages.



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6. Radio does not require captivity. Listeners can receive messages even when they are working. Farmer may listen to farm programmes while working in fields, a busy executive may listen to news bulletin even while driving or a housewife may listen to her favorite programme even while working in the kitchen.
7. Radio does not require power line for operation and so people in remote villages devoid of power lines can also receive messages from this medium.
8. Once a transistor radio is purchased, messages flow constantly and no cost is involved for reception of messages.

### **1.3. Weakness of the Radio**

1. Communication through radio lacks visual component and so does not demonstrate but suggests.
2. Spoken messages are subject to interpretation of listeners according to their imagination, experience and predisposition; hence possibility of misinterpretation is very high.
3. Listeners need lot of imagination and therefore understanding of message depends largely on the characteristics of the receivers.
4. Communication is time limited and presents tiny fragments of topics in a haphazard mosaic. The medium has also limitations because of its audio nature.
5. Receivers cannot put off listening parts of message for subsequent listening at their convenience.

### **1.4. Future of Radio**

Radio's future is a mystery. It is not easy to predict the future of radio. The future of radio would depend on changing regulatory scenarios, technological developments and change of listener's appeal. Radio's current localization and specialized programming will continue.

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Technologically, radio transmission will improve greatly. **FM will continue to grow faster and bigger.**

Radio listeners have indeed grown manifold, and the network is expanding a great deal and now it offers a daily service for many hours transmitting **news, comments, songs, music, comedies, thrillers, sports, besides special programmes for children, youth and farmers.** One of the best advantages that radio has over other media is that it can **serve and entertain an audience**, which is otherwise occupied. For example, people can listen to it while working at home, in the fields and factories and even while traveling.

### **1.5. AM v/s FM**

Analog radio signals cause characteristic changes, or modulations, in the radio waves that carry them: amplitude modulation AM and frequency modulation FM. An old technology compared to newer digital signals such as satellite and high definition radio, differences that distinguish analog radio from digital radio include signal characteristics, sound clarity and cost.

### **1.6. Type of Signal Transmission**

Carrier waves invisible forms of electricity and magnetism that travel wirelessly from radio broadcasting stations to radio receivers transmit AM, FM and digital HD radio programs. Digital signals transmit via pulses or digits of binary code, a language based on the numbers 0 and 1, before decoding.

### **1.7. Clarity of Sound**

FM analog radio signals encounter interference when large objects such as mountains or buildings enter the intended path of travel, and cannot

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bend, unlike AM analog signals. An interrupted analog signal results in a crackling, unclear radio station. Digital radio signals generally don't experience interference errors, although bad weather can severely affect satellite stations.

### **1.8. Cost**

Most perks have a catch. Satellite radio plays very few commercials, but there's a subscription fee and you must buy a satellite specific receiver. While free, traditional AM/FM radio and HD radio include commercial advertisements. To hear HD radio, you need a specific HD receiver. Digital HD receivers can play both analog and HD radio stations, but traditional analog receivers can stream only AM/FM stations.

### **1.9. PROCESS OF SETTING UP AND OPERATING AN FM RADIO STATION IN INDIA**

Whether you are looking for information on how to start up a FM radio station that operates on a low power FM basis or operates on a full power frequency or alternatively streams, it is essential to first establish what the options available to you are. It is also important to understand the process for obtaining a frequency, what the licensing requirements are, and also what type of FM broadcasting equipment and studio gear you will need to run the radio station.

The following is a brief outline of some of the options that may be available. Not all options may be available in all countries, as license conditions do vary.

When it comes to how to start up a FM radio station, one of the options is low power FM. This type of radio station operates at lesser power than commercial stations and so they cover a smaller area. The exact area they will cover is dependent on terrain and the exact amount of power

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you are permitted. Again depending on the country you live in, the low power FM service may enable you to broadcast anywhere near from 500mW to 100W, and may be license-free or alternatively it may be licensed. This level of power is sufficient to cover anywhere between a radius of a few kilometers to several kilometers.



Another option is operating a full power licensed radio station. This type of frequency will give station maximum coverage and will enable you to reach as many listeners as possible. Depending on the country you live in, there can frequently be provisions to operate on a full power frequency, but either on a commercial, non-commercial or educational basis. However, **operating a full power FM radio station can be a somewhat complicated process - especially during the initial stages of determining whether there are frequencies available in your area and also costing the equipment that is needed.** If you want to start up a full power FM radio station, then it is essential to get expert guidance at the earliest stage. This will ensure you get the information you need to make an informed decision.

When it comes to choosing the type of station you will set up, one of the most common constraints is **budget**. That said, it has been proven that a station can start out on a low power FM basis and successfully make the transition to operating a full power licensed commercial FM radio station. Some of the points to consider when looking how to start up a **FM radio station** include:

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- The process for obtaining an FM frequency and what to look out for
- How many Watts you will need to achieve the broadcast coverage you want
- What your obligations will be when it comes to music royalties
- What specialist services you need before to assist you in submitting your application for a frequency
- What is the most appropriate powered transmitter and what type of antenna would be needed
- The type of radio automation software that will be used

### 1.9.1. Set up Cost

**Set up cost comprises transmission and studio equipments, station and office premises, and networking infrastructure.** Studio strategies are varied for different sized FM Radio companies. Some companies used suite of studios for each station, while some shared a suite of studios for a cluster of stations. Most stations have some degree of back-up studio facilities available. Key cost elements of a radio station comprise of **payroll, marketing, music royalties, license fees, rentals, and other administrative costs.** The cost composition varies significantly across stations in larger and smaller cities, particularly with respect to royalty and marketing expenses. Unlike television, where contents once procured by a channel can be used at no additional cost across several airings and other channels in the group, in radio, repeat use of music requires payment of additional royalties.

### 1.9.2. Process of setting up and operating Community Radio in India

A **Community Radio station** can be roughly defined as a short range radio station that caters to the information needs of communities living

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in surrounding areas. CR stations often involve local community members in program production, centered around topics including discussions on civic amenities in the area, health and hygiene, advice on common economic activities such as agriculture, and even local folk songs and cultural events.

This notion of community radio is somewhat restrictive because it specifically defines communities along geographic boundaries. A community can however be geographically dispersed and Internet radio can be used to connect community members not collocated with each other.

Although technically a CR station is just like a normal AM or FM radio station, its focus on locally relevant content, often socially motivated, distinguishes CR from private and commercial radio stations most of which generally broadcast songs and entertainment related content. Community radio, although new to India, has been known to be an empowering medium since a long time. Radio All across the world, in Brazil, Bolivia, Poland, Thailand, community radio has provided a voice to the people to air their thoughts and opinion.

India has been a latecomer to community radio. Although educational institutions were allowed to set up a CR station on their campus, typically referred to as a campus radio station, a specific community or group or non-profit organization was not given a broadcast license. However, in late 2006 a new CR policy was drafted and non-profits were allowed to apply for licenses as well. India has seen a steady growth in CR stations since then, and as of Oct 2009 there are now almost 45 CR stations out of which some 8 stations are being run by non-profit organizations.

If you plan to start your own community radio station, there are a few things you need to know.



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1. First, you need to gain experience in radio journalism and audio program production. Quite a few training agencies in India provide guidance to do this.
2. Second, you need to put the technology in place for running the radio station.
3. Third, you need to get a license to broadcast on air. This can be a complicated process and you are encouraged to get the ball rolling as soon as you can. And while the license process is moving along, you can still do narrow-casting instead of broadcast.
4. Last but clearly not the least; you need to have sufficient funds to cover the capital and operational expenditure of your CR station.

Even if you do not have an FM broadcast license, you can still narrow-cast transmissions through loud speakers or by playing them on transistors in women listener groups. This is called narrow-casting. The *Kutch Mahila Vikas Sansthan* (KMVS) has done this very successfully in Gujarat, where being located close to the India-Pakistan border they were not given a license. They instead used women self-help-groups to share information and get feedback. Once you are sure that you want to go ahead, you need to first get trained on audio recording and editing, and the basics of radio journalism.

A radio station has many technology components. If you are not technically inclined, it is best suggested that you get in touch with some experienced organization.

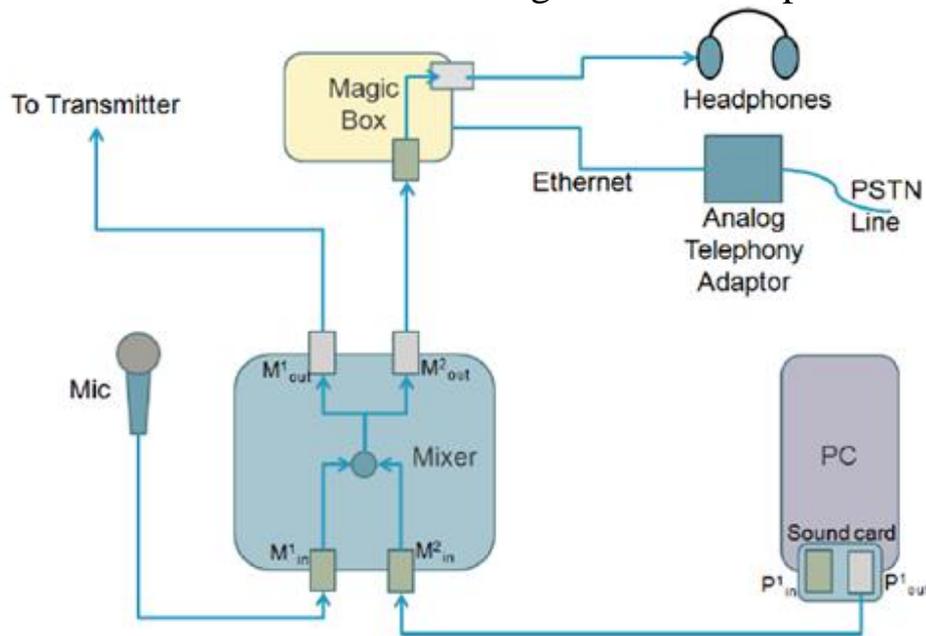
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You will need quite a few components. Inside a studio, the minimum requirements are for a mixer, a mic, a computer, and a pair of headphones. The computer will be used for transmitting audio when the station is live, and for audio editing otherwise. Typically though, you may want to use more than one computer each for different tasks. As the radio station matures, more components can be added for telephony so that people can call into the radio station and for Internet connectivity so that content can also be streamed to the Internet.

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Shown below is a schematic diagram for a setup.



In addition, a transmitter and antenna will be needed for broadcast, and a few USB audio recorders for field recordings.

Getting a license in India is mostly not hard but it can be quite time taking and complicated because of the number of approvals and multi-stage process. So a license is not as a simple as a single permission, but a whole series of permissions. The process requires you to first submit an application to the Information and Broadcasting Ministry, after which you will have to appear for a screening committee meeting and justify your case for wanting to set up a CR station. If all goes well, you will be allotted a letter of intent and will have to make an application for frequency allocation. Once a frequency has been allotted, an additional approval called GoPA is required, and you are expected to start

broadcasting within ~~the~~ months of receiving the GoPA. If you fail to do so, you stand the risk of having your license canceled.

Only non-profits more than three years old can apply for a license, and the ministry does strict checks to make sure that the ~~profit~~ has been in good standing. There is comes an initial expenditure and Added cost for staff salaries, electricity, generator fuel, travel, etc per month. If you do not have funds yourself, you apply to agencies like UNESCO and UNICEF for grants.

## **UNIT-2. ACOUSTICS, MICROPHONES & RADIO PRODUCTION**

**Acoustics** is the interdisciplinary science that deals with the study of sound, ultrasound and infrasound (all mechanical waves in gases, liquids, and solid). The application of acoustics in technology is called acoustical engineering. **Hearing is one of the most crucial means of survival in the animal world**, and speech is one of the most distinctive characteristics of human development and culture. So it is no surprise that the science of acoustics spreads across so many facets of our society - music, medicine, architecture, ~~indust~~ production, warfare and more. Art, craft, science and technology have provoked one another to advance the whole, as in many other fields of knowledge. The word "acoustic" is derived from the Greek word meaning **of or for hearing, ready to hear**"

A **microphone** sometimes referred to as **amike** or, more recently **mic**, is an acoustic

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electric transducer or sensor that converts sound into an electrical signal. Microphones are used in many applications such as telephones, tape recorders, hearing aids, motion picture production, live and recorded audio engineering, in radio and television broadcasting and in computers for recording voice, VoIP, and for non-acoustic purposes such as ultrasonic checking.

A Radio Microphone consists of two components - **the transmitter** which includes, or is connected to the microphone) and **the receiver**. To get sound out of the radio mic the receiver has to be connected to some sort of sound system, which can be anything from a normal domestic hi-fi to a PA Mixer with power amplifiers and speakers.

