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# FEEDBACK

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Feedback is an electronic journal scheduled for posting six times a year at [www.beaweb.org](http://www.beaweb.org) by the Broadcast Education Association. As an electronic journal, Feedback publishes (1) articles or essays—especially those of pedagogical value—on any aspect of electronic media; (2) responsive essays—especially industry analysis and those reacting to issues and concerns raised by previous Feedback articles and essays; (3) scholarly papers; (4) reviews of books, video, audio, film and web resources and other instructional materials; and (5) official announcements of the BEA and news from BEA Districts and Interest Divisions. Feedback is not a peer-reviewed journal.

All communication regarding business, membership questions, information about past issues of Feedback and changes of address should be sent to the Executive Director, 1771 N. Street NW, Washington D.C. 20036.

### SUBMISSION GUIDELINES

1. Submit an electronic version of the complete manuscript with references and charts in Microsoft Word along with graphs, audio/video and other graphic attachments to the editor. Retain a hard copy for reference.
2. Please double-space the manuscript. Use the 5th edition of the American Psychological Association (APA) style manual.
3. Articles are limited to 3,000 words or less, and essays to 1,500 words or less.
4. All authors must provide the following information: name, employer, professional rank and/or title, complete mailing address, telephone and fax numbers, email address, and whether the writing has been presented at a prior venue.
5. If editorial suggestions are made and the author(s) agree to the changes, such changes should be submitted by email as a Microsoft Word document to the editor.
6. The editor will acknowledge receipt of documents within 48 hours and provide a response within four weeks.

### REVIEW GUIDELINES

1. Potential instructional materials that can be reviewed include books, computer software, CD-ROMs, guides, manuals, video program, audio programs and Web sites.
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3. Reviews must be 350-500 words in length.
4. The review must provide a full APA citation of the reviewed work.
5. The review must provide the reviewer's name, employer, professional rank and/or title, email address and complete mailing address.

### SUBMISSION DEADLINES

*Feedback* is scheduled, depending on submissions and additional material, to be posted on the BEA Web site the first day of January, March, May, July, September and November. To be considered, submissions should be submitted 60 days prior to posting date for that issue.

Please email submissions to Joe Misiewicz at [joedr@sbcglobal.net](mailto:joedr@sbcglobal.net). If needed: Joe Misiewicz, *Feedback* Editor, Department of Telecommunications, Ball State University, Muncie, IN 47306, USA.

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## NAB2006: “TURNING TELEVISION CONTENT INTO REVENUE”

**Anne Sweeney**  
Co-Chair,  
Disney Media  
Networks and  
President, Disney-ABC  
Television Group

Remarks given at  
NAB2006, Las Vegas  
Hilton.

I appreciate the invitation to talk with you today about content and the changing marketplace. As everyone in this room is acutely aware, our industry is in the midst of a seismic shift. It's a shift driven not only by technology, but by the impact of that technology on our audiences.

Before I get started, let me ask you something -- how many of you have a cell phone?

All right, now raise your hand if you have a blackberry.

Correct me if I'm wrong, but I'm guessing none of you gave up your computer when your blackberry arrived. Just like you didn't give up watching TV when DVDs hit the shelves.

My point is that technology is additive. It allows content to follow you. You are our audience and, as content providers, we don't want to lose you -- we simply want to use technology to serve you better.

This additive technology is changing the landscape of our industry. To find our way through the unfamiliar terrain, we'll have to stop navigating by old landmarks. Together, we'll need to change the way we view our consumers, our businesses, our opportunities, and ourselves, so that we all wind up where the viewers are.

My message today is that this could be, and should be, an exciting time for everyone in our industry -- as long as we work together to navigate these challenges, and make the most of the potential opportunities to build new lines of business that better serve our consumers and generate greater revenue for our companies.

But first, we have to change our mindset. The single greatest danger to our business in this brave new world is a model based on scared, old thinking. It's the same danger we've faced throughout the evolution of television. And I think we can take heart in the fact that we have successfully overcome it in the past.

Let's look back for just a minute.

Until 1980, consumers didn't have much control over content or where to see it. They could go to the movies or they could stay home and watch network television. And a few even read books.

Starting around 1980, we saw a shift -- driven by technology -- that brought us cable programming services and Blockbuster

stores, along with business models like windowing, basic and premium channels, and home video rentals.

