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To Head or to be Led by Guests: Radio Talk Show Host and Hostess' Zigzag Use of Turn-taking Signals

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Abstract: *This paper is to probe into how radio host and hostess employ turn-taking signals to direct their talk show. Theoretical frameworks of turn-yielding, turn-claiming and back channel items are adopted to study transcription of a live radio talk show Foreigners' Life in Beijing ("外国人的北京生活"). The analyses suggest that the host and hostess often use turn-yielding and back channel items to relinquish floor and encourage guests to talk, but on the other hand, they also have to use turn-claiming to head and guide the progression of conversation if guests are off the track. It is demonstrated that a zigzag pattern can possibly be found in host and hostess' turn-taking signals. Additionally, this study is expected to show how theories of turn-taking are embodied and applied in the field of broadcasting.*

Key words: *Turn-taking signals; Turn-yielding; Turn-claiming; Back channel items; Live radio talk show; Host and hostess*

Introduction

Radio programme, which reaches its audience only through sound and speech, is a rich material source from which linguists can draw to unveil and study the mysteries of language. Live radio talk shows which involve dynamic interaction in the process of conversation are an indispensable component of this source. For scholars who try to shed light on conversations in live radio talks, Conversation Analysis (CA in short), as described by Brown & Yule (1983), is a useful tool to figure out "regularities of conversational structure" (p. 230).

Research Focus

This paper is to probe into how radio host and hostess employ turn-taking signals to direct their talk show. Theoretical frameworks of turn-yielding, turn-claiming and back channel items are adopted to study transcription of a live radio talk show *Foreigners' Life in Beijing* ("外国人的北京生活"). The analyses suggest that the host and hostess often use turn-yielding and back channel items to elicit and encourage guests to talk, but on the other hand, they also have to use turn-claiming to head and guide the progression of conversation if guests are off the track. It is demonstrated that a zigzag pattern can possibly be found in host and hostess' turn-taking signals. Additionally, this study is expected to show how theories of turn-taking are embodied and applied in the field of broadcasting.

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The material chosen to be transcribed and studied is a segment of a live radio talk show named *Foreigners' Life in Beijing* which was broadcast every Sunday and Tuesday at 8 p.m. on Radio 774 (AM 774). The video can be downloaded on http://v.youku.com/v_show/id_XMTYzMzE4NzUy.html.

Compared with other traditional radio talk shows, *Foreigners' Life in Beijing* has its unique characteristics. First, as videos of each episode of this live talk show can be found on the internet, gestures and other non-verbal behaviour captured by the camera can be utilised to analyse the conversation data. Second, due to the major theme of this programme, guests are encouraged to share their stories about Beijing, which is a distinguishing feature of this talk show.

In the episode that is going to be studied, there are four people in the studio. They are Chris Verrill (host), Tang Jingjing (唐京晶) (hostess), Christine (Guest 1) and Candy (Guest 2). The two guests are good friends. Although they are just 22 years old, they have started their own business. They have their own brand "Candy & Caviar" which mainly sells clothes (for more information about "Candy & Caviar", see http://www.candyandcaviar.com).

Theoretical Framework of Turn-taking System

Before pinpointing the case study of our radio talk show, it is necessary to get a rough picture of the turn-taking system which is the essence of Conversation Analysis. The following are definitions of some elements in turn-taking system that would be useful in later data analyses.

Definitions of Turn, Floor, TRP, and Turn-taking

Sacks, Schegloff and Jefferson (1974) firstly analysed conversation and put forward the term "turn", which is the basic unit of conversation, and turn-taking mechanism by drawing upon ethnomethodology. Nevertheless, the precise definition of "turn" was proposed by later scholars. Generally, "the opportunity to get the floor, or the right to speak, at some point during conversation is called turn" (Chen, 2009, p. 105). Specifically, a turn is, during the process of conversation, the utterance(s) that speaker says consistently at any time to achieve certain communicative goals. Moreover, it ends at the point of the role change between the speaker and the hearer or silence which signals that both sides give up the chance to speak (Liu, 1992). In a conversation, the point at which speakers may change is a "transition relevance place", or TRP (Verschueren, 1999, p. 38).

As for turn-taking, Sacks, Schegloff and Jefferson (cited in Chen, 2009, p. 106) stress that there is a constant change of speaker in conversation, and "there are several possibilities regarding who speaks next:
A. The current speaker selects the next speaker directly;
B. The current speaker may throw the floor open to whoever feels like saying something;
C. The next speaker selects himself or herself."

Definition of Signals in Turn-taking System

In turn-taking system, signals gave out by speakers can be divided into:
(1) turn-yielding signal, indicating that the speaker intends to abandon the floor;

(2) turn-holding signal, indicating that the speaker intends to withhold the floor.

Signals produced by listeners include:

(1) turn-claiming signal, indicating that the listener intends to take over the floor;

(2) back channel signal, indicating that the listener does not intend to take over the floor.

The process of signal exchange can be:

(1) the speaker produces a turn-yielding signal

(2) the listener receives this turn-yielding signal

(3) the speaker produces turn-claiming signal

(4) the listener receives this turn-claiming signal

(5) the speaker gives up the floor

(6) the listener takes over the floor.

(1) and (3) can be conducted simultaneously (Huang, 1987, p. 20).

Examples of Turn-taking Signals

In this study, since turn-holding is seldom used by host and hostess in the radio talk show, only turn-yielding, turn-claiming and back channel signals are taken into account.

Turn-yielding Signals

The expressions below are often used to serve the function as turn-yielding:

(1) all forms of address, including "John", "Madame", etc.;

(2) first parts of adjacency pairs;

(3) tag questions;

(4) phrases or sentences which include idioms such as "and you …", "so you …", "but you …", "you see …", "you know …", "you mean …";

(5) phrases or sentences which include idioms such as "I suppose …", "I wonder …", "I don't know …";

(6) phrases or sentences which include idioms such as "pardon", "excuse me" (Huang, 1987, p. 20).