There are four main types of Radio Microphone:

- **Hand Held System** is a vocal microphone without a cable, held in the hand for complete freedom of movement, or clipped onto a mic stand, and is ideal for singers, presenters and announcers.
- **Lapel / Tie-Clip Systems** use a miniature microphone which is placed on the persons clothing as worn by newsreaders. This is a great way of discreetly amplifying someone's voice, well for actors, presenters and speakers.
- **Head worn or Headset System** is ideal for the budding Britney, good for high energy performers/singers, aerobics' instructors and anyone else who needs to be hands-free.



**Portable Systems** have battery powered, compact receivers for use with video cameras and in situations where no mains power is available

The most important feature when using hand held microphones in an interview situation outside of the studio is confidence that the

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equipment is going to work! Such confidence is easily gained by testing it well beforehand. Best use practice dictates that the first attempt to check the recording equipment and microphone are working correctly and efficiently together should not be just before the interview starts.

### 2.1. Types of Microphones

As all speech sources themselves are mono, nobody speaks in stereo; most interview recording necessitates the use only of mono microphones. There will be normally studio situations where a number of mono microphones may be used for recording a number of voices in conjunction and panned to achieve a stereo effect, but most hand held recording is achieved using mono microphones.

The most common mono microphones are:

**2.1.1. Omni Directional.** A good general purpose mic, which picks up sound from every direction, and will be good for recording most interviews. It will also pick up background sounds and effects which the interviewer may want to include in the interview to give an all round feeling of the situation the interview is taking place in.

**2.1.2. Unidirectional and Cardioid.** Unidirectional mics pick up sound from only one direction and the most common type is the cardioid mic, better used when sound emanating mainly or just from one particular source is required. They tend to and will generally pick up sound from the front of the mic only and are therefore more difficult to use being more sensitive to the source of the audio.

There are other types of microphones such as:

- **Shotgun mics**

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### ➤ **Clip mics**

Some **sound engineers** favour these for recording interviews in different situations but Omni and Uni Directional mics described are the two most common for hand-held interviewing when the interviewer is also is the sound recorder. The Omni directional mic is the easiest to use, and will let the recorder concentrate on the interview, with the confidence that their equipment is operating effectively.

### **2.2. Listen to the Recording through Headphones**

The best and only way to ensure that the microphone is recording exactly what the operator wants to record is to always wear headphones. Wearing headphones or ‘cans’ reveal, all that’s being recorded. As well as the subject part of the interview, an Omni directional mic will also pick up background noise such as traffic and pedestrians passing, any hums and buzzes from electrical equipment like air conditioning, and sounds of nature such as wind and loud birds or animals!

Headphones will also reveal any bumps and mic and microphone lead rustling, and sounds the interviewer or person being interviewed my make that affect the way the mic picks up the speech, such as popping, or distortion. It’s also useful to record far more than the interviewer needs at that time, assuming of course it’s a ‘not-live’ situation. Better recorded audio, is always good to be able to choose from when the final audio is being produced.

The basic production technique for radio is tape-recording of the programme in ideal sound-proof conditions. In the early days of radio, live programmes were the order of the day; these days, almost everything except news is pre-recorded. This is an improvement, because it eliminates the defects and hazards of live broadcasts. The

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equipments used for recording a radio programme include a good microphone and a recording machine with facilities for dubbing, editing and re-recording. Music-recording, particularly of an orchestra, needs a number of microphones placed near major components of the music, while a straight news commentary needs only one mike. A 'current affairs' programme in which 3-4 persons take part, needs 2-3 mikes placed in such a manner that they give uniform sound levels.

**2.3. Production Techniques** are not learnt in a day; one needs to have a good ear and quick reflexes to edit or dub a programme. Surface editing eliminates undesirable sounds, such as stammer, sneezes, coughs and choking of voice. A deeper editing cuts out repetitions, arranges the ideas in order and brings back and for the matter that needs to be in sequence, especially in a feature. Discussion programmes improve vastly by imaginative editing. **Dubbing adds extra sound-effects**, or brings disparate sound together. Before producing and recording a programme, seating of participants in the studio needs to be carefully planned so that sound-levels become uniform and clear, particularly while recording a discussion programme or an orchestra.

**2.4. Production calls for more care and efficiency in outdoor programmes than inside a studio.** The recording of a football match, for example, is more challenging than recording a solo music programme in a studio. Spot interviews of eye-witnesses in a crowd call for skill and presence of mind. In outdoor recordings, it is difficult to keep out extraneous sounds. A cock may suddenly crow when a classical musician demonstrates a raga and mar the entire programme. By re-recording and taking advance care, such hazards of outdoor recording can be reduced to a great extent, if not kept out altogether. Handling and erasing of magnetic tapes can be learnt only by demonstration and experience. Sudden defects in recording or dubbing equipment need to

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be promptly attended to with the help of the servicing and maintenance staff.

Modern production techniques have replaced human ingenuity and judgment to a great extent. In advanced radio stations, production is wholly computerized. Adjustments to sound-levels and frequency are done by the computer automatically. And yet human judgment and ingenuity are still important inputs and an experienced and imaginative producer can do wonders with old, antiquated equipment.

### 2.5. USE AND MIXING OF SOUND, AUDIO EFFECTS, MUSIC

**2.5.1. Sound Mixing:** Sound conveys meaning. Sound stimulates our visual imagination: it creates **visual images** in our minds. Radio Theater is telling a story by the careful mixing of sounds - both verbal and non-verbal. As one child said, "I like radio because the pictures are better." Radio is a "hot" medium - that is, the listener's imagination and experience are involved in giving the story depth, substance and meaning.

Sound effects describe the circumstances of a dramatic audio situation. They can be used for such things as setting and place, conveying action, solving certain narrative problems, and evoking characterizations.

**2.5.2. Point of View PoV:** Where the listener is hearing from. Often the PoV is that of the main character. Effects should sound as though they were being heard by that character. An **omniscient** PoV means that it can change from one character or group to another, or even to a narrator, as necessary. If the piece's PoV is omniscient, you can use it as a change of scene: for example, by altering the texture of the ambient sound background; or you might have the current foreground change to become background, and begin a new foreground.

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### 2.6. Elements of Sound Design

A. **Objects** - The things we have to work with.

1. Dialogue
2. Sound Effects
3. Music
4. Silence

B. **Techniques** - What we can do with the objects.

1. **Mixing** - the combination of the balance and control of amplitude of multiple sound elements.
2. **Pace** - Time control. Editing. Order of events: linear, non-linear, or multi-linear.
3. **Transitions** - How you get from one segment or element to another.
  - a. **Segue** - one element stops, the next begins. "Cut" in film.
  - b. **Cross fade** - one element fades out, the next fades in, and they overlap on the way.
  - c. **V-Fade** - First element fades to inaudible before the second element begins.
  - d. **Fade to Black** - V-Fade with some silence between elements.
  - e. **Waterfall** - As first element fades out, the second element begins at full volume. Better for voice transitions, than for effects.
4. **Imaging** - Stereo image. Using left and right channel for depth. But don't forget the mono listener. Does it work as well in mono as it does in stereo?
5. **Treatments** - or signal processing.

### 2.7. Using Sound Effects

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- A. Usually in a recording studio the object is to reproduce the sound as accurately or as cleanly as possible. In Radio Theater, and particularly in sound effects, recording technique often depends on the "degradation" of sound. You are changing the sound to establish and maintain the picture you want to create in the mind of the listener.
- B. Sound effects should be used sparingly. Too many effects, or too much of one sound, will alter the attention of the listener away from the story, and will slow the pace of the action.
- C. Sometimes it is better to skip all the active running footsteps, and simply go on to the next dramatic scene of action. "Cut to the chase."
- D. Real sounds are more convincing than synthesized ones. But most things do not make the sound we think they make.
  - 1. Most effects you hear especially in the movies are actually the result of at least two people, long after filming, doing something with two or more objects, probably unrelated to what you are supposed to be hearing.
  - 2. A sound effect most often consists of more than one part usually several parts. It's like a mini-drama, with a beginning, middle, and end. It is meant to indicate some action or event, and it should follow through to complete that action.
  - 3. A door opening isn't just one click of the latch. Answering the telephone must be more than the simple and quiet click we actually make picking up the receiver. Rattle, rattle!
- E. In general, the listener should hear the sound effect before the dialogue or action refers to it, if it is referred to at all.
- F. **Acoustic Space** - what space does it sound like this is happening? Does it match the intent?
  - 1. Pre-recorded sound effects records and tapes, and even CDs, are recorded in a particular place and sound environment. This probably is not the same "**acoustic space**" that your

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actor's are, or where you want them to sound like they are. An effect that doesn't sound like it's in the same place as the actors can destroy the image you were trying to build for the listener. Don't have a person walk outside, and slam a door with lots of reverberations around it.

2. It is encouraged for you to make and record your own effects. It gives you greater choice of sounds, and better control over them. Record sounds from close up, from various distances, and perhaps even with different microphones. Also, keep all the effects you record. You never know when you might need them again - or someone else will. Most producers have racks of un-catalogued tapes full of sounds they have recorded.

**G. Music** follows similar rules to sound effects, and may be used as sound effects. Sound effects have action content. Music has a reaction, or internal, emotional content. So, in general, you will most often introduce the effects action first, and the music reaction after it.

1. **Thematic Music** - up front; use for open and close, transitions, under credits, etc. Sets the tone of the work.
2. **Underscore Music** - dramatic subtext; match the mood of the piece, but not interfere with the other elements of the sound mix.
3. A musical "**sting**" is made up of more than one note, probably more than two.
4. Music shouldn't be **mixed too loudly**, or it draws attention to itself, and away from the action. It may also interfere with hearing dialogue or effects. Music in frequencies different from those of human voices, etc., can be mixed louder without interfering, and can be more strongly integrated into the sound collage.
5. **Music is the straightest path to the emotional centers of the mind.** Other sounds, dialogue or effects - must be

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translated and understood first. So, dialogue and effects might be used to set up the situation, and music makes it pay off.

### 2.8. Kinds and Categories of Sound Effects

#### A. Real and Unreal Kinds of Sound Effects:

1. **Literal Effects** - are intended to sound like what it is supposed to be. A kind of literal effect is the "emblematic" or "associative" sound effect. It associates in our minds with specific events, and tells us clearly what is happening. Once established, they can be used again to return to a place, event, or image, easily and quickly. What are the elements of a sound that create that desired image, or make that particular association? Running water: add to it the sound of moving a shower curtain and it is distinguished from brushing teeth or washing dishes.
2. **Non-literal Effects** - are sounds used to indicate an event, without being "like" the actual sound of it. Especially for things that don't really make a characteristic sound: what do ghosts sound like? Or sharks passing under water? Often music will be used.

#### B. Categories of Sound Effects

1. **Ambiences** atmospheres or backgrounds - Provide a sense of place *where*, and perhaps of time *when*, events occur.
2. **Discrete spot Effects** - Indicate individual events; what, how, and how much.
3. **Wallas - Crowds.** "Walla walla" of many people in a crowded situation, without specific voices or words being distinguishable. Bar wallas differ from Ball Game wallas, and differ from concert audience wallas, etc.

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4. **Dialogue** - Don't forget that dialogue is sound, too. The character of the voice indicates a lot about who the character is. Also think about vocal contrast; choosing voices that differ enough to be easily identified and differentiated by the listener.
5. **Silence**. A dramatic element. It can be very loud.

### 2.9. Layering

Mixing two or more sounds together, to create a combined sound that is more than each of the individual sounds alone. Often consists of non-specific background with added "**associative**" sounds to help identify or differentiate specifics.

- A. Restaurant scene might begin with voices and kitchen noises in background, then add foreground plates, silverware, and pouring of wine begin to define what kind of restaurant we're in.
- B. Wilderness scene might have birds and insects, but you add distant wolf howls, or close up footsteps, and chain saws, and the story already begins to unfold without any dialogue.

**2.10. Audio/Sound Effects SFX):** There are a number of ways in which SFX can be described. One useful way to classify them is according to the function they perform. First, action sounds. Mostly, sound is created through movement or action. The sound produced thereby is an effective indication of the situation. Advancing footsteps may denote an entry. Retreating footsteps may denote an exit. The clock striking indicates the time. Tapping of a cane may denote a blind man and so on. Action sounds may also describe the mood of the situation. A door slamming shut may indicate anger or someone humming or whistling may indicate a sense of lightheartedness.

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**2.11. Ambient sound**, on the other hand, suggests the locale and setting. Take for instance, the production of radio drama. The lovers are at the railway station and are about to part. How would you convey it's a railway station? Surely you can't have your character say, 'Here, in the station...' and so forth. A narrator may sound equally silly. Your best bet is to **use ambience**. The sound of voices, trains hooting, trains running and feet shuffling create an ambience that is very typical. The dialogues spoken against a background of this ambience will give you what you want.

You will have to use a lot of discretion regarding the use of sound. Too few may make your production insipid while too many is quite likely to distract. **SFX should be woven into the script in such a way that it does not stand out or draw attention to itself.** Needless piling of one SFX on top of another will not only clutter the script but introduce complication both in terms of production and aesthetics.