Back then, conventional wisdom predicted the demise of broadcast television in the face of this new competition. But we're still here and so are you, because we adapted to the changing reality to remain relevant to our viewers. And we still reach more people than any other medium.

Around 2000, another huge shift started – again driven by technology – ushering in the consumer era, where content choices are available anytime, anywhere, on devices ranging from TVs to cell phones.

According to today's conventional wisdom, this is a heady time for content providers, but it's a serious threat to the traditional distributors who have made television possible in its current form.

But, I think there is potential success for everyone involved, if we take the right risks together and put our viewers first.

ABC helped move this 'on-demand' digital era from theory to reality with our agreement to put content onto iTunes last October. The move didn't endear us to many of you in this room, but it had to be done. Thanks to the music industry, we know what happens when you ignore what consumers want – they go elsewhere to get it and cut us all out of the equation.

We watched the music industry put their traditional business models ahead of their consumers. Confronted by the same issues, we are determined not to repeat those mistakes. This means we can't cling to old models or old ways of thinking. We have to actively look for opportunities to make our content available in convenient ways at reasonable prices.

It's becoming common for programming in the US to be captured 'real time' from the east coast broadcast and put online for anyone in the world to see even before the same show airs on the west coast. Thanks to the quality of high-definition broadcasting, the programming loses nothing in translation, except its commercials.

Right now, the number of people online illegally downloading our content is small but significant. Roughly 25,000 people illegally download an episode of "Lost" in the first 10 hours after its east coast broadcast, but the number is growing rapidly. It is already too large to be easily dismissed as noise, and it has to be recognized as a real threat to our business. The music industry is a sobering example of what happens when you ignore this particular threat.

We have to understand that we are competing with piracy for consumers – to keep the ones we have and to convert others. Instead of looking at piracy as a something outside of any business practice, we should recognize it as a business model that competes the same way we do – through price, time to market, quality, distribution, etc.

Going forward, piracy will be our number one competitor, and our business models have to reflect that reality. We have to create models that encourage and allow honest people to stay honest.

The first time I held a video iPod in my hand and saw how "Lost" looked on a two-and-a-half inch screen, I knew we could deliver an amazing viewing experience that was convenient and cost effective for our consumers.

We're convinced iTunes does not cannibalize our audience, or the lucrative streams of

revenue generated through traditional distribution channels – any more than DVDs of our series have in the past. In fact, we see it as supportive of those channels.

Here's a disturbing fact that may surprise you. Last season, viewers in our key demo missed more than 80% of the episodes the big four networks put on the air. "Lost" and "Desperate Housewives" are two of the biggest hits on network television – but, last year, the average viewer only saw six episodes of each. Which is better than the four-episode-per-series average across all networks.

Those numbers indicate there's a huge opportunity for those of us willing to seek these viewers out and make content convenient for them.

By making our shows available on additional platforms like iTunes, we are tapping that potential by letting viewers watch episodes they missed, and stay current with our series. Which means they are more likely to stay involved in the show.

In this regard, the addition of the iTunes platform creates a new revenue stream for our content, and enhances the potential viewership for traditional distribution as well. We insisted on a branded environment for our content within the iTunes site -- one that includes tune-in information directing consumers back to the broadcasts of our shows, to continually link the online experience with the primary one on air.

This season is the first in the post-iPod era, and ratings for our mega-hits are holding strong.

Next week we'll be experimenting with another way to put our content – along with commercials – within easy reach of our viewers. In May and June, viewers can log on to abc.com to see shows like "Desperate Housewives," "Lost," "Commander in Chief," and "Alias" online through dynamic, interactive ad-supported video streaming.

This two-month test continues the evolution we started with iTunes, but it's different in a number of ways. Unlike iTunes, viewers cannot download and save the episode – although they can mark their place in the video and return to it later. Content on abc.com will be free to viewers, but it will include three ad-breaks within the episode that cannot be skipped or deleted. Each episode is sponsored by one advertiser, and in some cases viewers will have a choice of which ad they watch from the sponsor – ranging from traditional spots to interactive games.

We expect to learn a lot from this effort – about the technology as well as the consumers who use it. We'll share that information with our affiliates, so we can work together to build the right online model – one that delivers the best experience for our viewers and the best opportunity for our affiliates and advertisers.