Turn-claiming Signals

The listener may use some techniques, such as interruption, overlap and insertion, to get the floor and therefore controls the development direction of the utterance (Lu, 2003).

Interruption means that in some cases, the listener breaks the turn-taking rules and interrupts the speaker in the middle of the utterances so as to get turns to control the development of the topic, to express his own opinions or experiences, or just due to time limits (Lu, 2003). There are two kinds of interruption. The first kind is called "silent interruption" by Ferguson (1977), which means the first speaker has not finished his/her utterance(s), but another speaker takes the floor during the first speaker's pause (hence the term "silent interruption"). The other type is "selection interruption": Speaker A selects speaker B, but before speaker B takes the floor, Speaker C self-selects. So A's original selection for B is interrupted (Watts, 1991; cited in Lu, 2003).

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Insertion refers to speech produced by a speaker who begins to speak at the possible ending of the current speaker's utterance. Insertion happens when the current speaker has expressed a complete meaning (Lu, 2003).

Overlap refers to simultaneous speech, caused by a speaker who begins to speak at or very close to a possible transition place in the current speaker's utterance (Sacks, 1974).

Back Channel Item

Back channel item, conveyed by the listener, is necessary in conversations, which shows his/her understanding and attentiveness to the current speaker's utterance. It signals that "one does not assume that a TRP has been reached yet", and its purpose is to encourage the current speaker to continue his turns (Verschueren, 1999, p. 38).

In everyday conversation, back channel items include linguistic and non-linguistic ones. Non-linguistic back channel items usually refer to head nods, smiles, and other facial expressions and gestures, etc. Back channel items, which are also called back channel signals, fall into four types:

"(1) non-lexical back channel item
E.g. ah, aha, hmm, mhm, m-hm, mmhmm, uhm, etc.
(2) lexical back channel item
E.g. yes, yeah, yep, no, fine, right, good, well, alright, ok, etc.
(3) idiom back channel item
E.g. I see. I know. That's right. That's fine. That's ok. That's true. etc.
(4) interrogative back channel item
E.g. what, really, is it, etc." (Goffman, 1981, p. 47)

Duncan and Niederehe (1974) expand this classification and contend that sentence completion, request for clarification and brief restatement can also be subsumed under the concept of back channel item (p. 236).

From the above classification, it can be drawn that turn-yielding and back channel items can be used to elicit guests' response, while turn-claiming can be employed to steer guests' direction in the talk/interview.

Previous Studies on How CA Is Applied to the Field of Broadcasting

Studies on broadcasting materials have been conducted by dozens of scholars. Some focus on phone-in radio shows (e.g. Yang, 2008), some deal with TV talk shows (e.g. Jiang, 2010), some emphasise news interviews (for representative works in this field, see Hutchby, 2006), some explore questioning practices in broadcast talks (e.g. Lee, 2013), some investigate aggressiveness in broadcast interviews (e.g. Alfahad, 2015) and some study distinguishing conversational features of programmes on emerging media such as Web-TV in the post-broadcast era (e.g. Eriksson & Fitzgerald, 2018).

However, in-depth investigations are seldom carried out to probe into turn-taking signals used by hosts and

hostesses in radio talk show which involves guests, and the possible pattern of turn-taking signals in these radio shows is also rarely revealed in this field. Therefore, it deserves a closer analysis, and this study tries to cast some new light on this topic.

Data Analyses

As mentioned earlier, since turn-holding is seldom used by host and hostess in radio talk shows, only turn-yielding, turn-claiming and back channel signals are taken into consideration in data analyses below.

Signals Used to Elicit Guests' Response

Turn-yielding Signals

① The host and hostess may use forms of address to give the floor to guests.

JINGJING: A ↑ha? =
CHRIS: = So-uh- tell us 'bout yourselves.
JINGJING: All right. Where- [where are you from?] Where- =
CHRIS: [Candy, y' first.]

This extract appears in the early part of the show. By nominating one of the guests in the sentence "Candy, y' first", the host Chris invites her to introduce herself.

② First parts of adjacency pairs can be used to encourage the guest to talk more about their experiences.

CHRIS: Ah- Christine? What brought you to uh- t' Beijing? Where' re you from?
CHRISTINE: I'm also from California? I'm from northern California? Sacramento? Sac town?

The question "Where' re you from?" can be seen as the first part of an adjacency pair, and it requires Christine, the other guest, to offer detailed information about herself to complete the second part of this adjacency pair.

③ Idioms such as "and you …", "so you …", "but you …", "you see …", "you know …", "you mean …" in phrases or sentences imply that the host and hostess give the next turn to guests.

CHRIS: ((said to Christine)) So you were about to tell us a story, and you said "I don't know if I want t' tell that story on the radio" which of course means all the more reason why I want t' hear it.
CHRISTINE: Oh, you wouldn't make me tell it, [ok-] [uh-] =
CHRIS: [Haha] haha [haha!]

At the very beginning of the show, Chris uses "So you…" to hand over the floor to Christine to let her tell "that story".

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Back Channel Items

As stated before, back channel signals are ways in which the listener shows his or her attentiveness to the speaker, and it functions to encourage the current speaker to continue his turns (Verschueren, 1999, p. 38). Different categories of back channel signals proposed by Goffman (1981, p. 47), Duncan and Niederehe (1974, p. 236) can be revealed in our data.

① Non-lexical back channel items

CHRISTINE: =I was just telling y' that I think y' have a great radio voice, [a:nd] that- =
JINGJING: [Ahgh, oh!]

CANDY: U:h well I was interning there, and then- I was tr- training to be a show host.
CHRIS: ↑A::h↓! =

In the above two instances, Jingjing and Chris use "Ahgh, oh!" and "↑A::h↓!" to show their attention to Christine and Candy respectively.