### **You must ask:**

- Does the sound help clarify something?
- Does it add to authenticity?
- Does it create mood or enhance it?
- Does it fit in naturally or does it sound forced?

Finally, remember that silence is a very effective sound-effect.

**2.12. Music for Radio:** Music serves the function of being a powerful aid in reinforcing the emotional effect of a drama. The following are the most common uses of music in radio:

1. As a signature or theme for a drama series or for a particular drama
2. As a transition between scenes and indicating beginnings or ends
3. As a background to scene or narration

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4. As part of the narration itself, For example, dialogue at a wedding with the band playing in the background
5. As a stab or sting at critical junctures in the dramatic development
6. To create mood

**2.13. Music makes significant contribution in radio but must be used with great discretion.** Moderation and selection are of utmost importance. Back grounding music in radio, need particular caution. Very often, students tend to use well-known pieces of composition and audience attention is completely carried away by them. When someone listens to your background music and says 'how beautiful', you blew it! Your background music should never come to the foreground. It should enrich, enhance or reinforce, but never steal the show!

**2.14. Suitability is an important factor.** Does the music fit the subject? Today conventional ideas are being challenged. No rule is carved on stone. We don't have to use stringed instruments for tragedy and percussion for comedy. But the business of 'fit' still remains equally valid. The music of Pink Floyd is not likely to go well with a programme on traditional Indian puppets!

Avoiding overkill is equally important. The director may get so carried away with the music that it may drown everything else. Technically, at the production level, the director must keep a strict watch of the audio levels. The music level should be much lower than that of narration, dialogue, conversation or whatever.

### UNIT 3. VOICE MODULATIONS

**Clarity is the quality of being clearly heard and easily understood; while voice modulation refers to the adjustment of the pitch or tone**

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**of voice to become enough to be clearly heard and understood by the audience.**

**Voice is God Gifted, yes it true and fact, but it can be trained, this also a fact.** Nobody is a born singer or narrator or voice artiste, yes he/she may have a sweet, melodious voice by birth but still his/her voice needs to be trained enough to modulate, variety and able to perform professionally for required time. One can improve the voice for voicing, dubbing, mimicry so that you are able to have baser, uncharred, rhythmic voice and have some control over your throat to produce variation and modulation in your voice as and when necessary. Whatever you want to become in voicing arena, be it voice over artiste, dubbing artist, mimicry artiste, performing actor, you need to modulate your voice according to the mood of the script.

This is the first requirement of being a professional voice artiste.

1. Like what a singer does every morning called "Riyaz" you should also do the same every morning. You can take "Sa" only of Sa Re Ga Ma and then take a deep breath and start reciting "Sa" with your full base voice till your breath ends. Keep in mind you have to inhale fully and should go on saying "Sa" till the end of your breath in a continuous pitch without any breaks, variation or modulation of your voice. This will not only help you in having good base voice but also increase your voicing stamina.
2. If Main/Lead Voice Over is your target, you should everyday practice at least two scripts with proper diction, pronunciation, modulation as & when. If you do not have the stamina you may lose your voice in a lengthy script that is your voice may be bold, enthusiastic, and fresh in the first quarter of the script and may get tired or becomes low in the end. This is called the stamina of



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Voice, to remain one till the end especially in the case of background lead voice overs or narrators for documentaries or audio visuals. Similarly for other voicing fields, mimicry, standup comedy, cartoon dubbings, simple dubbings etc. Record your voice everyday and listen. Every day you will notice some improvement.

3. Yoga plays a very important role in keeping your throat & voice healthy. Everyday chanting of "OM" for 10 minutes will give similar positive results as mentioned in point number one. You can also perform other Asanas for throat as "Singasana" and "Bharamri Pranayam" which will clear your throat and keep you away from all problems.
4. One more Yog asana which is the most effective is 'Ujjhayani Pranayam' where full throat is contracted inside, and a sound is produced in reverse, that is you are producing sound by inhaling in through nose but throat is fully contracted and lips closed. When you breathe in fully, after that you release your throat muscles and release the breath through the left nostril, by holding the right nostril with your right thumb. A very effective way to exercise your tonsils.
5. Stay away from very cold things, beverages, aerated waters, chocolates, pickles, chilies and anything very sour. Chocolates, Toffees and other paste like things form a layer on your tonsils, exposing it to infections. If you eat occasionally do try to clear your throat and brush your teeth before sleeping. Try to gargle your throat by simple Ayurvedic Gargle Concentrate, diluted in warm water before going to bed every day. This would minimize any chances for infection while you are in your sleep.

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6. Human spoken language makes use of the ability of almost all persons in a given society to dynamically modulate certain parameters of the laryngeal voice source in a consistent manner. The most important communicative, or phonetic, parameters are the **voice pitch** determined by the vibratory frequency of the vocal folds and the degree of separation of the vocal folds, referred to as vocal fold abduction coming together or adduction separating. The ability to vary the ab/adduction of the vocal folds quickly has a strong genetic component, since vocal fold adduction has a life-preserving function in keeping food from passing into the lungs, in addition to the covering action of the epiglottis. Consequently, the muscles that control this action are among the fastest in the body. Children can learn to use this action consistently during speech at an early age.

### 3.1. How to Voice Radio Scripts More Effectively

There are very few born radio friendly voices. With a few simple exercises and techniques, however, the power of the human voice as an instrument can be greatly increased.

It's estimated that the human voice accounts from as little as 9% of the process in human communication, one person to another or one person to a group of people in everyday situations. When that communication is through the medium of radio, for very obvious reasons, it can increase to as much as 100%. **The human voice in any radio broadcast is the main element that helps the listener construct their own image and picture of the person behind the microphone.**

### 3.2. Paint the Picture



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How often is the person on the other end of the telephone, on meeting face to face totally different to the picture created in the listener's mind? How opposite of the picture created in the listeners' imagination, is their favorite radio personality in real life? If radio is to make the most of this advantage, there are some who maintain that radio presenters should only be seen and never heard!

The phrase 'a perfect face for radio' is considered by many in the radio industry to be a compliment. The listener's imagination is a blank canvas, and with a few simple tools, and techniques that are in the main, easy to learn and do, a skilled radio broadcaster can help their listeners paint some very interesting and exciting images.

### **3.3. The Human Voice as an Instrument**

Some initiates into the world of radio feel they have to adopt another voice. They don't. There is a stereotypical radio presenters voice that some adapt because they feel it's the way radio presenters should sound and the more they try to achieve it they quicker they just lose their own voice. The best radio presenters have learned some simple techniques and developed and practiced them to great advantage for themselves and their listeners.

Simple techniques like:

- Slow Down. Most people talk far quicker then they imagine
- Be Clear. Take the time each word deserves
- Breathe Properly. Learn the various breathing techniques
- Stand up, or at least sit up straight
- Smile. When appropriate of course, it comes across
- Be natural

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### **3.4. Think Audience**

It's very easy to forget, in the comfort and confines of a radio studio when often there are no windows or contacts to the outside world, to forget that there is actually an audience listening. Most good radio broadcasters have some idea in their own head of typical listener, one person they will talk directly to in their own imagination. This helps the presenter make the conversation and delivery more real.

It's an imaginary one to one conversation that aids them and makes their listeners feel the presenter is directly to them. There are radio presenters who construct elaborate 'dummy' listeners who take a place in the studio, and they deliver the presentation to them. Studio guests beware! Each radio presenter with a bit of practice and a lot of imagination will find the best way for themselves but it's imperative for good radio delivery to think audience first.

### **3.5. Voice Quality**

The type and delivery of a voice, and how one human connects with another is often down to personal opinion and choice, but a few key points in the back of any radio presenter's mind whether reading serious news or a light hearted entertainment presentation should be:

- Be excited or at least interested
- Be an individual, be human
- Learn to talk person to person

Most radio is consumed on an individual basis. The better radio broadcasters understand this and develop such techniques that enable them to use their own voice as a powerful instrument of communication.

### **3.6. Radio scripting-an art of the imagination**

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A radio script can be of various kinds- **a radio play, an illustrative talk punctuated with sound-effects, a straight talk on an educational, cultural, social or economic topic.** These varieties of scripts demand from the writer very different kinds of treatment and approach. A script for a radio play is perhaps the most difficult to write and inexperienced playwrights can prove failure. A playwright for the stage finds himself constricted while writing a play for the radio; there is no stage for the viewers to see; no dramatis personae are seen; no action or spectacular scene can be conveyed in physical terms. In fact, apart from the voices of the personae there are only sound-effects to compensate the absence of visual communication.

**Music can play a great part,** as it does on stage. The playwright for the radio has to imagine his play in only one dimensions-that of sound-and has to make listeners oblivious to the absence of visuals. A good play helps the listeners to imagine the scene. The listeners of a radio play accept the limitation of lack of visuals but if their expectations from the play are not fulfilled by compensatory sound effects, the script does not succeed. Similarly, scripts for talks, commentaries and illustrative narrations have to be auditory sound that is, fit for listening within a rigid time-frame. Imagination comes into play in devising a proper structure- a striking beginning, a patient elaboration of the idea contained in the script and a convincing conclusion.

An illustrative talk needs a highly imaginative approach. A talk, for example, on the evolution of Beethoven's music needs a lot of research and homework. The introduction should be such that it can arrest the attention of even a lay listener who has merely heard the name of the great 18<sup>th</sup> century German composer but has not heard any of his music. Dovetailing commentary with the illustration requires considerable imaginative depth and skill. To satisfy, both, a lay listener and a

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knowledgeable listener, calls for **balance, authenticity, accuracy of details and last**, but not least, great **sensitivity**. If the programmer or the talker is not interested in Beethoven's music or has neither heard much nor appreciated his music, he can hardly make the illustrative talk interesting to the listeners. Radio scripting thus calls for **research, imagination and skills to fill the void of visuals and letting the listeners not miss them**.

### 3.7. Writing for the Ear

The writer for broadcasting must be particularly sensitive to the sound of the spoken language. A difficult sentence in a book can be read twice but broadcasters cannot keep repeating what the audience has not understood. Members of the audience have to absorb material without an opportunity to study it. They cannot ask a speaker to repeat a fact or request clarification of a complex point. This factor has important implication for those who write for the ear.

The writer for broadcast also has another important point to consider. The audience being addressed is isolate people who cannot experience the social facilitation enjoyed by a group in an auditorium or movie hall. In effect, the broadcaster is speaking directly to members of the audience in their homes, offices or cars. Even though millions may be listening, they are not all in one place. This makes it imperative for the broadcaster to use an informal, conversational style of speaking.

## UNIT- 4. RADIO JOURNALISM

Broadcast journalism refers to not only television news but also radio news. So what are the parallels that can be drawn between radio and television news and in what capacity do they differ? "There are some common areas that are fundamental to both television and radio

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journalism such as the concept of news - **assumptions and analysis, socio-economic and cultural aspects of the country, as well as important current issues.** However, in the case of television journalism, the focus is to think in terms of pictures, the ability to write for visuals and use shooting equipment. In the case of radio, the focus is on using sound to ‘paint a picture’, the first requirement being not to ‘write’ a radio dispatch but ‘speak’ it. The trick in radio reporting is to be sensitive to ambience sound and use it to virtually transport a listener to the actual scene.”

The process all news and current affairs radio broadcasts follow to get on-air can be divided into four sections. News staff in most news organizations will usually have learned all the necessary skills to implement all four steps and oversee and sometimes complete the total broadcast from planning to on-air without any assistance. Radio News can sometimes, depending on the size and coverage of the radio station, be an individual task where one person does all the work to get the story to air.

### **4.1. All tasks including:**

- Sourcing the Story
- Investigating and Examining the credibility of the facts
- Interviewing the people involved
- Writing the script
- Editing the audio material
- Introducing the story, and presenting and broadcasting the bulletin on-air

### **4.2. The Idea behind the News**

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There are two main qualities professional news staffs need to learn. Firstly a working knowledge and the necessary skills to complete digital recording and editing, and many, equally importantly would also say, a better than average radio news broadcaster also needs ‘an awareness of life.’

Digital editing skills are relatively easy to learn with application and practice, but an awareness of life is a realization that all news is about people, or the effects of circumstances on people, and how those people deal with those circumstances. These qualities will impact greatly on the ability of a news reporter to recognize news, and then report it accurately in a format that uses radio to its most effective as a medium.

### 4.3. Pre-Production and Scriptwriting

Once the reporter has decided the validity and news worthiness of a particular story, to make the broadcast sufficiently interesting for a radio audience they need to collect suitable audio to bring the news to life. One of the great strengths of radio, as the industry will often tell you, is its ability **to paint pictures in the listener’s imagination.**

It may not be sufficient, to hold an audience’s attention, to simply read story after story and hope the listener stays tuned. The reporter should be able to write a script and imagine the news piece on- air before it’s recorded. Then they are more able to collate relevant audio using voice pieces, interviews, sound effects and music and work to their perceived script.