I don't know what it will look like today. We haven't even launched the test yet. We don't have all of the answers, but we are committed to working with our affiliates on the questions. We'll know a lot more about what works and what's possible after this test, and our decisions will reflect the input and interests of our affiliates.

Based on that model, we'll launch an enhanced offering on the site later this year with additional features that make the experience more valuable to everyone involved.

Our future is not a zero-sum game where one platform erodes another. It is an infinite arena, where emerging platforms aren't alternative, they're additive. Together we should examine new options as ways to expand our businesses, instead of fearing their impact on our current business models.

Earlier I said that the greatest danger to our industry is old thinking. Part of that is thinking the consumer cares about the rules and business models that have defined our

business in the past. They don't. They want what they want when they want it, and they aren't concerned about what it takes for us to deliver it.

Ladies and Gentlemen -- meet the Millennial Generation -- 79 million people currently between the ages of 8 and 27. This generation is larger than the 48 million Gen-Xers, and beats the Baby Boomers by at least a million members.

These Millennials could just as easily be called the Multitasking Generation, because that's what defines them and separates them from everyone who came before. These people are plugged in and communicating all day -- although rarely face to face.

Teenagers are right in the middle of this Millennial generation, and they have never lived in a world not defined by daily technology use. At home they talk on the phone while instant messaging, watching TV, playing a videogame, and -- we hope -- doing homework.

These teens have been trained to expect convenience and instant gratification, especially when it comes to entertainment. These tech-nomads walk among us, carrying wireless laptops, cell phones, sidekicks, blackberries, digital cameras, and iPods. They have come of age in a world that allows them to personalize almost everything in their lives -- and take it with them wherever they go.

This is a generation that doesn't understand downtime and will never be satisfied gathered around a television with a bowl of popcorn -- unless they can view, chat, talk, play, and surf online at the same time.

These are our consumers, and our ability to meet their unique needs will determine our future. We have to understand how they use technology, and create enhanced viewing experiences around that behavior. We also have to realize that today's techno-savvy teens are the baseline. Each generation will get progressively more connected, and increasingly more demanding.

Going forward, we have to focus on these Millennial consumers -- and the ones who follow -- and evolve our businesses around them. That's just as true for distributors as it is for content providers.

Our strategy at ABC includes continuing to invest in and develop the highest quality content. We're also investing in new types of content for the digital media consumers -- like podcasts, video podcasts, interactive online experiences, made-for-mobile and broadband shows.

The word broadcast now has a whole new meaning. Broad enough to connect with our viewers in a variety of ways across multiple platforms, so that ABC is a force on air, online, on cell phones, and on cable VOD.

We'll continue to look for ways to include our affiliates and advertisers in new ventures, and we believe the right branded presence on additional platforms will drive consumers back to our broadcasts. But all of our efforts will be consumer-centric. Every decision we make will be based on what makes the most sense for our consumers, and we'll build our business models around that priority.

Instead of staking out territory based on old business models we have to recognize the need for flexibility to meet the new challenges and make the most of the emerging possibilities.

We need to stop saying "this is how we've always done it," and start asking "how would we do things if we were starting right now?" And then we have to work together to build an industry that adapts to this new reality, and creates the foundation for our

next generation of success.

We're going to continue our aggressive push forward, and we'll continue to welcome and encourage our partners to work with us to find or create models that make sense for our businesses because they serve our consumers better.

As always, we're in this together. Our industry is constantly evolving. It's what makes this business so compelling for most of us. Every change brings opportunity for those who are willing to let go of what was, in order to build what comes next.

I like the experimentation we're doing these days. I like the entrepreneurial feel of it. I like the fact that 'old media' is leading the way into the new era.

We may not have all the answers today -- as long as we stay focused on consumers, and work together to build our business models around what they want from us, there really is no reason we can't navigate this shifting landscape and arrive on the other side much stronger than we started.



# ANNOUNCER PAUL OLDEN: MAJOR LEAGUE BASEBALL'S LONE AFRICAN-AMERICAN RADIO PLAY-BY-PLAY VOICE

By Herman Howard

Baseball has been a major part of the American culture for over a century as America's past time. The American past time also includes the medium of radio broadcasting. From Pittsburgh's KDKA radio in the 1920s, to the legendary radio voices of baseball such as Red Barber, Vin Scully, Jack Buck, Mel Allen, Ernie Harwell, Harry Caray and many other radio broadcasters who have entertained audiences across the country by providing audio descriptions of a baseball game between a batter, a pitcher, and his eight defenders.