② Lexical back channel item

CHRISTINE: = I don't think that I do and the reason why is because one of- the odd- jobs I did and tried t' do once was- um- I guess recor:d- myself speaking English- in a language book? and I went out to (Addeco). And they were gonna test me out and my friend told me it was a <u>great</u> way t' make some extra money on the side, on like
[weekends =]
CHRIS: [Right.]
CHRISTINE: = and- I'd gone and the guy told me my voice was way too scratchy? and- I- I- could go. hhh

Chris says "Right" to indicate that he is listening carefully to Christine, and he shows agreement on her utterances. This back channel signal does not interrupt Christine's continuous speech.

③ Sentence completion

CANDY: = Having [fun!]
JINGJING: [Yes,] it's- <u>friendship</u>! And ↓the:n↑? What happened? You met Christine, a:nd?
CHRISTINE: And [then u:h-] =
CHRIS: [And then life was beautiful.]
CHRISTINE: = Yeah!- And then my life was complete. [Haha!]
CHRIS: [AH HAHAHAHAHAHA! Of course! =]

Chris tries to stimulate Christine by helping her finish her answer to Jingjing's "You met Christine, a:nd?". After Chris' completion, Christine gives her own answer "And then my life was complete".

④ Request for clarification

CANDY: And then I moved here? And the:n I started working, I actually worked at CCTV here, and then I did that for 'bout six months, and the:n I started Candy& Caviar. =
JINGJING: = [[You mean CCTV, you mean- C::entral China Television?
CHRIS: [[Was it what-
CHRISTINE: Yeah, [she was going t' be an anchorwoman. =
JINGJING: [Central Chi- Ah haha.
CHRIS: = Y' could be the [weather girl?
CHRISTINE: [That's what she was gonna be. =
JINGJING: = The weather girl? =
CHRIS: = What [d' y' do at CCTV.
JINGJING: [Why did you want to be] a weather girl.
CANDY: U:h well I was interning there, and then- I was tr- training to be a show host.

Candy mentions that she worked at CCTV, and Jingjing uses "You mean CCTV, you mean- C::entral China Television?" to clarify whether the abbreviation really stands for Central China Television. Jingjing's request elicits the two guests to talk about Christine's work experience as an anchorwoman in Beijing.

⑤ Brief restatement

CHRIS: = Y' could be the [weather girl?
CHRISTINE: [That's what she was gonna be. =
JINGJING: = The weather girl? =

Jingjing repeats "weather girl" to show her interest in Candy's work and tries to prompt Candy to share her story.

Signals Used to Steer Guests' Direction in the Conversation

Turn-claiming Signals

① Interruption

CANDY: • hhh Ok- well- I- I- u:h graduated college- =
CHRIS: = Are you Caviar, by the way? [Hehehe.
CHRISTINE: [I want to be Caviar? Hehehe. =
CANDY: = She is, [she is.
CHRISTINE: [Just for the show. =
JINGJING: = Ok, college, college, college, a:nd? You graduated from college?

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When Candy intends to talk about things that happened after her graduation, Chris asks Christine another question, and then these three people stray from the topic of "life after graduation". In order to ensure that the progression of conversation sticks to the main theme, Jingjing breaks the turn-taking rules and interrupts them in the middle of the utterances so as to get turns. This results in Jingjing's interruption "Ok, college, college, college, a:nd?".

② Insertion

CANDY:	= So we set up "Candy & Caviar" 'bout 2 years ago as well.
CHRIS:	We will get to "Candy & Caviar". We want t' know y' personally first. So what were y' doing before y' came here, and besides Candy & Caviar what have y' been since y' got here.

The last way to seize the floor in order to tune up the development direction of the conversation in radio show is insertion. Here in this example, when the current speaker Candy has expressed a complete meaning and the possible ending of her utterance occurs, Chris inserts utterances in the very TRP to claim the floor. To be specific, Candy is about to talk about her own brand "Candy & Caviar", but Chris, as the host, wants her to firstly say something about herself rather than talking about her own brand. Accordingly, he uses insertion to direct the conversation towards the intended plan.

Zigzag Pattern in Turn-taking Signals

According to the above analyses, a line can be drawn on the transcription to indicate how host and hostess manage their live radio talk show by using turn-taking signals.

In the following page, I would try to draw this line. The pages are divided into two halves by a vertical line in the centre. The left half represents "Eliciting Guests' Response", while the right half represents "Preventing Guests from Digressing". If the host or hostess uses turn-yielding or back channel signals, the line moves towards left; if they use turn-claiming signals, the line moves towards right.

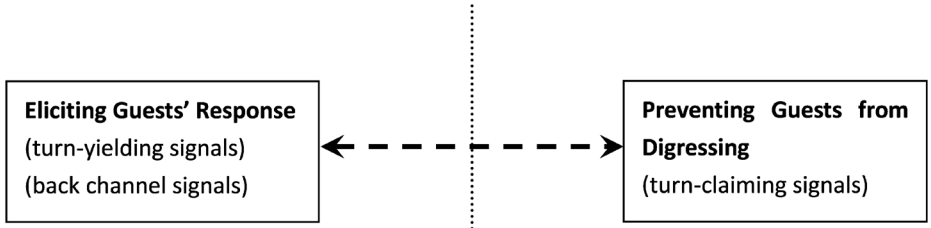
As indicated, the line shows a "zigzag" pattern. It is also worth mentioning that this model is just a proposed one, and it needs to be further tested and verified by later quantitative studies.