### 4.4. The Production Process and Voicing the Story

Nobody would expect a radio news reporter to also be an accomplished and dexterous sound engineer, but all operational news room staff will

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possess basic digital editing skills, and become familiar with studio operation. They will also be adaptable and presentable voice-overs or voice talent. The audience must be able to understand what they're saying. Audio News presenting is a separate skill to general presentation, or commercial voicing. The main difference is that news tends to be delivered slower and more deliberately, and will also be far more reflective of the varying stories being covered.

### **4.5. Getting the Story to air**

Briefly all radio news broadcasters should be familiar with the steps to get any story on-air:

1. Pre-production, Interviewing, Sourcing the Story.
2. Scriptwriting
3. The Production Process
4. And News Broadcast

All radio station news operations tend to be dictated by the size of the station. The bigger the station, the more staff and the greater is the specialization. At a smaller station, one person may be news editor, reporter, presenter, and engineer, but to all intents and purposes, the process is exactly the same.

### **4.6. How to Write for News Radio**

Writing for news radio broadcasts can be difficult, particularly since many writers are accustomed to authoring stories for print. But writing for the ear is very different from writing for the eye. And writing for radio follows a distinct set of rules that must be followed if the broadcast is to be effective and professional.



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- **Use proper format:** Format requirements vary by radio station, but in general, scripts should be in all caps and double spaced. Information should also be provided on sound cuts, including speaker, the type of cut actuality, wrap, voices, length, and out cue.
- **Write conversationally:** Radio scripts should be akin to normal speaking style. This varies dramatically from written writing, as material written for print tends to be more formal. In short, write as though you are telling the story to a friend.
- **Use word economy:** Do not use ten words if the message can be effectively convey using five.
- **Use present tense:** With news radio, the emphasis is on what is happening. Therefore, all scripts should be written in present tense.
- **Use short sentences:** Spoken language is comprised of brief sentences, and material written for radio should reflect that. Providing the radio anchor with short sentences will also help with delivery, as it's difficult to anticipate the direction of a long, run-on sentence.
- **Use dashes for acronyms that are spelled out:** In the case of "AIDS," you would write "AIDS," because this is how it's spoken. But if an acronym is spelled out, as in the case of CBS, it should be written "C-B-S."
- **Note network affiliation:** When utilizing reporter- or network-generated sound cuts, always note the network affiliation.
- **Don't be repetitive:** When writing around sound cuts in the case of a reporter- or anchor-read wrap, do not repeat information that's mentioned in the cut. This redundancy is a waste of airtime. Instead, the lead-in should serve as an introduction to what the listeners can expect to hear.
- **Avoid clichés or "groaners:"** These phrases can be very distracting and void of meaning. And when the listener is distracted by a cliché, his attention is no longer focused on the story.



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- **Provide pronunciation guides.** In the case of uncommon or difficult-to-pronounce names, provide a notation on pronunciation following every instance of the name.
- **Avoid “he/she” ambiguity:** When referencing more than one individual in a script, always reference that person by name or title. Utilizing “he” or “she” can be confusing, particularly when there’s multiple individuals referenced in the story.
- **Ensure clarity and flow:** A story that’s clear in the form of a newspaper article may not be clear when spoken aloud on the air. When written, a story may also have a nice flow, but that flow is not conversational. So read all scripts aloud prior to submission.
- **Only mention what’s necessary:** Lengthy, detail-inclusive stories should be left to the newspapers. News radio serves to provide only the most vital facts in a story. Including unnecessary information will waste valuable airtime and bore listeners.
- **Do not include ages:** Many writers are inclined to include the ages of individuals involved in crimes and other similar stories. But unless there is something highly relevant and remarkable about the individual’s age i.e. an 11 -year-old murderer, it should be omitted. One exception is in the case of the description of a suspect sought by police. In this instance, the person’s age is vital to a citizen’s ability to identify the individual.
- **Estimate when it comes to numbers:** Do not mention “193 students.” Instead, mention, “Nearly 200 students.” Exact numbers are not going to be comprehended by the listener.
- **Write out numbers one through ten:** With numbers over ten, they should be entered numerically.
- **Downplay unconfirmed facts or unknown information:** Credibility is harmed when an anchor begins a story by mentioning the information that the station doesn’t yet have. Instead of beginning a story by saying, “Police have not released any information in this case,” mention what is known. Then conclude with, “Additional

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information is expected soon,” only if it’s vital information that the listeners should not be without.

Notably, every news organization’s standards are slightly different and each radio network and affiliate has their own “house style.”

News radio writers should familiarize themselves with the network’s standards and with the radio station’s house style before beginning script work. And anything that is potentially unclear should be addressed with the reporter or anchor who will be reading the script on the air. This extra step will help limit inaccuracies and errors on the air.

### 4.7. News reading for Radio

**Follow the pattern-**The reading of news on the radio is expected to conform to a pattern of musical pitches or notes. If you were to speak to your friends using this exaggerated pitch pattern, your conversation would seem a bit too much like "sing-song." The pitch pattern which is present in all speech does not need to be as noticeable in direct conversation because the listener can pick up visual cues such as facial expressions or hand gestures that aid in interpreting the words spoken.

Radio unlike television must rely solely on vocal quality to convey this additional information, information that may include the length of a story, the story's seriousness and the credibility of sources. The pitch pattern is especially helpful in informing listeners when stories begin and when they end.

Pitch should be considered in relative terms as "high" or "low" based on the range used in normal conversation. Listeners hear the modulation between "high" and "low" pitch and interpret those changes, even though most listeners are unaware of the pattern. They become aware

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only when the pattern is not properly followed, at which point they become confused or bored by the story.

**Change pitches-**Stories begin on a "high" pitch and end on a "low" pitch. In between the pitch modulates from one clause or sentence to the next. Within a clause or sentence, the pitch falls slightly from beginning to end, except in questions, where the pitch rises at the end.

For example, in a standard, four-sentence script, the pitch begins "high," falling slightly at the end of the first sentence. The second sentence begins at a lower pitch than the end of the first sentence. The third sentence begins at a higher pitch than the *beginning* of the second sentence. The final sentence, like the second sentence, begins at a "low" pitch and gently falls towards the end of the script.

When news directors, program directors or general managers complain about monotonous delivery, they are referring to readers who remain on the same pitch throughout the script. The easiest way to gain an understanding of pitch is to listen to the pitch patterns of other anchors and reporters, and to practice. With time, the pattern will become automatic when you're on the air.

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**Speed it up-** The other common fault in news reading concerns speed. Most beginning radio journalists read and speak too slowly. Perhaps we remember all too well when, in speech and debate class in junior high school, the teacher chastised us for being nervous and speaking too quickly. Radio, however, cannot provide the additional, visual information that exists when speaking in public or on television. With only one mode of information-retrieval available, the radio listener prefers to process speech at a faster rate. Normal conversational speed is generally too slow for reading radio news.

Some reporters and anchors notably those on public radio seem to want to make an art form out of speaking *very slowly*. Some of them in public radio claim that their listeners prefer the news to be read slowly. In any case, choosing to read slowly because of the wishes of a public-radio news director may limit a reporter's subsequent career.

Many young journalists find their first jobs with public radio stations. Higher pay and greater opportunities may be found at commercial stations, but commercial-radio news directors often balk at hiring a reporter whose demo tape reveals slow reading. Even if your news director demands slow reading, use examples from the commercial network and set the speed for reading the news on your demo tape.

Monotonous delivery and slow reading are very common among beginning radio journalists. Understanding the causes of these faults can lead to their correction.

### 4.8. KEY ELEMENTS OF RADIO WRITING

Writing for radio is very different from writing for any other medium, particularly the print medium. Many good writers of books and newspaper articles have fared badly when called upon to write for, or



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speak on the radio. On the contrary, many good writers or speakers on radio have done equally well in the print medium.

The style and content of a script for the radio are dictated, to a large extent, by the **potential listeners**. For example, a writer of a talk for housewives, say on cooking or bringing up children, for midday listening, has to be extremely simple and yet has to present the subject in a chatty and interesting way to keep the listeners off their siesta. If he/she does it like an article in the Encyclopedia Britannica, listeners will naturally switch off, or change to another programme. Although good writing for radio is learnt by years of patient practice and by development of what T.S. Eliot called, the '**auditory imagination**', some simple rules are:-

- A. Think on the subject and digest the material in all its aspects before putting it down in writing
- B. Imagine your potential listeners to be sitting next to you in real life and write as you would speak to them as if they were listening to you in actual life
- C. Avoid difficult words; if you have to present complex ideas, explain them in the simplest terms before repeating them
- D. Maintain a rigid time-frame and adjust your writing the slot given to you
- E. Adjust your writing to the mood of the day, the time and the season. For example, if you are doing a talk on sports in the peak evening hours, make it interesting, conversational and jovial to appeal to the widest section of listeners.

Sometimes the writer for radio is also required to read his or her own script over the microphone; it is always better that way. A writer knows the nuances of his ideas and sentence-patterns; a professional reader may not always be able to grasp them.

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If you have to read your own script considers the limitations of your voice, modulation and pronunciation so that the script is otherwise enriched to compensate for these. For example some people stammer on a particular word or a group of words; these words can be cleverly avoided. The aim is to make an impression on your listeners in a short while and let your ideas sink into their minds. To achieve this, a writer has to avoid angry, partisan and biased remarks, avoid speaking in either a highbrow or a lowbrow manner, and avoid giving an impression of condescending to the listeners as if he is obliging them with his erudition or authority.

At the same time, a writer for radio should make his or her message forceful and not be wishy-washy or mincing. A talker on a social or an economic topic needs to substantiate his talk with facts and figures; use them with imagination and force to make the talk objective.

**Subjectivity** is, to a large extent, the essence of creative writings-of poetry, novel and drama-after all; all creative writers reflect their own personality – but it mars a talk on the social, economic or political topic of the day. Because what the listeners and interested to know are not your views on these topics only an analysis of the situation that you wish to get across. Writing for radio should preferably be typed, or neatly hand-written, so that neither you nor the reader fumbles in the studio. For adjusting to the time-slot, the talk can be rehearsed at home before recording it at the radio station. Although spellings are not very important in radio-writing, one should be careful, because sometimes good broadcasts are sent out for publication.

### UNIT 5 . RADIO DRAMA

#### 5.1. Approaches to writing for Radio Drama

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The key, therefore, to writing successful plays for radio is to realize that the listener can only understand what is going on by what the listener hears. The physical environment and the appearance of the characters depend on what they say and the images they create in the listeners' imagination by words and sounds.

A radio drama play has only one chance to be successful. Dissatisfied listeners only have to twiddle their dial or hit the off switch and the playwright has lost the audience. It is important to remember that a radio playwright cannot afford to bore or confuse the listener.

**Radio drama is capable of capturing the imagination of the listener with very fine strokes of sound, and much can be achieved with a subtle use of effects.** Silence in radio drama can be as dramatic as the spoken word or a devastating sound effect. Entire plays have been constructed without a single word of dialogue. BBC Radio has transmitted a radio play which consisted solely of the sounds of a man being chased.

But of course speech will normally be the dominant element. It is in the dialogue that the writer will provide most of the essential information, but this should not sound explicit or it won't seem natural. It follows that the art of dialogue on radio is, at its best, extremely sophisticated. In order to convey information without sounding artificial or stilted the writer must consider the structure of scenes and of individual lines with great precision. It is not a matter of stringing together conversations. A radio play may predominantly consist of dialogue but a radio that was "all talk" in a static conversational sense would be very boring.

A variety of sound is essential for holding the listener's attention and engaging their imagination. This variety can be achieved by altering the lengths of sequence, number of people speaking, pace of dialogue,

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volume of sound, background acoustics and location of the action. On radio, one room sounds very like another if they're about the same size, but the difference between an interior and an exterior acoustic is considerable.

### 5.2.1. Features That Make a Radio Play Stand Out are:

1. **Quality of characterization.** Can the listener imagine the experience of the character through the script? Is the character immediate to the listener and can they empathize with her or him? Do the characters undergo some significant change through the course of the drama and does that change encompass conflict?
2. **Quality and Originality of Sound Design.** Is your script uniquely suited to the radio medium? Have you created a sound atmosphere and 'sound set' that enhances and complements the mood of the writing, the characters and the plot? Is sound used symbolically, ironically, surrealistically, or satirically and does it form part of the texture and artistic fabric of the play?
3. **Quality and Originality of Dialogue.** Are the characters created by the idiom and speech rhythms of their lines? Are characters developed by effective and revelatory dialogue? Is there a sense of reality in the speeches? If you are writing about real people do they sound like them?
4. **Quality and Originality of the Plot.** Are you able to keep the listener on tenterhooks? Do you leave the listener determined to hear the play to the very end? How logical and believable is the story? Is the listener sure of what is happening in each of the developing scenes?
5. **Effectiveness of the beginning of the play** in making the listener wants to continue listening. Remember that some drama producers insist that the writer has only a minute to engage the listener before they are liable to turn off!

