

Contents

PREFACE xxiii
FOREWORD xxvii

1 Production in Modern Radio 1

The Durability of Radio 3

TUNING IN TO TECHNOLOGY • ARE TRADITIONAL MEDIA DEAD? NO—EVERYTHING OLD IS NEW AGAIN 4

Sound of the Station 6

Formats 6

RADIO RETRO • RADIO CAPTURES LISTENERS—AND IMAGINATIONS 7

TUNING IN TO TECHNOLOGY • A TIVO™ FOR RADIO? 8

Reaching a Specific Audience 8

How Target Audiences Affect Format 8

How Formats are Constructed 9

INDUSTRY UPDATE • COUNTRY RADIO AND THE NEW MEDIA 10

Networks 11

RADIO APPS • 12

Other Programming Developments in Radio 12

Satellite Radio Comes of Age 12

TUNING IN TO TECHNOLOGY • WEB RADIO 14

THINK ABOUT IT • ETHICAL ISSUES IN MODERN RADIO 16

FOLLOW THE MONEY • TRENDS IN RADIO REVENUE 17

	Economics of Radio 17
	TUNING IN TO TECHNOLOGY • ARE TEXT MESSAGES RADIO'S NEW CASH COW? 19
	The Role of the Producer in Modern Radio 19
	Summary 21
	YOU'RE ON! • TECHNIQUES FOR EFFECTIVE ON-AIR PERFORMANCE: THE ROLE OF THE ANNOUNCER IN MODERN RADIO 22
2	The Console 24
	Function of the Console 24
	Amplification 25
	Routing 25
	Mixing 25
	Understanding Console Function: Some Hypothetical Examples 25
	Hypothetical Console A 26
	Hypothetical Console B 30
	Hypothetical Console C 33
	Hypothetical Console D 36
	RADIO RETRO • POTTING DOWN ON THE OLD POT 37
	Summary of the Hypothetical Consoles 38
	Understanding Console Function: Actual Consoles 38
	Analog Consoles 39
	Digital Consoles 39
	Operation of the Console 41
	Mix-Minus and Phone Modules 43
	The Virtual Console 43
	Submixing 46
	Routers and Patchbays 46
	Summary 48
	Applications 49
	Exercises 50
3	Playback Devices and Console Sources 51
	Digital Audio Files 52
	Compact Discs 53
	Recordable CDs and DVDs 56

Noncommercial Radio 17

CD Players 58 Super Audio CDs, Audio DVDs, and HD Surround Sound Broadcasts 59 The Digital Cart Machine 60 MiniDisc 61 RADIO RETRO • TURNTABLES—THE KING OF ANALOG DEVICES 62 Remote Inputs Summary 64 Applications 64 Exercises 65 Digital Recording and Recording Devices 66 Sampling 67 Disk Drive Recording Digital Audio Workstations 72 Digital Cart Machines and Digital Recorders 73 Magnetic Tape 74 Digital Audiotape 75 Workings of the Digital Tape Machine 75 MiniDisc Recording 76 TUNING IN TO TECHNOLOGY • DIGITAL SOUND AND AUDIO COMPRESSION 79 RADIO RETRO • ANALOG TAPE MACHINES Summary 82 Applications 82 Exercises 83 Microphones and Sound 84 The Basics of Sound The Elements of Sound The Nature of Sound: Frequency 87 The Nature of Sound: Amplitude 88 Other Characteristics of Sound 89 Summary of the Basics of Sound The Microphone: How It Works Electronics of the Microphone 91 TUNING IN TO TECHNOLOGY • THE SHAPE OF SOUND