Zigzag Pattern

of

How Radio Live Talk Show Host and Hostess

Use Turn-taking Signals



JINGJING: Tonight we have two- su:per beautiful girls joining us in the studio, =
CHRIS: = and ↓me↑?
JINGJING: Ah- hahahaha,
CHRIS: Hahahaha haha hahaha!
JINGJING: and, and ME:↑, and they're getting involved in the =
CHRIS: Haha
JINGJING: = fashion industry. Let's welco:me - Christi:ne and Candy!
CANDY: Hi!
CHRISTINE: Hi! Thank you!
CHRIS: ((said to Christine))So you were about to tell us a story, and you said "I don't know if I want t' tell that story on the radio" which of course means all the more reason why I want t' hear it.
CHRISTINE: Oh, you wouldn't make me tell it, ok- uh- =
CHRIS: Haha haha haha!
CHRISTINE: =I was just telling y' that I think y' have a great radio voice, a:nd that- =
JINGJING: Ahgh, oh!
CHRISTINE: = I don't think that I do and the reason why is because one of- the odd- jobs I did and tried t' do once was- um- I guess recor:d- myself speaking English- in a language book? and I went out to (Addeco). And they were gonna test me out and my friend told me it was a great way t' make some extra money on the side, on like

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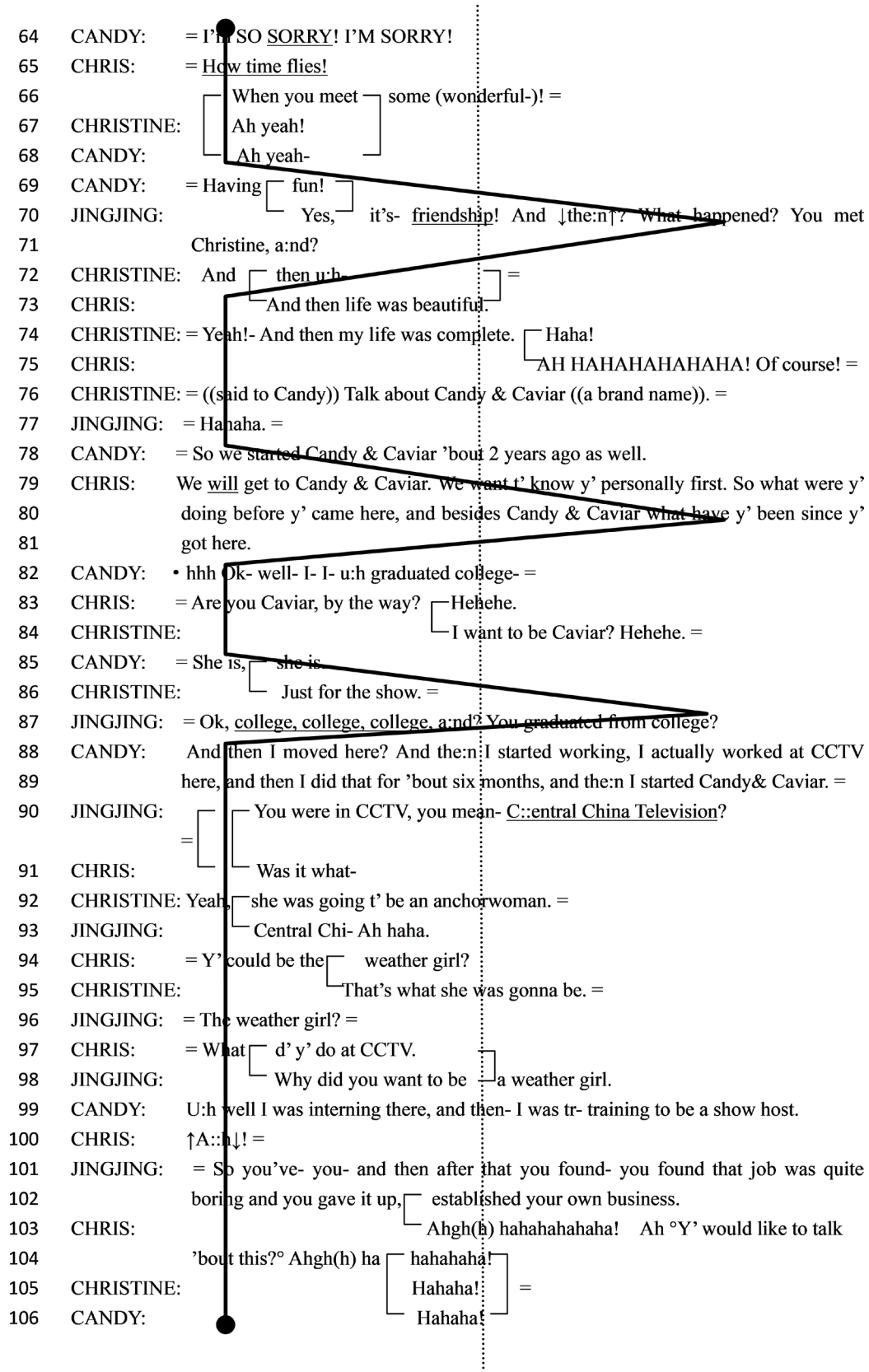
21 weekends =
22 CHRIS: Right.
23 CHRISTINE: = and- I'd gone and the guy told me my voice was way too scratchy? and- I- I-
24 could go. hhh
25 CHRIS: Hahahahahaha! =
26 CANDY: Hahahaha!
27 JINGJING: = Oh, but personally I think y' have a beautiful radio voice. We also need =
28 CHRISTINE: Ah.
29 JINGJING: = some voice over work here in our radio station, so we can probably keep in contact.
30 What d' you think. Haha. You know- =
31 CHRISTINE: Thank you.
32 CHRIS: = Uhgh (hh) ha(hh)hahaha- As wonderful as you =
33 CHRISTINE: ((whispered)) It's exciting.
34 CHRIS: = are:? I think that guy was right. Ah hahahaha hahahahaha!
35 JINGJING: Uh huh? We have two beautiful girls join
36 us in the studio today? We are talking about- ah- >we're talking about-< Can↑dy and?
37 CHRISTINE: Christine.
38 JINGJING: A ↑ha? =
39 CHRIS: = So-uh- tell us 'bout yourselves.
40 JINGJING: All right. Where- where are you from? Where- =
41 CHRIS: Candy, y' first.
42 CANDY: = Ok, I'll go first. =
43 CHRIS: = Because I know your dad is listening. =
44 JINGJING: = Ah ha(hhh), hahaha! =
45 CANDY: = Hi! Dad!=
46 CHRIS: = All right. Hi, Mr Candy.
47 CANDY: I'm so- Ah hahaha! I'm from California? And I moved t'
48 Beijing about- ((moved closer to the microphone)) about two years ago? A:nd- I:- =
49 CHRIS: = (Where are you in California?)
50 CANDY: (Orange County?)
51 CHRIS: My condolences? Ah hahahahahaha! =
52 CANDY: Why. Orange County is beautiful.
53 CHRIS: = I'm from San Francisco, I have t' say that. Ah ha!
54 CANDY: Oh! Ok. Well y' guys have better
55 food. =
56 CHRISTINE: = (bread) Ah hahaha!
57 CANDY: Ah hahaha!
58 CHRIS: Ah hahaha! There you go! =
59 CANDY: = Three against one. Ah hahaha! Um, yeah! So I moved here about =
60 CHRIS: Ah hahaha!
61 CANDY: =two years ago, and the:n- u::h- I met Christine about- one year ago. >Right? No,
62 two years ago.< ((goggled at Christine and felt sorry)) =
63 CHRISTINE: = ((whispered)) Two years ago. =