Throughout this time, baseball has endured many struggles of equality, justice and opportunity. This has transpired on the field, through the courts, and in the broadcast booth. For many years, the only broadcasters with the opportunity to articulate the greatest events in baseball history to a radio audience were men of Anglo-Saxon and European descent. Even when a majority of the baseball players became African-American or Hispanic, the radio play-by-play announcers were white men.

This paper is about the saga of one African-American broadcaster who was able to break the "glass ceiling," among the hierarchy of radio play-by-play baseball broadcasters in the major leagues by the name of Paul Olden. Many baseball fans that listen to radio broadcasts may be unfamiliar with the radio play-by-play voice of the Tampa Bay Devil Rays from 1997 through 2004. Paul Olden is the only African-American lead radio play-by-play announcer of a Major League baseball franchise as of the conclusion of the 2004 season.

This study is important because Olden is the only African-American radio announcer who is the premiere voice of a major league baseball franchise for the audio spectrum. Granted, African-Americans today have a major presence in baseball broadcasting such as Harold Reynolds, Joe Morgan, Tony Gwynn and Dave Justice of ESPN. However, the aforementioned former baseball players mainly serve as television color analysts, not as lead play-by-play announcers. Of the thirty major league baseball teams, only the Tampa Bay Devil Rays have hired an African-American as the lead play-by-play radio announcer.

In a telephone conversation with the author on July 23, 2004, Paul Olden revealed that his love for baseball began at an early age, while growing up in the Los Angeles area listening to the radio calls of legendary broadcaster Vin Scully. The descriptive and verbose calls of Scully propelled Olden to pursue a career as a baseball broadcaster. Olden's initial practices as an announcer would be for him to carry a portable tape recorder into Dodger stadium and practice the exploits of Dodger greats such as Sandy Koufax and Don Drysdale during the 1960s. These "first broadcasts," would convince Olden that he had found his calling in life. From this point onward, Olden would never waver in his decision to become a baseball broadcaster.

Throughout his academic and professional career, Olden fortunately, did not experience covert racism in furthering his dream, this was perhaps evident of the social climate in the Western United States at this time (early 1970s), as opportunities abounded for African-Americans in great areas, for in many cases, for the first time in earnest since the Reconstruction era. Olden, no stranger to arduous work took advantage of every opportunity and due to his strong interest in broadcasting, enrolled in the Los Angeles City College-Broadcasting Program where he took courses in Broadcasting Production, News Writing and Theory. The Los Angeles City College did not offer any Sports Broadcasting courses, so Olden took the initiative by incorporating his love for athletics by inserting sports features within his assignments and by practicing his play-by-play broadcasts from his tape recorder, and gaining valuable advice and critiques of his work from other students, and professionals.

Paul Olden was born in Chicago, Illinois in 1954, and has only one sister. The aspiring broadcaster and his family later moved to Los Angeles where he became a Dodgers fan and from there, started to pursue his passion for baseball broadcasting. Olden attended the Los Angeles City College from 1972-1974 and obtained his first broadcasting job at KLAC radio covering radio news. (1)

During his rise as a broadcaster, Olden obtained several positions ultimately leading him to his major league hire for the Cleveland Indians in 1988, provided below are Olden's major broadcasting positions:

- 1) Spokane, Washington-first radio play-by-play job in baseball (1980)
- 2) Las Vegas (AAA) Baseball 1982-1984 Play-by-Play
- 3) Cleveland Indians WWWE 1988-1990, second PBP announcer behind Herb

Score

- 4) ESPN Television Broadcasts 1990-91
- 5) California Angels 1990-91
- 6) New York Yankees WPIX-TV 1994-96
- 7) Tampa Bay Devil Rays 1997-2004 (2)

During my research of Olden, the author wanted to cover various aspects of his career and to ascertain the latter's viewpoints on minority hiring, the management process, and his overall philosophy towards baseball broadcasting and it's future. The first major question posed to Olden was "His overall opinions in regards to minority hiring in baseball from a broadcasters perspective?"