Pickup (Polar) Patterns of the Microphone

5

RADIO RETRO • THE KING OF MICROPHONES 95

Frequency Response of Microphones 9

Review of Microphone Workings 101

Physical Types of Microphones 101

Hand Held 101

Studio, Mounted 101

Headset 101

Lavalier 103

Shotgun 103

Review of Physical Types 103

Microphone Selection and Use 103

Selection by Mic Type 103

Selection by Pickup Pattern 104

Selection by Element 104

Selection by Frequency Response 105

Selection by Personality 105

Adding Up Selection Factors 105

Notes on Microphone Use 107

Summary 109

Applications 109

Exercises 110

YOU'RE ON! • TECHNIQUES FOR EFFECTIVE ON-AIR PERFORMANCE: MICROPHONE TECHNIQUE FOR ANNOUNCERS 111

6 Electronic Editing 112

The Basics of Editing Audio 113

Looking at the Waveform 114

Splicing and Editing a Sound File 116

Marking Edit Points 116

Nondestructive Editing 119

Recording and Editing Talent 120

Copying, Pasting, and Looping 123

Using Alternative Technologies 125

Editing with a MiniDisc 126

Dubbing 129

Advantages of Dubbing 129

Review of Dubbing 130

Summary 130 Applications 130 Exercises 131

7 Recorded Program Production 133

Recorded versus Live, On-Air Production 133

Complexity 133

Scheduled Airtime 134

Convenience 134

Layout of a Production Studio 134

Equipment in the Production Studio 135

Sound Treatment in the Production Studio 137

Working in a Production Studio 138

RADIO RETRO • THE DEVELOPMENT OF AUDIOTAPE, OR HOW TO SPEND MORE TIME ON THE GOLF COURSE 139

Music 139

Sources of Music 139

Choosing Music for Production Work 141

Styles of Music 142

Recorded Voice 144

Miking Multiple Speakers 144

Communicating with Speakers 147

Sound Effects 149

Combining Elements in Production 149

INDUSTRY UPDATE • A SIMPLE AND INEXPENSIVE WAY TO CREATE PROFESSIONAL PODCASTS 150

Summary 161

Applications 161

Exercises 162

8 Live, On-Air Production 163

Typical Airshift 164

Duties of the On-Air Producer 164

THINK ABOUT IT • ETHICS AND RADIO PROMOTIONS 167

Typical Schedule 167

Sound of the Station 167

Pace 168

Content 169

Announcing Style 169

Blending the Sound Sources 169

RADIO RETRO • HELLO EVERYBODY IN RADIOLAND, THIS IS YOUR ANNOUNCER SPEAKING 170

Suggestions for Live, On-Air Production 170

Console Operation 170

INDUSTRY UPDATE • WHAT TO DO ... BUT MORE IMPORTANTLY, WHAT NOT TO DO 171

Establishing a Routine 171

Planning in Advance 172

Being Aware of False Endings 172

Listening to the Air Monitor 172

Clearing Equipment 173

Planning for the Worst 173

Working with Satellite and Network Services 173

The Satellite Feed 174

Programming from Satellite 174

Online and CD Services 175

How to Use Service Material 176

Summary 177

YOU'RE ON! • TECHNIQUES FOR EFFECTIVE ON-AIR PERFORMANCE: AD-LIBBING 178

Applications 179

Exercises 180

9 More about the Computer in Radio Production 181

Computer Basics 181

Computer-Generated Effects 183

Computer-Assisted Editing 185

INDUSTRY UPDATE • CREATING PRODUCTION BEDS • SONICFIRE PRO AND GARAGEBAND 188

Computers in Automation and Satellite Services 193

RADIO RETRO • EARLY AUTOMATION-

RADIO IN A CAN 194

Computers in the Programming Function 198

EMERGING ETHICAL ISSUES IN ONLINE MEDIA 199

Interactive Media and Radio Programming 200

Applications 202 Exercises 202 10 Achieving an Effect 204 What is an Effect? Kinds of Effect 205 How Production Elements Support a Theme 205 Creating Excitement 206 Creating Immediate Identification 206 Evoking an Emotion 207 Summary of Effects 207 How a Producer Uses Production Elements 207 Music 208 Sound Effects 209 Coloration of Sound 210 Timing and Pace 211 Voice Quality 212 The Sound of Words 213 Copywriting 213 Using Elements of Sound to Achieve an Effect 213 INDUSTRY UPDATE • ACHIEVING AN EFFECT AND THE BOTTOM LINE: PRODUCTION PROMOTION 214 Recording a Voice 215 Recording Music 216 Summary 218 Applications 218 Exercises 219 11 Drama and Dramatic Elements in Radio Production 221 The Structure of Drama

Summary 201

Action 222 Dialogue 222 Plot 222 Beginning, Middle, and End 222 Conflict 222 Suspense 223 Exposition 223

	Dramatic Elements in Commercial Production 223
	Capturing Attention 223
	Compressing Time 224
	Dramatic Elements in News Production 225
	Technical Considerations of Radio Drama 226
	Giving the Illusion of Place 226
	Giving the Illusion of Movement 226
	Making the Background a Fabric of Believability 226
	Mic Techniques to Achieve Illusions of Place and Movement 227
	Sound Design 228
	Summary 229
	Applications 229
	Exercise 230
45	
12	Commercial Production 231
	What Makes a Commercial Effective? 232
	Elements of Effective Radio Advertising 233
	A Shoe Store Advertisement 234
	A Car Dealership Advertisement 234
	A Humorous Pizza Commercial 235
	Practical Approaches to Radio Commercials 236
	RADIO RETRO • YOU CAN'T SELL THAT ON THE AIR 239
	Execution of Radio Commercials 240
	Suggestions for Producing Effective Commercials 243
	INDUSTRY UPDATE • THE HOME SOUND STUDIO:
	TECHNOLOGY MAKES BIG-TIME SOUND AVAILABLE TO SMALL PRODUCTION AGENCIES 243
	Know Your Audience 244
	Avoid Gimmicks 244
	Summarize the Thrust 244
	Don't Blast the Listener 244
	Read the Spot to the Client or, Better Yet, Play a Good
	Demo 244
	Don't Force Humor 245
	GET TO THE POINT • RADIO COPYWRITING IS ON AN
	ECONOMY KICK: TEN WAYS TO DO MORE WITH LESS 246
	Achieve High Technical Quality 246
	Don't Overuse a Particular Piece of Music 246