CANDY: = I'M SO SORRY! I'M SORRY!
CHRIS: = How time flies!
When you meet some (wonderful-)! =
CHRISTINE: Ah yeah!
CANDY: Ah yeah-
CANDY: = Having fun!
JINGJING: Yes, it's- friendship! And ↓the:n↑? What happened? You met Christine, a:nd?
CHRISTINE: And then u:h- =
CHRIS: And then life was beautiful.
CHRISTINE: = Yeah!- And then my life was complete. Haha!
CHRIS: AH HAHAHAHAHAHA! Of course! =
CHRISTINE: = ((said to Candy)) Talk about Candy & Caviar ((a brand name)). =
JINGJING: = Hahaha. =
CANDY: = So we started Candy & Caviar 'bout 2 years ago as well.
CHRIS: We will get to Candy & Caviar. We want t' know y' personally first. So what were y' doing before y' came here, and besides Candy & Caviar what have y' been since y' got here.
CANDY: • hhh Ok- well- I- I- u:h graduated college- =
CHRIS: = Are you Caviar, by the way? Hehehe.
CHRISTINE: I want to be Caviar? Hehehe. =
CANDY: = She is, she is
CHRISTINE: Just for the show. =
JINGJING: = Ok, college, college, college, a:nd? You graduated from college?
CANDY: And then I moved here? And the:n I started working, I actually worked at CCTV here, and then I did that for 'bout six months, and the:n I started Candy& Caviar. =
JINGJING: You were in CCTV, you mean- C::entral China Television?
=
CHRIS: Was it what-
CHRISTINE: Yeah, she was going t' be an anchorwoman. =
JINGJING: Central Chi- Ah haha.
CHRIS: = Y' could be the weather girl?
CHRISTINE: That's what she was gonna be. =
JINGJING: = The weather girl? =
CHRIS: = What d' y' do at CCTV.
JINGJING: Why did you want to be a weather girl.
CANDY: U:h well I was interning there, and then- I was tr- training to be a show host.
CHRIS: ↑A::h↓! =
JINGJING: = So you've- you- and then after that you found- you found that job was quite boring and you gave it up, established your own business.
CHRIS: Ahgh(h) hahahahahaha! Ah °Y' would like to talk 'bout this?° Ahgh(h) ha hahahaha!
CHRISTINE: Hahaha! =
CANDY: Hahaha!