It's difficult for anyone to land a position as a PBP broadcaster for radio and television because there are only 30 teams in the major leagues... (1) Was lucky to obtain the Indians job in 1988 because of (Peter) Ubberoth's push for minority broadcasters...(3)

After spending up to seven years of broadcasting minor-league baseball during the 1980s, Olden, received his “big break,” from a request by Commissioner Peter Ueberoth in 1987. During this time, Ueberoth made a request to baseball owners to consider minority broadcasters for hire in the broadcast selection process. Prior to Ueberoth’s plea, Olden was submitting demo tapes to broadcast managers and teams, but received no serious offers from any MLB (Major League Baseball), teams. (4)

By early 1988, Olden’s work and perseverance paid off when he accepted the offer to become the Cleveland Indians second-radio announcer under Herb Score for flagship station WWWE 1110 AM in Cleveland, Ohio.

Olden’s broadcast style is not typical of many broadcasters. Olden is not a “loud,” home run shouter, nor an arrogant broadcaster who speaks “above,” his audience. Olden is more of a casual, down-to-earth, friendly, folksy style of a broadcaster that the casual baseball fan, and even the non-baseball fan, can get accustomed to. For example, during a 2001 radio broadcast, Olden provides an analogy for Devil Rays fans that success in MLB takes time for a fledgling franchise and gives an astute example of how the Toronto Blue Jays, an expansion franchise in 1977, became World Series champions by 1992:

*...Jays were born in 1977, in their first three seasons, they lost over 100 plus games 107, 102, 109, and then they began a streak at being at the 500 level or better in eleven years in a row in 1983, capped off by those two world championships in 1992 and 1993. (5)*

In his description, Olden states to Devil Rays fans, “in unspoken words,” that in the current era of baseball, franchises usually endure losing seasons before reaching the pinnacle of success. Olden “warns,” Devil Rays fans to remain patient with the team and cites an example of patience turning into championships, case in point, the Toronto Blue Jays.

Olden’s “down-home,” casual style is evident at the beginning of an August 2001 home broadcast during a rainstorm in the Tampa Bay area, but, fortunately, the open-air facility where the Devil Rays play their home games at Tropicana Field can be closed during the case of inclement weather:

*... Good afternoon everybody... it’s a little wet here at Tropicana Field, outdoors we can still hear the rain pounding on the roof and it’s been kind of swirling around with some thunder and lightning outside right now... But still, I know if your listening to the radio in the car waiting for the rain to subside and then come on in to Tropicana Field, it’s nice and dry and comfortable inside and a good crowd has turned out... (6)*

As Olden noted during a May 2005 telephone interview, unfortunately, the broadcasting industry is in fact, a business. Olden articulated that after the 2004 regular season, he and radio color analyst, Charlie Slowes, were not re-hired for the 2005 season because of changing rights fees by the Tampa Bay Devil Rays as Olden quotes:

*... They (the Devil Rays), chose not to re-hire me and my partner, (Charlie Slowes), and... they took over the hiring process (before)... we were hired by the radio station seven years ago (1997)... the radio station (WFLA-AM) lost a lot of money on that deal... so they decided not to re-new with the team under these same circumstances... so the team tried to find other partners to sell their rights to but no one wanted to take that risk because again, it was a losing proposition so they decided to take the broadcast in-house... (so they) can cut any financial corners anyway they could... so basically they could not afford us... they chose not to afford us. (7)*

The broadcast business is also a financial investment, not only for the radio station, but also for the baseball franchise investing in the endeavor and unfortunately for Olden, the loss of his play-by-play broadcasting job. Due to finances, long gone are the days when upcoming radio broadcasters would remain with a single franchise. Only rare cases of longevity in baseball broadcasting are evident when one person is the mainstay in a baseball broadcast booth such as Vin Scully of the Dodgers, Ernie Harwell for the Tigers, and Jerry Coleman of the San Diego Padres. Even long-time Harry Caray sidekick, Steve Stone of WGN Television, was released after the 2004 regular season due to philosophical differences of his broadcast style with Tribune Management.

As a result of Olden's departure from the Devil Rays after the 2004 season, the author inquired if the broadcaster encountered racial discrimination, either ascending to the major league level, or while, as the PBP voice either in Cleveland or in Tampa as Olden replies:

*No...but (he) was in fact, enhanced by Ubberoth's request to baseball owners to hire minority broadcasters...(the key) is to know your talent and keep sending tapes out and hope you get lucky because there's a lot of competition out there but if you believe you can do the work and be willing to move several times...(8)*

Olden's rise as a major league broadcaster did not have the social or racial impact towards the baseball industry perhaps due to the changing political and social strata in American society by the late 1980s, as compared to the social climate during the late 1940s, when Jackie Robinson first played for the Brooklyn Dodgers in 1947.