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"Radio can take you anywhere - from the top of Mount Everest to a submarine at the bottom of the sea. You can crawl inside somebody's head and listen to their thoughts, cross continents or travel through time. The setting for radio drama is just as flexible - your imagination is free to go wherever it wants to without being held back by financial or practical limitations.

The lack of visuals is a powerful advantage in radio - it allows the audience to create their own mind pictures which are invariably more realistic than any special effects on screen or stage. Listening to a radio play is therefore not a passive exercise: the listener's mind works with your words to create a dramatic experience. The intimacy of radio is also important in this, as your aim is ultimately to elicit a response in your audience.

Obviously, radio also has its limitations. Everything you want to communicate to your audience must be done verbally or with sound effects whereas in a visual medium, one action may be enough to reveal character or show the audience something vital. Successfully conveying information without being clumsy or stilted is part of the skill of writing for radio and is something which will improve with practice and by listening to as many plays as possible.

Listening to radio drama, if you are familiar with it is perhaps the first step in beginning to write for radio. Decide what you think works and what doesn't and bear these points in mind when coming up with ideas and writing dialogue. If you are unsure what to write about, the advice would be to write the kind of play you would like to hear.

Assuming you've got the most important elements in place and a director likes your idea, he or she will probably invite you for a chat about your



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script and perhaps suggest some rewriting. Radio is sometimes well-known for producing a particular type of play which some sections of our society may well find interesting, but not particularly relevant to their own lives, experience or history.

### 5.2.2. Elements of Radio Drama:-

The elements of drama are its basic building blocks. **Drama** is the 'key ingredients' of drama.

The elements of radio drama are the same as those of stage drama:

- **role:** characters in the play
- **time:** when the action takes place
- **place:** where the action takes place
- **action:** what happens in the drama
- **tension:** conflict within and between characters and their environment
- **focus:** the ideas, feelings, or characters that the playwright wants us to concentrate on in a particular moment.

However in radio drama the playwright needs to let us know about the elements through different means as we cannot get information through our eyes. Radio drama is essentially heard, not seen. Writing a radio play is about painting a picture with words and sounds. It is quite different from writing for stage production and some of these differences are outlined below.

### 5.2.3. Character

A radio play generally has fewer characters than a staged play. This partly because it is easy for an audience to forget who characters are if they do not speak frequently as they cannot be seen on stage, and partly

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because it can be difficult for an audience to distinguish between a number of characters by voice alone. The audience learns about the characters through what they say and what others say about them, and the sound of their voice. Characters have to have distinctive voices.

The audience needs to be able to tell one character from another. The character's voice needs to tell us a range of information about the character, for instance their age, ethnicity, social background and what they think and feel about the events in the play.

All good drama makes a connection with its audience. This can be achieved with a sympathetic character or by using a situation that is familiar to the audience.

### **5.2.4. Dialogue**

What characters say is essential in a radio play. As well as telling us what a character thinks and feels dialogue must tell us where we are, what the characters are doing, and how the characters are reacting to what is happening around them. For example a character might say "Look out! He's got a gun" where there would be no such line in a stage play as the audience could see for themselves that a particular character had a gun.

Dialogue is essential to define sounds heard in a radio play. A listener might interpret a sound in a number of different ways, unless there is dialogue from the characters to set the scene. For example the sound of an engine could be interpreted by the listener as either the sound of a small car, a van, a small truck, a bus, or a Rolls Royce unless the dialogue makes the image suggested by the sound clear to the listener.

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Writing dialogue for a script is different from writing prose. The words need to sound the way people speak. For this reason it is a good idea to say the words as you write them so that you can hear what they sound like. Spoken sentences are often shorter than written ones and may be fragmented – people don't always plan ahead when they are speaking so strings of thoughts may not be as well organized in a conversation, and particularly at moments of conflict or tension.

The words that a character uses will tell the listener about the character's background. This sort of information might be shown by costume on stage. It is important to think about what we want the audience to know about a character, and the kind of language that the character would use that would give us this information, and how it might change in the play.

### **5.2.5.Action**

As the audience cannot see what is happening on stage, you need to tell them. Characters need to describe what they are doing, or to describe what they can see others doing.

In some ways there are fewer boundaries for what can happen in a radio play than on stage. Characters can leap tall buildings, walk on the moon, and explore deep under the sea without needing stunt doubles or special effects.

Whether in a radio play or stage play, action is still about what happens. It is about what happens to characters, what they do in response, and how it all ends up.

Radio play scenes tend to be shorter than stage play scenes. This is because radio plays tend to be shorter than stage plays and because radio plays do not have as many pauses in the dialogue for action.

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It is easy to vary the pace of the action in a radio play by developing short and long scenes. This helps to build up to a climax in the play and keep the audience interested. You might begin with longer scenes to introduce characters and what is happening, and scenes might become shorter as the action become more intense.

Gaps in the dialogue are sometimes filled with music or sound effects (SFX) to develop mood and help define the setting for the scene.

### **5.2.6. Time and Place**

As there is no set to show the audience where the action will take place, a radio scriptwriter must create a picture for the listener using a combination of music, sound effects, and dialogue. Characters may need to talk about where they are and what they can see more frequently than in a stage play. This is similar to some of the dialogue in a Shakespearean play, where originally, the use of set and scenery was minimal, and actors told the audience what time of day it was, and where they are.

The advantage of a radio play over a staged play is that you can set your play in any location and time that you choose and change location quickly and easily using words and sound. By using sound effects it is possible to evoke time of day, season, location, and era.

### **5.2.7. Tension**

Tension can be developed by using silence, changing the length of scenes, locations, and the use of music as well as the events in the play. Dialogue can be faster or slower.

Most radio drama is very badly written. Radio drama is an endangered species. It has never taken a hold of mainstream programming on

commercial radio in the UK. It used to be the mainstream in the States and Australia but lost out to TV in the middle to late fifties.

It is under threat within public radio services including the BBC because of the pressure of monetarist ideology and the fact that authors and radio drama directors have been too complacent. IRDP is a significant oasis and continues to support the principle of the original play.

### 5.2.8. The Beginning

The beginning is everything. If this part of it does not work you are 'up shit creek without a paddle'. Your listeners will desert you. You have failed. You do not exist as a dramatist.

### 5.2.9. The Moment of Arrival

This is how you drop your listeners into the story. Don't give them a warm bed with comfortable pillows and a hot water bottle. The background and subtext of previous histories is better explored through revelation in dramatic action. So parachute your listener into a top dramatic moment. Not the climax. That would be premature. Find the MOMENT to join the story. Avoid the slow snail's explicatory route. Kick up into a high energy trip and whoosh them through the rapids.

### 5.2.10. Structure

Set up...struggle...resolution. You can reverse this if the setup is more dramatic and explosive than the resolution. Regard your play as a series of phases

### 5.2.11. The Plot

This is the story with lots of twists and turns. The more the merrier. Most listeners like good exciting plots. Without a good plot you're eating



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a soufflé that has gone flat. You need plot, more plots and more plots. Run at least two story lines. Two sub plots would be interesting. Keep the plots linked logically within the same play. The best system is a major and a minor storyline linked to one another. Get them to come together at the end.

### **5.2.12. Surprise**

People are hungry for entertainment. If they wanted boredom they would be filling out their tax returns instead of listening to your radio play. Make people afraid, but also excited.

### **5.2.13. Character**

Your main character must have the sympathy of the audience. Your audience has to identify with your main character. If this does not happen you have created a failure.

### **5.2.14. Conflict**

Drama = conflict = audience. There has to be an emotional, financial, human, moral, physical struggle so your listeners can laugh or cry. Yes, you want your listeners to laugh or cry or laugh and cry. If you don't, give up.

### **5.2.15. Polarities or Extremes**

The art of storytelling is exploring the extreme limits of our psychological or physical existence. To pitch one polarity against another.

### **5.2.16. The Climax**

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But there is something in this. The sustained excitement, surprise and affection, followed by an explosion of ecstasy. Good radio drama is not all that. If you don't use it, you lose it.

### **5.2.17. Dialogue**

This is how we engage dramatically with the world. Characters inform, argue, amuse, outrage, and argue through the ebb and flow of dialogue. When we do we talk and that is how great radio plays are made.....by talking in dramatic dialogue.

### **5.2.18. Atmosphere / Ambience**

This sets the emotional spirit of the play. It determines whether your listeners believe in the world that you have created. Worlds are not created by dramatic dialogue alone. There is attitude and atmosphere. This is determined by detail and relevant detail. It could be in a sound effect. It could be in the writing. It could be in the music. It could be in everything. But the result is that the fifth dimension of radio writing - the imagination of the listener - is stimulated to become a picture palace of the mind.

### **5.2.19. Emotion**

You have to generate an emotional response from the audience....preferably to the main character....also not so strongly in relation to the other characters. Emotion = love, hate, admiration. Never mind about the type of emotion.....concentrate on whether it is there or not. Emotional connection between the writing and the listener = good radio drama.

### **5.2.20. Balance Character and Plot**

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You have to have both. You cannot trade. One can predominate over the other. Where they are balanced equally....it can only work if characterization relates to plot development. If your main plot is character intensive, make sure that your minor plot is plot intensive.

### **5.2.21. Purpose**

Crook's golden rule is that every word, every line, every scene must serve a dramatic purpose in terms of characterization and plot development. Drop anything that does not have a dramatic purpose.

### **5.2.21. Tension and Humour**

To stop the listener dropping off or switching off, maintain the tension always and throw in the humour. Tension, humour, tension, humour, tension humour...like the foxtrot...Make the emotional rhythm of the play dance on the listener's heart and mind. Charm and alarm, charm and alarm. But they've got to be linked. Your character uses humour to react to the tension in the scene or play. Keep one character that uses humour to deal with difficult situations. Make sure the humour is verbal. Slapstick belongs to a different type of play or entertainment. Make sure you do not have characters taking it in turns to be funny. This is not stand up comedy or sitcom. Make sure that the character that uses humour has a consistent sense of humour.

### **5.2.22. Get your listener inside the world of your play. How?**

- a. Sympathy or empathy with the main character.
- b. A bloody good set up.
- c. A big, nasty antagonist or villain.
- d. Great Plot...Great Story....twists and turns.
- e. Crisis at the beginning is dramatic and a great start.
- f. Emotional intensity. Hit some high points.



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- g. Escalating conflict so the structure climbs with tension and humour.
- h. Strike the colours with detail so there's an atmosphere, mood...ambience.
- I. Modulate charm with alarm...humour with tension...tension with humour...funny policeman nasty policeman.
- j. Surprise, surprise...that's what you do to the listener, through the plot.

### **A) The principle of developing scenes**

1. Introduction.
2. Character one...goal and objective.
3. Character two...goal and objective.
4. Purpose of scene in overall plot.
5. One of the characters achieves a goal.
6. Link to the next scene by introducing or pointing to location of next scene or presence of character in next scene.

*Question marks in the mind of the listener. Always keep one, better two or three*

### **B The Principle of Character**

1. Believable and recognizable.
2. Purpose within the plot.
3. Characters have to have function. Character has to be consistent with function.
4. Characters have to be intentional.
5. Start with a stereotype to ensure rapid recognition, then twist the stereotype. Challenge the homily that there is nothing new under the sun by making it new under the moon.
6. Give each character a dominant physical or behavioural characteristic. Make the dominant characteristic purposeful. Make it extreme.

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7. Your main character must be active.
8. Active character / urgent plot. The character's energy has to fight the urgency of the plot and the urgency of the plot makes the character more energetic.

### **C) The principle of Hero / Heroine**

1. Listeners look up to main characters, want to admire them because we all want heroes and heroines in our lives. Life's eternal fantasy that transcendent people and transcendent moments conquer adversity.
2. If you are very clever you can transfer the hero from the obvious to the humble and make great the inferior or character who has greater potential for human dignity.
3. Charisma. Characters need intensity and conviction. They may not be perfect but they are attractive. You cannot identify with people who are unlike us...too perfect; no beliefs...take themselves too seriously...lack a sense of humour.
4. Give your characters private moments when they drop their guards and allow us into their minds and hearts. Make the listener privileged. Use this moment for revelation.
5. The main character has to change and has to be changed by the plot.
6. You must have a main character and secondary characters. Your main character changes. Your secondary characters are probably more singular in their characteristics. Your secondary characters are already committed. Your main character is still weighing up the options.
7. You must have characters who are extreme in relation to each other...characters that are different make drama.

### **5.2.23. Where are we now?**



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Well, we should be here....

- a. The main character is in the middle of the story.
- b. You've used dominant characteristics.
- c. The listener likes the main character.
- d. The listener cares what happens to the main character.
- e. The listener hates the antagonist.
- f. The main character is developing.