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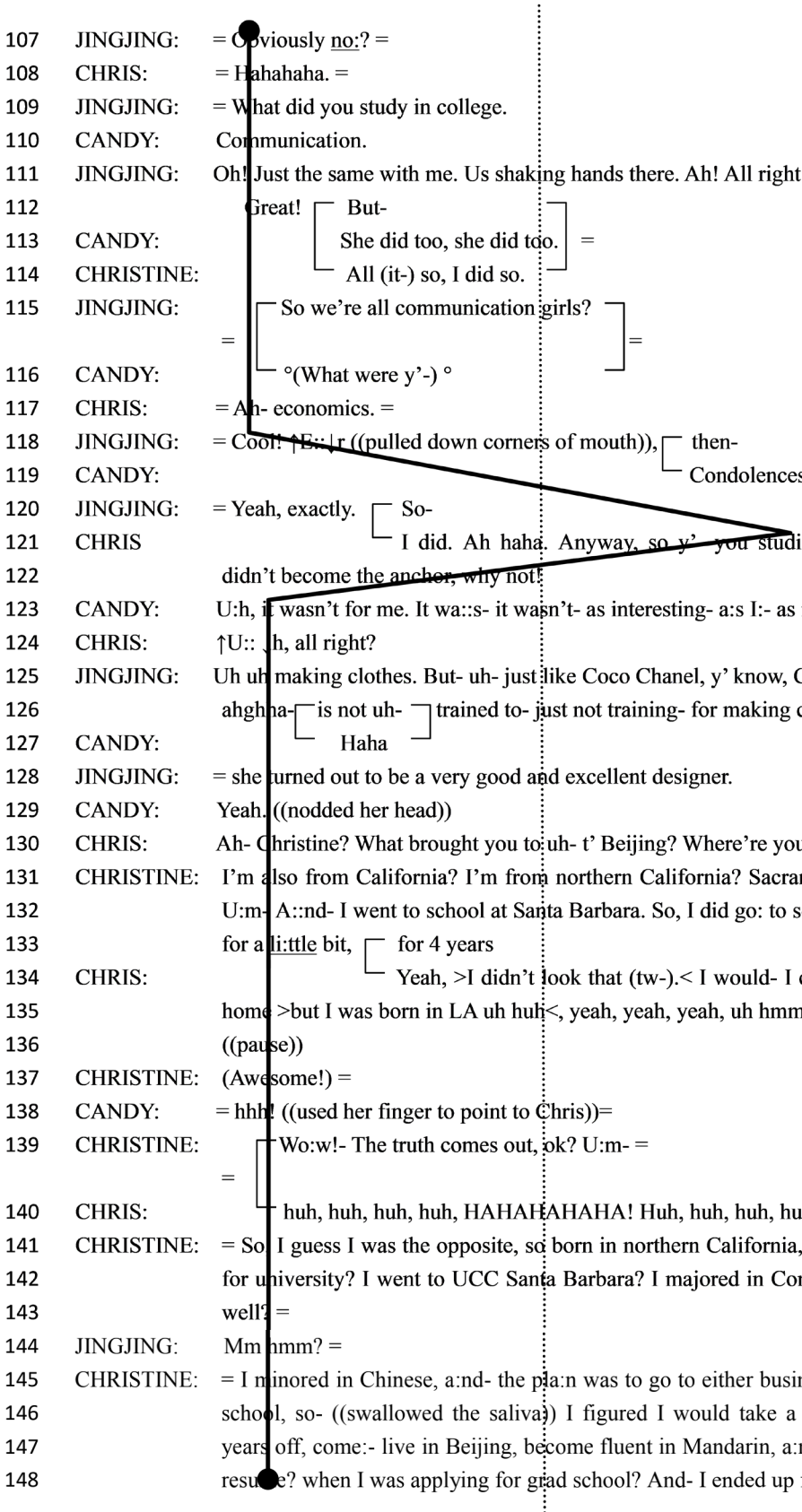
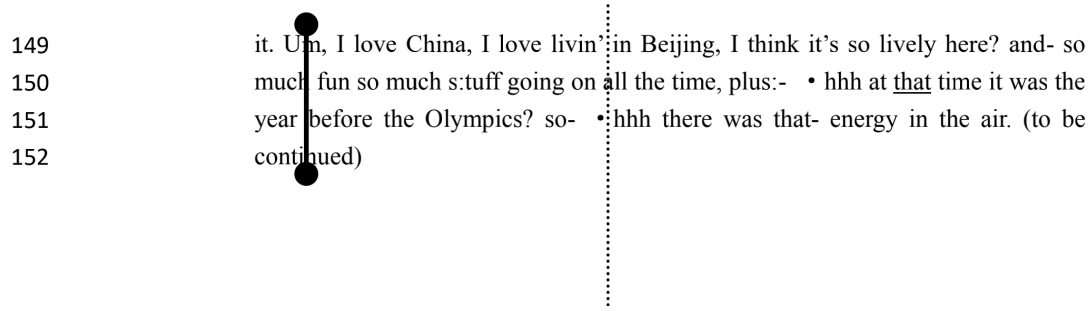


107 JINGJING: = Obviously no:? =
108 CHRIS: = Hahahaha. =
109 JINGJING: = What did you study in college.
110 CANDY: Communication.
111 JINGJING: Oh! Just the same with me. Us shaking hands there. Ah! All right! Ok!
112 Great! [But-
113 CANDY: [She did too, she did too.] =
114 CHRISTINE: [All (it-) so, I did so.
115 JINGJING: = [So we're all communication girls?] =
116 CANDY: [°(What were y'-) °
117 CHRIS: = Ah- economics. =
118 JINGJING: = Cool! ↑E:: ↓r ((pulled down corners of mouth)), [then-
119 CANDY: [Condolences. =
120 JINGJING: = Yeah, exactly. [So-
121 CHRIS [I did. Ah haha. Anyway, so y' you studied in CCTV, you
122 didn't become the anchor, why not!
123 CANDY: U:h, it wasn't for me. It wa::s- it wasn't- as interesting- a:s I:- as making clothes.
124 CHRIS: ↑U:: ↓h, all right?
125 JINGJING: Uh uh making clothes. But- uh- just like Coco Chanel, y' know, Coco Chanel is uh-
126 ahghha-[is not uh-] trained to- just not training- for making clothes, but- uh-=
127 CANDY: [Haha]
128 JINGJING: = she turned out to be a very good and excellent designer.
129 CANDY: Yeah. ((nodded her head))
130 CHRIS: Ah- Christine? What brought you to uh- t' Beijing? Where're you from?
131 CHRISTINE: I'm also from California? I'm from northern California? Sacramento? Sac town?
132 U:m- A::nd- I went to school at Santa Barbara. So, I did go: to southern California
133 for a li:ttle bit, [for 4 years
134 CHRIS: [Yeah, >I didn't look that (tw-).< I would- I call San Francisco
135 home >but I was born in LA uh huh<, yeah, yeah, yeah, uh hmm?
136 ((pause))
137 CHRISTINE: (Awesome!) =
138 CANDY: = hhh! ((used her finger to point to Chris))=
139 CHRISTINE: = [Wo:w!- The truth comes out, ok? U:m- =
140 CHRIS: [huh, huh, huh, huh, HAHAHAHAHA! Huh, huh, huh, huh!
141 CHRISTINE: = So, I guess I was the opposite, so born in northern California, went to southern,
142 for university? I went to UCC Santa Barbara? I majored in Communications? As
143 well? =
144 JINGJING: Mm hmm? =
145 CHRISTINE: = I minored in Chinese, a:nd- the pla:n was to go to either business school or law
146 school, so- ((swallowed the saliva)) I figured I would take a year? maybe two
147 years off, come:- live in Beijing, become fluent in Mandarin, a:nd- tag that on my
148 resume? when I was applying for grad school? And- I ended up fallin' in love with



Limitations, Reflections and Future Possible Studies

First, through a case study, this paper tries to show how radio talk show host and hostess use turn-taking signals to manage and conduct their programme, and proposes a possible zigzag mode that can be revealed by the data at hand. Beyond a shadow of a doubt, this paper is just an attempt to do this, and a lot more rigorous and precise measures should be adopted to verify this attempt.