Keep the Message Simple 247

Avoid These Five Common Mistakes in Commercials 248

Production Applications in Station Promotion 248

Summary 250

Applications 250

Exercises 251

YOU'RE ON! • FITTING YOUR COPY INTO THE ALLOTTED TIME—HOW ANNOUNCERS CAN READ TO TIME 252

13 News Production 253

News Gathering 254

News Writing 255

News Assembly 256

Choosing Stories and Story Order 256

Choosing Sound Elements 256

A Quick Primer on Radio News Writing 257

Script Conventions for Radio 258

Paper and Print 258

The Header 261

The Story 262

Tape Cues 262

Story Tags 264

Lead-In to Voice Reports 266

Punctuation 268

Words 269

Jargon and Technical Words 270

Active versus Passive 270

"Says" and the Use of Present Tense 270

Numbers and Abbreviations 272

Numbers 272

Symbols and Abbreviations 272

Names 272

News Reading and Reporting 273

News and Public-Affairs Programming 274

Newscasts 274

Exclusively Local News 274

Local News with Wire Copy 275

News with Wire Copy and Network Audio 277

Talk Shows 279 Special Events 279 Production Techniques for News and Public Affairs 279 280 Interviewing Story and Actuality Editing 280 281 Using Sound Sources in Radio News Production Using the Telephone to Maximum Benefit Using Modern News-Gathering Technology Making the Newscast a Cohesive, Unified Whole 284 Summary 284 Applications 285 YOU'RE ON! • TECHNIQUES FOR EFFECTIVE ON-AIR PERFORMANCE 286 Exercises 292 14 Remote and Sports Production 293 Remote Radio Equipment Telephone Lines 295 TUNING IN TO TECHNOLOGY • GETTING THE SIGNAL FROM HERE TO THERE 296 298 Other Equipment for a Remote Planning the Remote 300 Signing Contracts 301 Preparing the Site 301 Preparing the Equipment 302 302 Preparing a Communication System The Sports Remote 303 Baseball 304 Hockey 304 Football 304 Basketball 305 Field Sports 305 A Final Note 305 RADIO RETRO • CALLING THE GAME YOU DON'T REALLY SEE 306 Summary 307

Applications 307

308

Exercises

15 Advanced Radio Production 309

Multichannel Recording 309

Input Modules 312

Output Buses 314

Monitor Controls 315

A Further Note about Multichannel Consoles 315

Role of Multitrack Recording 316

Stereo 317

Recording Music 317

RADIO RETRO • THE BIRTH OF MULTITRACK RECORDING 318

Total-Sound Recording Microphone Techniques 318

Isolated-Component Recording 320

Electronic Equipment and its Use in Radio

Production 322

Equipment 322

Techniques 327

Summary 331

Applications 333

Exercises 333

16 Production, Programming, and the Modern Format 335

The Audience and the Format 336

The Audience 336

Methods of Measuring Audience 337

Calculating How Efficiently a Station Reaches

Its Audience 340

Paying for Efficiency 340

The Specifics of the Radio Format 343

Defining Current Formats 343

RADIO RETRO • WHERE DID FORMATS COME FROM? 344

The Major Formats 344

The Latest Trends in Formats 345

Filling the Niche: Today's Trends 348

On-Air and Off-Air Production in the Modern Format 349 Production and Tune-Out 349 Production for Adult Contemporary 351 Production for Album-Oriented Rock 351 Production for Country 352 Production for News/Talk 353 Production for CHR/Top 40 353 Production for Urban/Churban/Rhythmic Top 40 Putting a Format On Air 355 The Format and the Sound Hour 355 TUNING IN TO TECHNOLOGY • NEW MUSIC AND COLLEGE RADIO 356 Constructing the Playlist 356 Summary 358 Exercises 358 17 Radio and the New Digital Infrastructure 360 Items on the Infinite Dial 360 Radio and the Long Tail 363 How the Infinite Dial and the Long Tail Can Create a Market 363 A Turn of the Infinite Dial 363 Summary 364 Applications 365 Exercises 366 18 Entrepreneurial Radio The New World of the Media Entrepreneur Monetizing Internet Media Content 368 Google's Role in Media Entrepreneurship Other Monetization Models 369 Services for Internet Radio 371 Summary 371 Applications 372

Exercises 373

CONTENTS

APPENDIX A: A PLAY BY RICHARD WILSON 375

APPENDIX B: A CAPSULE HISTORY OF RADIO: PAST MEETS FUTURE FOR THE MODERN PRODUCER AND PROGRAMMER 383

GLOSSARY 399 SUGGESTED READINGS 411 WEB LINKS 415 INDEX 419