### **A) Principles of Dialogue**

- a. Dialogue must be a response to a situation, plot or action.
- b. Dialogue must be a response to each character in the scene.
- c. Dialogue must be comic relief.
- d. Dialogue must connect to the next scene.
- e. Avoid reflective, passive and neutral. Go for active, and direct and emotional.
- f. Dialogue must be believable by being specific...by being specific to the character's background and emotional state.
- g. If dialogue is reacting to action or situation then it must be dramatic and poised on polarities. The goals of the characters in each scene should be different.
- h. Dialogue should be continuous. Tip...characters often takes a tag by repeating the last word spoken by the first character.
- i. Dialogue must relate to function.
- j. You can mix direct with indirect between two characters because they have different goals.
- k. Humorous dialogue is not a character telling a joke but a line or lines responding to the dramatic situation.
- l. Heightened dialogue v/s naturalistic dialogue. Heightened language is the language of the theatre...high octane communication...poetic, philosophical...charged. The expression of the playwright...It serves not only the development of the plot and character, but it also presents the

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view of the writer. Works well in radio. But there is now a tendency for more naturalism. Radio producers like to go out on location and explore realism. In these situations you must stick to natural dialogue.

### **B Principles peculiar to Radio**

1. The inner existence.
2. The tension and conflict between the interior and exterior.
3. More psychological.
4. Easier to explore the real and the surreal and to delineate the line between the two.
5. Have to work in the fifth dimension...the energy of the listener's imaginative participation.
6. The interior existence offers exploration of personal thoughts, fantasies, emotions and conflicts.
7. All levels of external conflict can be explored.
8. The precipitating event through plot has to threaten the inner life of the main character. This is the kick-off in radio drama.
9. The end or resolution in radio drama is more deeply rooted in the emotional equilibrium and insight of the main character. Changes are internal as well as external.
10. Time transposition and translocation are faster and more rapid and more complicated. Flashbacks...flash forwards... different ages.
11. Radio requires less rather than more characters. Characterization needs to be strong and fascinating.
12. Maintain the focus of the main character and plot.
13. Economy of words underlines sub textual surprise and engagement with the listener's imagination.
14. Wit is vital because language is so important...cleverness with words...energy with words...humour with words...Wit is advanced by surprising

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the listener...being aggressive with the listener..Being fast, short and clever with the listener.

15. Irony is pathos and bathos. It's conflict between the inner life and outer action.

### 5.3. RADIO COMMERCIALS/JINGLES

A **jingle** is a short tune used in advertising and other commercial uses. The jingle contains one or more hooks and lyrics that explicitly promote the product being advertised, usually through the use of one or more advertising slogans. Ad buyers use jingles in radio; they can also be used in non-advertising contexts to establish or maintain a brand image.

When you write a radio ad, the most important thing to remember is that you are writing for a listener, not a reader or viewer. Plus, you have a limited amount of time to convey the message because the advertisements are just fifteen, thirty or sixty seconds. Here are some tips in writing an effective radio commercial.

1. **Know your audience.** Ask your client what sort of customer they want to target. Commercial selling yachts will definitely be different than a commercial promoting special at the local sports bar.
2. **Formulate your idea.** Bounce some creative ideas off other writers or with the client. The commercial will be short, so pick one idea and stick to it.



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3. **Begin your first draft.** Radio ads are fifteen, thirty or sixty seconds in length. Find out which, and then write the advertisement.
4. **Insert the business name into the draft.** Do this twice for a fifteen second commercial, three times for thirty second commercials and at least four times for a sixty second commercial.
5. **Read the draft out loud with a stopwatch.** Read at an even, realistic pace, and time how long the script runs. Add or delete words to get the commercial to the right length. Do not try to read faster, just read it as you would any script.
6. **Let the script sit for awhile, take a break, and then return to it with fresh eyes.** Edit it as necessary, but remember to time it again once you are done.
7. **Present the script to your editor or client** for final approval.

### Radio is a powerful medium

Prior to the introduction of television, radio commercials had families mesmerized on the radio box salivating for the next installment of their favorite "who-done-it" radio program. Radio grabbed their attention, invigorated their imagination, fed their need for information and entertainment, and provided some of the most memorable radio jingles of all time.

Some things may have changed, but memorable radio scripts remain a driving force in providing entertainment and communication to the masses.

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If it wasn't, radio stations would go broke, music artists would be isolated to street corners and subway stations to sell their talents and Japan would have to rely solely on automobiles for exported goods.

Which brings us to why you are here in the first place—you're interested in using radio commercials as part of your marketing program.

Most of today's business owners and managers understand the importance of advertising, but many cringe at the thought of having to write a radio script for their company. Inundated with the daily tasks of running their business, scripts can be pushed off until the last minute, or handed over to high-priced advertising agencies. But that doesn't have to be the case.

As is usual in life, there is a process.

### **1 Determine Your Radio Commercial Length**

First of all, know the length of the radio spot that you need to write. Most radio stations these days sell: 15:30, and: 60 commercials. You'll need to be precise. Radio adheres to a strict clock, so you're:60 ad likely won't be acceptable as a: 62 second advertisement.

Typically, a radio script format calls for 12-point type in all caps, with double spacing between each line. With this in mind, here is a simple guide to follow:

- :15 = 4 typed lines
- :30 = 7-8 typed lines
- :60 = 12-14 typed lines

And if you're including any pricing figures, or your phone number, be sure to write each number as text to give you a more accurate line count.

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### **2 Plan What You Want to Say in Your Radio Ad**

Before you start, take a few minutes and make a list of the necessary points that you need to have included. These should be key attributes and selling points that set your business apart from the competition. Be **clear** and **concise**, and try to avoid listing too many different points, as this can lead to confusion on the listener's part. If your company is blessed with multiple key attributes, consider running multiple ads that incorporate the different attributes, but be sure to maintain the same "feel". You want your script to have a natural flow, not be crammed full of as many words as you can fit within the time limit.

### **3 Use a Strong Opening Statement in Your Radio Ad**

Simply put, your commercial's opening line will likely determine whether or not the listener sticks around, or changes the station. This really needs to be an attention-grabber. Instead, consider using a strong, open-ended question that's pertinent to your company and/or industry, which the average listener can relate to. Here are a few examples:

- Are you paying too much for car insurance?
- Is your home as safe as it could be?
- When is the last time you enjoyed a really good burger?

By posing a question like this, right out of the box, the listener could be compelled to want to hear the answer, and the rest of your ad.

### **4 Include Key Attributes and Your Company Personality in Your Radio Ad**

The purpose of an advertisement any ad, is to arouse enough **curiosity** that the target is compelled to act upon it. Get that? You don't need your ad to close the deal; you just want it to tease your product or service enough that the target decides to contact you. And that's where you and your staff come in.



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With the body of the ad, address the opening question in a clear and concise manner, while working your company's key attributes into the mix. In a: 60 ads, you'll want to include your company's name at least 4 times. Shoot for 3 times in a: 30, and at least twice in a: 15. And, unless you have trained voice actors available, keep the script to one person. It's a lot safer.

Also, show your company's personality. Known for having the lowest prices in town? Say it. Environmentally focused? Say it. Don't be afraid to brag a little here-just don't overdo it.

### **5 Use Effective Contact Info in Your Radio Ad**

Just use a phone number, right? Not necessarily. When you consider that a large portion of your audience will be driving, cooking, working out, or engaged in some other activity as they're hearing your ad, most won't have a pen and paper ready to write down your digits. Which means that unless you have a Nursery School-simple number like 1-800 BIG-JOES, you'll have to repeat it, which takes up a lot of script space. And you **STILL** won't have guaranteed retention. Instead, consider using your web address. Most of the time they're a lot easier to recall, and it gives the listener a 24 hour point of access to your business.

### **6 Further Suggestions for your Radio Script**

Above all, adhere to the **K-I-S-S rule**. The most effective ads usually do. And remember to time your script after you're done. If you don't have a stopwatch available, double-click on the clock on the bottom right of your computer screen, and use the pop-up. Ideally, you'd like to bring the script in a few seconds short. This will give the station's production manager time to add a music intro, and allow him or her to not have to rush the read.

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Proper utilization of these six points will allow you to take a more seasoned approach with your copywriting, and should garner better end results. Writing a radio script isn't rocket science, but it can be daunting. However, if you can convey a few select points and ideas in a clear and concise manner, and keep your target interested, your radio campaign will indeed pay dividends.

Profitable direct response radio campaigns are a product of excellent strategy, skillful media buying, and **insightful** radio commercial development.

### **5.3.1. A radio jingle is a memorable slogan, set to an engaging melody.**

Prior to the introduction of television, radio commercials had families mesmerized on the radio box salivating for the next installment of their favorite "who-done-it" radio program.

Radio grabbed their attention, invigorated their imagination, fed their need for information and entertainment, and provided some of the most memorable radio jingles of all time.

Some things may have changed, but memorable radio scripts remain a driving force in providing entertainment and communication to the masses.

**5.3.2. Jingles are meant to do:** Aided by simplicity, catchiness and repetition, they insidiously attach themselves to your cerebral cortex, and nothing can dislodge them, short of having another jingle catch your attention. An advertising jingle or commercial theme is much like the introduction to a television show or for radio ads. There are lots of reasons why, demographic, social, political factors influence on our

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buying behaviors and jingles are one of the reason which affect the customer preferences.

We always give least importance to advertising but from a research it has been proved that radio ads are among the strongest medium that can sell things. When this very personal medium is used well, it informs, stimulates emotions, and engenders trust, all the things that make us buy.

**5.3.3. The style of advertising:** of much visual media, in fact is changing as well, with a shift from linear storytelling to collages of images. Then there's the splintering and fragmentation of audiences and the media channels to reach them with a single musical signature. Your tune should be light and lively, set in an upbeat major key. The tempo should be quick and the rhythm snappy, like a march or a cheer. We tend to remember jingles that are witty or funny.

Writing advertising jingles is a great way to make money with your music. Many times a new song will be written instead of using an existing piece for an advertising campaign.

### **5.3.4. Some tips for effective jingle writing:**

- **Know the product:** What are you trying to sell? A service? A product? A company? What does it do, provide or offer? Familiarize yourself with its benefits, capabilities, and distinction. What makes it superior to others of its kind?

- **Drill the name:** The jingle must mention and repeat the specific name of the product or company and what it does. You want to ensure that the consumer remembers the name in conjunction with the type of product. If they repeat it, they are more likely to buy it. With a good jingle, the consumer may actually begin to call all products of that type by the trade name.



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- **Set your slogan to a tune:** There is much evidence to show that we remember tunes better than mere words. That's why a jingle is generally much easier to remember than just a slogan.
- **Use assonance** repetition of vowel sounds 'eat cheap' and alliteration repetition of consonant sounds 'Lemon -lime': This makes your jingle fun to sing!

### 5.3.5. Great Jingles should be:

- Short
- Easy to Understand
- Recognizable
- Memorable

The jingles are usually composed by professionals. Since jingles are important components of the ad campaign, a lot of care is taken to ensure that only a very high quality advertising jingle is produced. Because they are so popular, and also given the wide reach of them, a lot of established musicians also lend their talents to it. As a result, it is often seen that the advertising jingles are of superior quality. This further goes on to boost the advertising efforts of the company as with a good jingle, the ad stands out, and quite obviously, **it is every ad maker's desire to have an outstanding ad**, quite literally so!

Companies spend lots of money on audio production services and radio advertising campaigns to attract you. But lots of them fail. In order not to copy their fate you have to use these **simple tips**.

### 1. Humor

How to stand out of the crowd and not to be lost in the ocean of similar radio jingles? The answer is in the beginning. Right from the beginning, a great spot should hold the listener's attention. The start is



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the most important part of the jingle. If a person doesn't understand in 6-8 seconds what a jingle is about he won't listen to it. Comedy is a common way of attraction. It's easy to focus people on you if you're going to make them laugh. It doesn't mean your spot has to be a complete joke but your jingle can find some degree of humor, be happy, or at least include a bright positive theme about your subject.

### **2. Original sound**

It's good to use an unusual voice or a music in your custom radio jingles. But never make the mistake of using music that is always been playing on the radio station. Don't forget our goal: to stand out of the crowd and to grab an attention.

### **3. Understand the audience**

The key is to fit your target audience and to fit your musical choices to their preferences. A 50-year old businessman will never listen the same kind music as that of grandpa. Understand the music.

### **4. Tell a true story**

The best jingles make you want to listen all the way through. For that, an audience must be able to associate themselves with the situation. In other words, it has to sound true. People hate been lied.

### **5. Use a single message**

If you really want to attract people to your radio commercial, focus on a single message, never use a boring list of features.

### **6. Integrate a jingle to your campaign**

Carrying out advertising campaign not only on the radio? Use the same sounds and music in your jingles. Or it's possible make a scroll of jingles with a developing plot. Let the audience get acquainted with you.