Second, this material can be approached and studied from different perspectives. For example, some notions, such as Critical Discourse Analysis, power and politeness and semi-institutional discourse, can be used to decode the data.

Third, it should be admitted that since material was transcribed manually, the transcription data may not be entirely objective, which is inevitable. Furthermore, the transcription just records several minutes of the whole programme, so data analyses may be limited.

Conclusion

After examining how turn-yielding, turn-claiming and back channel signals are employed by radio host and hostess to direct their talk show in a live radio programme *Foreigners' Life in Beijing*, this paper suggests that the host and hostess use turn-yielding and back channel items to relinquish floor and encourage guests to voice their opinions. On the other hand, they also have to use turn-claiming to guide the progression of conversation if the guests stray from the point. It is demonstrated that a possible zigzag pattern can be found in turn control practices by host and hostess. The practical implication of this study is to show how theories of turn-taking and turn control are embodied and applied in the field of broadcasting.

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APPENDIX

TRANSCRIPTION

Background information:

The material chosen to be transcribed is a segment of a live radio talk show named *Foreigners' Life in Beijing* (" 外国人的北京生活 ") which was broadcast every Sunday and Tuesday at 8 p.m. on Radio 774 (AM 774). The video was downloaded on http://v.youku.com/v_show/id_XMTYzMzE4NzUy.html.

4 people in the studio:

1. Chris Verrill (host)
2. Jingjing (唐京晶) (hostess)
3. Christine (guest 1)
4. Candy (guest 2)

Transcription conventions adopted:

Transcription conventions adopted here are from Jefferson (1979).

(The transcription begins at 01:32.)

JINGJING: Tonight we have two- su:per beautiful girls joining us in the studio, =
CHRIS: = and ↓me↑?
JINGJING: Ah- [hahahaha,]
CHRIS: [Hahahaha] haha [hahaha!
JINGJING: [and, and↓ME:↑,] [and they're] getting involved in the =
CHRIS: [Haha]
JINGJING: = fashion industry. Let's welco:me - Christi:ne and Candy!
CANDY: [Hi!]
CHRISTINE: [Hi!] Thank you!
CHRIS: ((said to Christine))So you were about to tell us a story, and you said "I don't know if I want t' tell that story on the radio" which of course means all the more reason why I want t' hear it.
CHRISTINE: Oh, you wouldn't make me tell it, [ok-] haha [uh-] =
CHRIS: [Haha] [haha!]
CHRISTINE: =I was just telling y' that I think y' have a great radio voice, [a:nd] that- =
JINGJING: [Ahgh, oh!]
CHRISTINE: = I don't think that I do and the reason why is because one of- the odd- jobs I did and tried t' do once was- um- I guess recor:d- myself speaking English- in a language book? and I went out to (Addeco). And they were gonna test me out and my friend told me it was a great way t' make some extra money on the side, on like
CHRIS: [weekends =] [Right.]
CHRISTINE: = and- I'd gone and the guy told me my voice was way too scratchy? and- I- I- could go. hhh

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CHRIS: [[Hahahahahaha!]] =
CANDY: [[Hahahaha!]]
JINGJING: = Oh, but personally I think y' have a beautiful radio voice. [We] also need =
CHRISTINE: [Ah.]
JINGJING: = some voice over work here in our radio station, so we can probably keep in contact.
[What d' you think.] Haha. You know- =
CHRISTINE: [Thank you.
CHRIS: = Uhgh (hh) [ha(hh)hahaha-] As wonderful as you =
CHRISTINE: [((whispered)) It's exicting.]
CHRIS: = are:? [I think] that guy was right. Ah hahahaha [hahahahaha!
JINGJING: [Uh huh?] [We have two beautiful girls join
us in the studio today? We are talking about- ah- >we're talking about-< Can↑dy and?
CHRISTINE: Christine.
JINGJING: A ↑ha? =
CHRIS: = So-uh- tell us 'bout yourselves.
JINGJING: All right. Where- [where are you from?] Where- =
CHRIS: [Candy, y' first.
CANDY: = Ok, I'll go first. =
CHRIS: = Because I know your dad is listening. =
JINGJING: = Ah ha(hhh), hahaha! =
CANDY: = Hi! Dad!=
CHRIS: = All right. [Hi, Mr Candy.]
CANDY: [I'm so-] Ah hahaha! I'm from California? And I moved t'
Beijing about- ((moved closer to the microphone)) about two years ago? A:nd- I:- =
CHRIS: = (Where are you in California?)
CANDY: (Orange County?)
CHRIS: My condolences? Ah [hahahahahaha! =]
CANDY: [Why. Orange County is beautiful.
CHRIS: = I'm from San Francisco, I have t' say that. [Ah ha!]
CANDY: [Oh! Ok.] Well y' guys have better
food. =
CHRISTINE: = (bread) [Ah hahaha!]
CANDY: [Ah hahaha!]
CHRIS: [Ah hahaha!] There you go! =
CANDY: = Three against one. [Ah hahaha!] Um, yeah! So I moved here about =
CHRIS: [Ah hahaha!]
CANDY: =two years ago, and the:n- u::h- I met Christine about- one year ago. >Right? No,
two years ago.< ((goggled at Christine and felt sorry)) =
CHRISTINE: = ((whispered)) Two years ago. =
CANDY: = I'm SO SORRY! I'M SORRY!
CHRIS: = How time flies!
[When you meet] some (wonderful-)! =
CHRISTINE: [Ah yeah!]
CANDY: [Ah yeah-]
CANDY: = Having [fun!]
JINGJING: [Yes,] it's- friendship! And ↓the:n↑? What happened? You met

71 Christine, a:nd?
72 CHRISTINE: And ┌ then u:h- ┐ =
73 CHRIS: └And then life was beautiful.┘
74 CHRISTINE: = Yeah!- And then my life was complete. ┌Haha!
75 CHRIS: └AH HAHAHAHAHAHA! Of course! =
76 CHRISTINE: = ((said to Candy)) Talk about Candy & Caviar ((a brand name)). =
77 JINGJING: = Hahaha. =
78 CANDY: = So we started Candy & Caviar 'bout 2 years ago as well.
79 CHRIS: We will get to Candy & Caviar. We want t' know y' personally first. So what were y'
80 doing before y' came here, and besides Candy & Caviar what have y' been since y'
81 got here.
82 CANDY: • hhh Ok- well- I- I- u:h graduated college- =
83 CHRIS: = Are you Caviar, by the way? ┌Hehehe.
84 CHRISTINE: └I want to be Caviar? Hehehe. =
85 CANDY: = She is,┌ she is.
86 CHRISTINE: └ Just for the show. =
87 JINGJING: = Ok, college, college, college, a:nd? You graduated from college?
88 CANDY: And then I moved here? And the:n I started working, I actually worked at CCTV
89 here, and then I did that for 'bout six months, and the:n I started Candy& Caviar. =
90 JINGJING: ┌ ┌ You were in CCTV, you mean- C::entral China Television?
= │ │
91 CHRIS: └ └ Was it what-
92 CHRISTINE: Yeah,┌she was going t' be an anchor woman. =
93 JINGJING: └Central Chi- Ah haha.
94 CHRIS: = Y' could be the┌ weather girl?
95 CHRISTINE: └ That's what she was gonna be. =
96 JINGJING: = The weather girl? =
97 CHRIS: = What┌ d' y' do at CCTV.
98 JINGJING: └ Why did you want to be ┘ a weather girl.
99 CANDY: U:h well I was interning there, and then- I was tr- training to be a show host.
100 CHRIS: ↑A::h↓! =
101 JINGJING: = So you've- you- and then after that you found- you found that job was quite
102 boring and you gave it up,┌ established your own business.
103 CHRIS: └ Ahgh(h) hahahahahaha! Ah °Y' would like to talk
104 'bout this?° Ahgh(h) ha ┌ hahahaha! ┐
105 CHRISTINE: │ Hahaha! │ =
106 CANDY: └ Hahaha! ┘
107 JINGJING: = Obviously no:? =
108 CHRIS: = Hahahaha. =
109 JINGJING: = What did you study in college.
110 CANDY: Communication.
111 JINGJING: Oh! Just the same with me. Us shaking hands there. Ah! All right! Ok!
112 Great! ┌ But- ┐
113 CANDY: │ She did too, she did too. │ =
114 CHRISTINE: └ All (it-) so, I did so. ┘

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JINGJING: = So we're all communication girls? =
CANDY: °(What were y'-) °
CHRIS: = Ah- economics. =
JINGJING: = Cool! ↑E::↓r ((pulled down corners of mouth)), then-
CANDY: Condolences. =
JINGJING: = Yeah, exactly. So-
CHRIS I did. Ah haha. Anyway, so y'- you studied in CCTV, you didn't become the anchor, why not!
CANDY: U:h, it wasn't for me. It wa::s- it wasn't- as interesting- a:s I:- as making clothes.
CHRIS: ↑U:: ↓h, all right?
JINGJING: Uh uh making clothes. But- uh- just like Coco Chanel, y' know, Coco Chanel is uh- ahghha- is not uh-
CANDY: Haha
JINGJING: trained to- just not training- for making clothes, but- uh-= = she turned out to be a very good and excellent designer.
CANDY: Yeah. ((nodded her head))
CHRIS: Ah- Christine? What brought you to uh- t' Beijing? Where're you from?
CHRISTINE: I'm also from California? I'm from northern California? Sacramento? Sac town? U:m- A::nd- I went to school at Santa Barbara. So, I did go: to southern California for a li:ttle bit,
CHRIS: for 4 years
Yeah, >I didn't look that (tw-).< I would- I call San Francisco home >but I was born in LA uh huh<, yeah, yeah, yeah, uh hmm?
((pause))
CHRISTINE: (Awesome!) =
CANDY: = hhh! ((used her finger to point to Chris))=
CHRISTINE: = Wo:w!- The truth comes out, ok? U:m- =
CHRIS: huh, huh, huh, huh, HAHAHAHAHA! Huh, huh, huh, huh!
CHRISTINE: = So, I guess I was the opposite, so born in northern California, went to southern, for university? I went to UCC Santa Barbara? I majored in Communications? As well? =
JINGJING: Mm hmm? =
CHRISTINE: = I minored in Chinese, a:nd- the pla:n was to go to either business school or law school, so- ((swallowed the saliva)) I figured I would take a year? maybe two years off, come:- live in Beijing, become fluent in Mandarin, a:nd- tag that on my resume? when I was applying for grad school? And- I ended up fallin' in love with it. Um, I love China, I love livin' in Beijing, I think it's so lively here? and- so much fun so much s:tuff going on all the time, plus:- • hhh at that time it was the year before the Olympics? so- • hhh there was that- energy in the air. (to be continued)