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### 7. Praise the Audience

Radio is not necessarily a direct response medium, nevertheless some advertisers use it that way. Most people probably won't do what you ask them to do. But what they will figure out is how your product is going to make their lives better. Same as a joke, your definitely best radio spots should close with the resolution of a humorous situation or some final bit of information that helps listeners take advantage of what you offer. Praise the audience.

### 5.4. RADIO DOCUMENTARY

Documentary is any feature or programme that is based on '**documents**'. Defined this way, **it is a form directed forwards presenting a factual record about real people, things, and events.** It sets out not just to 'entertain' but to explore. However, documentary attempts to persuade and thus the social relevance of documentary are immense.

A **radio documentary** or **feature** is a radio documentary programme devoted to covering a particular topic in some depth, usually with a mixture of commentary and sound pictures. Some radio features, especially those including specially composed music or other pieces of audio art, resemble radio drama in many ways, though non-fictional in subject matter, while others consist principally of more straightforward, journalistic-type reporting – but at much greater length than found in an ordinary news report.

The documentary, since it usually has a specific message to communicate, must be organized in order to be clear and effective. Structure, i.e. the sequence of presentation, is very important. There are no hard and fast rules about structure, and media professions constantly experiment with it. In the early days of documentaries, structures were rigid and standardized. A common one was the problem-solution

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structure. In this case, a certain problem would be taken up, propounded, discussed and then a solution would be proposed. Since the structures have undergone a change. Producers and writers are no longer compelled to ‘solve’ problems. Some documentaries are simply articulation of problems. So you can see that structures are not formalized. Nevertheless, a writer cannot neglect structure, because content is conveyed not just through ‘words’ but the structure as well.

### **5.4.1. Structure plays an important part in documentary writing.**

The material should be organized in such a way that it indicates the various relationships between facts and ideas of the programme. This pattern, linking facts and ideas, is the outline of the structure. It lists the ideas of the documentary and separates the major ideas from the subordinate ones. This outline provides the structural foundation on which you base the programme plan.

Very often, people find the making of an outline a tedious and difficult task and are tempted to skip this part of the process. Neglecting this very crucial process can lead to a programme that is, at best, fuzzy, and at worst, completely formless. Writing an outline not only helps the writer to get everything sorted out in his/her head but also helps to stress and establish the important points. An outline, furthermore, helps to avoid overstressing or under stressing supporting points. It directs the programme towards its objectives and at the same time leads to the exclusion of irrelevancies. The organizational plan of a documentary should have several qualities-simplicity, logical connection and clarity. A major step to creating a plan with these qualities is to make sure that the script is dominated by one overriding thought to which all the other ideas in the programme are related. These supporting ideas, in turn, should be arranged to show their relationship to the main thought and one another.



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**Developing the Idea:** - The first step in outlining your material is to determine the basic purpose of your script. You may want to arouse concern about a specific social problem or political issue: convince people to accept an idea or develop a certain attitude; reinforce an existing attitude or motivate your audience to carry out a specific course of action.

The next step is to develop a preliminary statement of the central idea of the programme. It should be a one-sentence expression of what your programme wants to communicate. This statement may also include the basic purpose of the programme. Thus the purpose and central idea can be expressed as follows: **to convince the audience that capital punishment is wrong.** Next, you should write down the main ideas and the supporting ideas and make their relationship very clear.

Once all your points are down, you'll find a pattern emerging. The pattern can be in chronological order; a problem-solution order or any other order.

To establish an organizational plan, you should keep the following in mind:

1. Write the outline in complete sentences. Incomplete sentences or single words are usually manifestations of vague ideas and muddled feelings. Nor will it reveal whether the various ideas in the script are related at all.
2. Restrict the number of main points to a reasonable number. Most good programmes have no fewer than two main points and no more than five.
3. You must check to see that the transitions are done well. The ideas must lead to one another and not randomly jump from one to the other.
4. Avoid the use of compound or multiple idea sentences, and
5. Express points as positive statements and not as questions.

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### 5.5. RADIO FEATURE

There are various types of features. These programmes generally aim to entertain, inform and sometimes even influence thought and action. Subjects could include a leading news story of the day, a sidelight on the news, a report from America, or an essay on environmental degradation.

In preparing features, you may encounter many of the problems faced in producing documentaries and informational programmes. A sound structural plan is as important to feature writing as to other programmes dealing with information. You should clearly define the general purpose and the central idea before you start writing. A relevant and logical succession of supporting points should also be prepared.

**The beginning and ending of a broadcast feature are particularly important.** Your beginning should be able to ‘catch’ the listener’s attention. If your beginning fails to grip, chances are that you have lost your listeners. The conclusion is equally important because it leaves the audience with a last impression which will ensure memorability, or guarantee that what you have written will not soon be forgotten.

Experience has shown that material with certain qualities has a high potentiality for maintaining interest. Among the devices that will help to hold your audiences are the following: the introduction refers to something striking, novel, or unusual; references to the familiar; ideas in opposition conflict); suspense slow disclosure) and specific material which makes abstract ideas concrete.

The feature today uses a number of forms and techniques of broadcasting; and producers have to know the potential of each form and technique, and the best way to utilize them in a feature. They are:



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- The running commentary
- The field interview
- The eye-witness account
- Canned music
- Drama excerpts

**5.5.1. Feature Production:** - one of the richest and most rewarding sources to draw on for features is the world in which we live. The outside Broadcasting Van and travelling microphone have, over the years thoroughly exploited this field. Mobile recording techniques have frequently helped to garner exciting and priceless sound for the feature producer, whose business is with reality-real men and women, in their natural habitat-at home, at work, or at play. It is no longer necessary for the feature producer to imitate reality. He can now go direct to the sources-photographs in sound-edit and shape them. It s a capacity unique to the feature programme-the stuff of reality-shaped in a disciplined way and patterned into a form, controlled by a single, creative mind. The feature programme marked the birth of creative broadcasting.

Every feature calls for an idea, research and a script. Some features need actors, sound effects and music. Many call for extensive recording of sound and voices. All call for three main processes: a) Research b Writing and c Production.

### **Feature Script-writing**

There are two types of scripts involved in feature-writing:

1. The script commissioned from the writer
2. The script written by the producer himself

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The writer/producer will throw himself into the research. He will talk by the hour; to anyone who has even a passing acquaintance with the subject. He will prepare lists of likely experts and actuality sounds. He will audition narrators and voices. He will undertake long journeys, if the budget permits, to secure authentic first-hand information. Finally, he will write his basic script.

When the script is commissioned from the writer, it has the advantage of bringing two minds and two skills to bear on the subject in hand. The writer has expert knowledge. He is the one who knows. The producer is the one who transforms, into radio form, the script. He, by his command of techniques, sense of timing and sound-values, makes the author's conception come alive at the microphone and on the air. As radio features have developed, the tendency has been for the scriptwriter to be his own producer.

In the second case, where the writer and producer are one, he 'hears' the programme as he writes his script, quite often with specific voices and effects in mind. But common to both methods are three main processes by which a feature is produced: a) Research b) Writing and c) Production. All successful feature writing is a distillation of personal experience. The search for material-the living contact with what one is writing about – is really the heart of the matter. This keeps the vision fresh and renews the inspiration. This is no mechanical word-spinning.

Good documentary brushes aside secondary sources and dismisses the hearsay witness, whether its medium is radio, film or TV. It can take the inquiring mind, the alert ear and the selective eye and the recording microphone or camera, into every corner of the contemporary world and penetrates into the deepest recesses of human experience. Its task and destiny is to mirror the true inwardness of a subject.

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A **newsreel** is a form of short documentary radio programme regularly released containing news stories and items of topical interest. It is a source of news, current affairs and entertainment for millions of radio listeners. Newsreels are considered significant documents, since they are often the only audio record of cultural events. Newsreels are typically featured as short subjects preceding the main subject.

### UNIT - 6. RADIO INTERVIEW

The aim of an interview is to provide, in the interviewee's own words, facts, reasons, or opinions on a particular topic so that the listener can form a conclusion as to the validity of what she/he is saying. It follows from this definition that the opinions of the interviewer are not to be counted here and that he should not get drawn into answering the question himself/herself. Within the present definition it is the interviewee who must come through in the performance and not the interviewer.

Generally, there are three types of interviews

- Spot interviews
- Field interviews
- Studio interviews

Spot interviews are brief and usually limited in scope. Field interviews can be either long or brief. You may interview a farmer on his farm. Studio interviews are usually formal. Again, these may either be long or short. Attention has to be given to correctness and propriety while addressing the interviewee.

For the sake of simplicity, three approaches to interviews can be identified, although any one situation may involve all three categories to

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a greater or a lesser extent. These are the informational, interpretative and emotional interviews.

Obviously the function of the informational interview is to provide information to the listener. The sequence in which this is done becomes important if the details are to remain clear. This type of an interview demands thorough preparation. There should be considerable research and discussion done about what should be included or excluded. Facts and statistics should be checked and cross-checked.

The interpretative interview has the interviewer supplying the facts and asking the interviewee to either comment on them or explain them. The aim is to bring into the open the reasoning of the interviewee and allow the listener to make a judgment on his/her sense of values or priorities. Replies to questions will almost certainly contain statements in justification of a particular courses of action; these may themselves also be further questioned.

The aim of the emotional interview is to give an insight into the interviewee's mind to that the listener may understand what is involved in human terms. Thus, emotional interviews need sensitive handling. It is very easy to slip into sensational voyeurism when one is handling human emotions. An interviewer must consciously stop him/herself from exploiting vulnerable situations and intruding into private grief.

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**6.1. Preparation before the Interview:** - it is essential for the interviewer to know what she/he seeks to achieve. If the interviewer is not the producer, he/she must have a thorough briefing with the producer and research team. Even if the interviewer is working with a research team, one should be absolutely thorough with the background material. There should be no confusion with names, dates, figures or facts. Even a minor error can sound embarrassing.

Once the basic information is gathered, the interviewer should concentrate on structuring the questions. There is no ideal way of structuring the questions nor is there any need to have a rigid structure to follow.

The interviewer's normal starting point will be:

1. To possess sufficient briefing and background information on the subject and the interviewee
2. To have detailed knowledge about what the interview should be able to achieve
3. To know what the key questions are

The next stage, after the preparatory work, is to discuss the interview with the interviewee. The first few minutes are crucial as it determines how the interview will proceed. The interviewer can never fully know how the interviewee will respond. The interviewer's main job is to clarify what the interview is all about and strike a rapport that would produce appropriate information in a logical sequence. The interviewer should gain the confidence of the interviewee and at the same time be in control of the situation.

### **6.2. Interview Guide**

Here are six steps to getting a great interview:

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### 1. Practice using the equipment

Before your interview, get comfortable with your equipment. Record yourself. Find a friend and do a mock interview. A few things to remember:

**Always wear headphones when recording.** Your headphones are your "ears" for the interview; they tell you exactly what you'll hear on your finished recording. Use them to adjust the microphone position so the sound is as clear as possible. If you hear anything weird – such as "humming" or "clicks" – stop recording and figure out the problem.

**Mic close.** Hold the microphone about seven inches roughly a hand's length from your subject's mouth and slightly off to the side. Always hold the mic in your hand, moving it between you and your subject, just like a TV news reporter. At the start of the interview, you can ask your subject to wait a moment before responding to your questions so that you have time to move the microphone back and forth. If the sound is too loud in your headphones, lower the headphone volume instead of moving the mic farther away.

**Be careful of mic noise.** The low rumbling sound you might hear when you move the mic in your hands is known as "mic handling noise." You can avoid it by using a light touch and not shifting around too much. If you must move the mic, make sure to wait until your subject has finished speaking.

**Avoid popping "p" and sharp "s" sounds unnatural plosives and sibilance.** If you hear either, move the mic farther to the side of the subject's mouth. Both occur only in a relatively narrow zone directly in front of the mouth.

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### **2. Choose a quiet interview location.**

A carpeted living room or bedroom makes for warm, intimate recordings. Avoid large, empty rooms, and stay away from kitchens, which have a lot of reflective surfaces and appliance noise.

Rooms are full of all sorts of sounds that you normally don't notice but that can wreak havoc on your recording. Close the door, unplug the phone, and make sure your chairs don't creak, turn off anything that is making noise: ticking clocks, buzzing fluorescent lights, air conditioners, fans, etc. Listen and adjust during the interview as well. If you hear noise as your subject fiddles with her necklace, for example, feel free to let her know. Never record interviews when there's a radio or television on in the background.

### **3. Test the equipment.**

Set up your equipment as early as possible and make sure you're comfortable with it. This way you'll be able to focus on the person you are interviewing and not the equipment. Before you begin your interview, record your subject talking for a few seconds to make sure everything is working. Ask warm-up questions like, "Can you describe what this room looks like?" or "Tell me what you had for breakfast." Take all the time you need to adjust your microphone placement and eliminate background noise. Stop, rewind, and listen to the recording you just made to make sure everything is working. Just remember to press "record" again when you start recording for real.

### **4. Begin the conversation.**

Begin your interview with warm-up questions or small talk to help put your subject at ease. Start each tape with an ID, having the subject state his or her name, age, the date, and the location of the interview. For example, "Hi, my name is Christopher. I'm forty-one years old. The date is August 3, 1492, and we're sitting here on my ship called the

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Santa Maria in the port of Palos." Repeat this at the start of any new tapes.

Don't make noise when your subject is talking. Don't say, "uh huh," or interrupt when something interesting or important is being said. Instead, use visual cues like nodding your head.

### **5. Get great stories.**

**Listen closely.** Look at your subject's eyes not the mic. Stay interested and engaged.

**Stick with the good stuff.** When you hear something that moves you, feel free to talk about it more. If you think the current topic isn't interesting, steer the conversation somewhere else.

**Help the subject to be more descriptive.** When you need your subject to describe something, it can help to ask him to "paint a picture with words."

**Don't be afraid to record again.** If the subject garbles words or makes a mistake, ask him to repeat himself. If a story never quite gets to the end or your subject loses his train of thought, you can ask for the ending again. Make sure you are happy with what you're recording. You can record as many times as necessary as long as you're not driving your subject crazy.

**Ask emotional questions.** Questions like "How does this make you feel?" often elicits thoughtful responses. Don't be afraid to ask.

**Take notes.** Write down any questions or stories you might want to return to later in your interview. Also write down or record notes for



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your script: how people look, what they're wearing, what the environment looks like, etc. This should be done on location.

**Be curious and honest.** Great things will happen.

### **6. Wrap it up.**

Before you turn off your recorder, ask the subject if there is anything else that he or she wants to talk about. Also, record two minutes of "room tone," that is the room's ambient sound. You can use this sound to make smooth transitions in and out of the scene when you edit. You can also use it to lay a "sound bed" underneath the interview in the final mix to give it a sense of place.

When you're done, label and write-protect your tapes or MiniDiscs. Store them in a cool place out of direct sunlight.

### **6.3. Interview Checklist**

Things to bring to the interview

- Your question list
- Recording device
- Microphone
- Microphone cable
- Headphones
- Extra batteries at least one full set
- Pre-labeled tapes or Mini Discs twice as many as you think you'll need
- Pen or pencil

### **6.4. Before you begin your Interview**

- Find the quietest place possible to record.
- Turn off or move away from noisy appliances like clocks, TVs, and refrigerators.
- Make sure you and your storyteller are comfortable.

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- Do a test recording, holding the microphone about one hand's distance from your storyteller's mouth. If anything sounds strange, stop and figure out what the problem is before starting the interview.

### **6.5. During your Interview**

- Double check that the recorder is actually recording not on pause).
- Start each tape with an ID: State your name, your age, the date, and the location of the interview. For example, "Hi, my name is Christopher. I'm forty-one years old. The date is August 3, 1492, and we're sitting here on my ship called the Santa Maria in the port of Palos." Ask your storyteller to state the same information.
- Stay quiet when your subject is talking. Don't say, "Uh, huh." Instead, nod your head.
- Feel free to rerecord. If your storyteller makes a mistake or if a noisy truck passes by, feel free to ask her to repeat the story.
- Ask emotional questions like "How did this make you feel?"
- Look your storyteller in the eyes and stay engaged.
- Stick with amazing moments in the interview. Follow-up questions often yield the best material.
- Be curious and keep an open heart. Great things will happen.

### **6.6. When you finish**

- Label and write-protect your tapes or Mini Discs. Store them in a cool place out of direct sunlight.

### **6.7. RADIO DISCUSSION**

The radio discussion usually involves several participants and a moderator. The discussions are usually over issues and events that are of some importance to the common man. Radio discussions could be on any subject: politics, medicine, science, sports, literature, engineering, etc.

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A radio discussion cannot and should not be fully scripted. This does not mean that the programme should proceed any old way. It has to be very carefully structured by the moderator. First, the participants have to be chosen with great care. They should be well informed on whatever subject they are to discuss and they should be willing to be disciplined in their own presentation under the direction of the moderator. Undisciplined participants can ruin the whole discussion by projecting their point-of-view at the expense of others. This is a common phenomenon when politicians are asked to speak. A good participant listens, awaits his turn and chooses to debate instead of argue.

Similarly, a moderator should be non-partisan. She/he should not be partisan and ensure that everyone has an equal chance to speak.

### **6.7.1. A good moderator should:**

- Introduce the topic briefly and comprehensively
- Clarify the focus of the discussion
- Introduce the participants and clarify why they are eligible to speak on the issue
- Present a question or statement
- Choose a participant to respond to it
- Go round the table to make sure that everybody gets a chance to speak
- Bring together differing points of view in interesting juxtapositions
- Encourage the participants to speak by being interested
- Tactfully control a meandering speaker
- Persuade an evasive speaker to make a point
- Ensure that everyone has a chance to speak
- Conclude by summing up the main points of the discussion and thanking the participants



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Research plays an important role in organizing a discussion. The producer of a discussion has not only to study the subject being discussed but make an intelligent choice of participants. The participants need not be 'experts' in the formal sense of the word but should have some reason for being on the panel.

### 6.8. RADIO DIALOGUE WRITING

As with characterization, radio dialogue is governed by a number of principles that apply to dialogue in general, in addition to some radio-specific principles. Let us begin with the general and progress to the specific.

#### What makes a good speech?

- Perhaps it consists of one or more good sentences, logically organized.
- It is relevant to the plot.
- It is true to the spoken word, i.e. it sounds like real speech rather than written text being read aloud.
- Perhaps it is short, maintaining listeners' interest and keeping the piece moving along.
- If it consists of more than a few sentences it is calculated to achieve a specific purpose. Examples of "good reasons" for longer speeches include:
  - scene-setting,
  - making and reinforcing a crucial point in the plot,
  - marking a key stage in the revelation/development of a character,
  - having a calculated effect on the audience e.g. rousing, hypnotizing, evoking empathy,

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- providing a summary of past or planned events and
- acting as a bridge to mark the passage of time.
- Perhaps it facilitates the task of listening by exploring or reiterating complex words, ideas or aspects of the plot.
- Perhaps it makes provision for effective use of silence.
- Perhaps it refers to a previous speech or scene, giving a conflicting account which reflects the speaker's particular point of view.
- Perhaps it contains inconsistencies that reflect the character of the speaker.

### **6.8.1. What makes good dialogue?**

- Each character's speech prompts questions/issues in the other's mind, directly triggering a response, or perhaps causing the next speaker to change tack.
- Each speech connects with the previous one, unless of course the speaker deliberately deviates from the established line of argument.
- Perhaps a speech challenges or contradicts a previous speech.
- Perhaps the characters' contributions to the dialogue reveal conflicting motives or objectives.
- It reveals some new aspect of at least one of the characters involved, and ideally all of them.
- Perhaps it marks a significant development in the plot.
- Perhaps it resolves an outstanding issue and/or gives rise to a further issue to be resolved.
- It involves well timed interaction between the characters.
- It exposes aspects of character that might not be apparent from descriptive text.

### **6.8.2. What additional opportunities does radio dialogue offer?**

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- The absence of any visual dimension allows the writer to engage in flights of fancy that might not be so credible in any other medium consider The Goon Show, for example).
- The writer can use non vocal) sounds in place of words when appropriate, thereby increasing the conciseness of the text.
- Characters may communicate across barriers of time and space more freely than in, say, theatre.
- The writer can exercise a greater degree of control over the sounds of speech through brief instructions to the actors than, say, a novelist, whose written words may be heard differently in the imaginations of respective readers.

### 6.8.3. What additional constraints apply to radio dialogue?

- Dialogue must convey visual clues that cannot be communicated through non-vocal sound, but without making the characters speak unnaturally.
- Radio characters must express themselves in particularly concise terms, in view of the compressed timescales of most radio slots.
- Dialogue must always move at a fairly rapid pace, in view of the all-important factor of keeping listeners' attention.
- Characters stylistic "voices" must be clearly differentiated, particularly if listeners might have any difficulty identifying which character is speaking. For example, if there are many characters in the play, the scope for categorical differentiation between voices may be limited accordingly.

### SUMMARY

Radio listeners have indeed grown manifold, and the network is expanding a great deal and now it offers a daily service for many hours transmitting **news, comments, songs, music, comedies, thrillers,**

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**sports, besides special programmes for children, youth and farmers.** One of the best advantages that radio has over other media is that it can **serve and entertain an audience**, which is otherwise occupied. For example, people can listen to it while working at home, in the fields and factories and even while traveling.

A **microphone** sometimes referred to as a **mike** or—more recently—**mic**, is an acoustic-to electric transducer or sensor that converts sound into an electrical signal. Microphones are used in many applications such as telephones, tape recorders, hearing aids, motion picture production, live and recorded audio engineering, in radio and television broadcasting and in computers for recording voice, VoIP, and for non-acoustic purposes such as ultrasonic checking.

A Radio Microphone consists of two components - **the transmitter** which includes, or is connected to the microphone) and **the receiver**. To get sound out of the radio mic the receiver has to be connected to some sort of sound system, which can be anything from a normal domestic hi-fi to a PA Mixer with power amplifiers and speakers.

**Production Techniques** are not learnt in a day; one needs to have a good ear and quick reflexes to edit or dub a programme. Surface editing eliminates undesirable sounds, such as stammer, sneezes, coughs and choking of voice. A deeper editing cuts out repetitions, arranges the ideas in order and brings back and for the matter that needs to be in sequence, especially in a feature. Discussion programmes improve vastly by imaginative editing. **Dubbing adds extra sound-effects**, or brings disparate sound together. Before producing and recording a programme, seating of participants in the studio needs to be carefully planned so that sound-levels become uniform and clear, particularly while recording a discussion programme or an orchestra.

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**Sound Mixing:** Sound conveys meaning. Sound stimulates our visual imagination: it creates **visual images** in our minds. Radio Theater is telling a story by the careful mixing of sounds - both verbal and non-verbal. As one child said, "I like radio because the pictures are better." Radio is a "hot" medium - that is, the listener's imagination and experience are involved in giving the story depth, substance and meaning.

Clarity is the quality of being clearly heard and easily understood; while voice modulation refers to the adjustment of the pitch or tone of voice to become enough to be clearly heard and understood by the audience. **Voice is God Gifted, yes it true and fact, but it can be trained, this also a fact.** Nobody is a born singer or narrator or voice artiste, yes he/she may have a sweet, melodious voice by birth but still his/her voice needs to be trained enough to modulate, variety and able to perform professionally for required time. One can improve the voice for voicing, dubbing, mimicry so that you are able to have baser, uncharred, rhythmic voice and have some control over your throat to produce variation and modulation in your voice as and when necessary. Whatever you want to become in voicing arena, be it voice over artiste, dubbing artist, mimicry artiste, performing actor, you need to modulate your voice according to the mood of the script.

**Radio drama is capable of capturing the imagination of the listener with very fine strokes of sound, and much can be achieved with a subtle use of effects.** Silence in radio drama can be as dramatic as the spoken word or a devastating sound effect. Entire plays have been constructed without a single word of dialogue. BBC Radio has transmitted a radio play which consisted solely of the sounds of a man being chased.

A **jingle** is a short tune used in advertising and other commercial uses. The jingle contains one or more hooks and lyrics that explicitly promote



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the product being advertised, usually through the use of one or more advertising slogans. Ad buyers use jingles in radio; they can also be used in non-advertising contexts to establish or maintain a brand image. When you write a radio ad, the most important thing to remember is that you are writing for a listener, not a reader or viewer. Plus, you have a limited amount of time to convey the message because the advertisements are just fifteen, thirty or sixty seconds.

A **radio documentary** or **feature** is a radio documentary programme devoted to covering a particular topic in some depth, usually with a mixture of commentary and sound pictures. Some radio features, especially those including specially composed music or other pieces of audio art, resemble radio drama in many ways, though non-fictional in subject matter, while others consist principally of more straightforward, journalistic-type reporting – but at much greater length than found in an ordinary news report.

### QUESTIONS FOR PRACTICE

1. Trace the development of Radio broadcasting in India.
2. What are the various types of Microphones used in Radio programme production?
3. What are the key ingredients of writing for Radio?
4. Write short notes on the following:
  - a. Radio Scripting
  - b. Radio Journalism
  - c. Radio Drama
  - d. Radio Commercials/Jingles
  - e. Radio Documentary
  - f. Radio Feature



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- g. Radio Interview
- h. Radio Discussion

### **SUGGESTED READING**

1. Radio Power by Julian Hale Paul Elik, London
2. This is All India Radio by U.L. Baruah Publications Division
3. Tangled Tapes: The Inside Story of Indian Broadcasting by K.R. Mullick Sterling Publications
4. Basic Radio Journalism by Chantler Paul And Stewart Peter Elsevier India Private Limited