Regarding the future of developing younger African-Americans and minorities into positions as baseball play-by-play and color analysts, Olden provides a unique scope on how to incorporate more minorities into these roles:

*...When it comes down to making a big splash in the broadcasting business (you) generally have to get along with white people or you won't get very far...(and) there are not that many minorities in the hiring process so generally (you) have to get along with all races and learn how to play the political game like everyone else (and) don't get too defensive if you don't get a job and blame it on being a minority that might be a reason but there may be lots of other reasons too...(For example), when I was with UCLA...KMPC (Radio)...I remember him (the manager), telling me that he had to...convince the UCLA Athletic Department that I would not favor the black players in my play-by-play call. (9)*

Olden states that was the only serious time in his career that race became a factor during his play-by-play career.

## CONCLUSION

Paul Olden is a broadcaster who broke the color barrier in regards to major league baseball play-by-play for radio with his entry as the "Cleveland Indians radio announcer for WWWE in 1988." (10) Olden's broadcasting journey started while listening to legendary broadcaster Vin Scully in Los Angeles. Olden's journey took him to stops in Spokane, Washington, Las Vegas, Cleveland, New York and finally to Tampa, Florida as lead radio voice for the Tampa Bay Devil Rays from 1997 to 2004.

Olden was assisted, not by submitting a sample tape, but from a request by MLB Commissioner Peter Ubberoth to baseball owners to consider minority candidates for broadcasting positions. As a result, Olden became the first African-American to become the lead radio play-by-play voice for a MLB franchise. Olden's position as a PBP broad-

caster did not create a social uproar due to the modernization of the American landscape by the late 1980s.

Ideas of future research can include a follow-up study of Paul Olden's career, with detailed analysis of his game-day preparation, a comparison-contrast study featuring Olden's working relationships between employees of the Cleveland Indians and the Tampa Bay Devil Rays. Research can commence involving the study of broadcasting management and the hiring process for aspiring play-by-play broadcasters and color analysts and additionally, one can research broadcast rights fees between radio/television stations and major league baseball franchises.

As of July 2005, Olden now lives in Los Angeles and is currently submitting broadcast tapes for NFL and college teams for the Fall 2005 football season. Olden plans to return to the major league broadcasting booth in 2006 with another team and to begin another legacy. Olden is a lover of photography, and produces free-lance work, his work can be seen by all via the website [www.pauloldenphotography.com](http://www.pauloldenphotography.com)

Overall, the author's research project could not have been completed without the valuable assistance of its source topic, Mr. Paul Olden. Mr. Olden provided great assistance to the author during this project through emails, interviews, broadcast tapes, media guides and his overall support of this project.

## NOTES

1. Paul Olden (Broadcaster, Tampa Bay Devil Rays). In discussion with the author. Tape recording, 23 July 2004.
2. Olden, interview, 23 July 2004.
3. Olden, interview by Herman O. Howard, Tape recording, 25 May 2005.
4. Olden, interview 25 May 2005.
5. WFLA-AM News Radio 970, Tampa Bay Devil Rays Radio Broadcast, Tampa, Florida, 21 September 2001.
6. WFLA-AM News Radio, Tampa Bay Devil Rays Radio Broadcast, Tampa, Florida, 25 August 2001.
7. Olden, interview by Herman O. Howard, Tape recording, 25 May 2005.
8. Olden, interview by Herman O. Howard, Tape recording, 23 July 2004.
9. Olden, interview, 23 July 2004.
10. 2004 Cleveland Indians Media Guide. 533.

About the author: Herman Howard, is an Instructor of Communication Arts at Johnson C. Smith University in Charlotte, NC. Howard has constructed his own course for the University, Sports Broadcasting, with an emphasis on Baseball Play-by-Play Announcing. Howard has also started sports broadcasts of Johnson C. Smith University Football and Basketball games on website [www.golivesports.com](http://www.golivesports.com)

## **LISTING OF ITEMS**

Anglo-Saxon- a person born of European descent.

Play-by-Play- is the lead announcer of a broadcast, one who handles the description of a game to a radio or television audience.

ESPN- Entertainment Sports Programming Network, from Bristol Conn, formed in 1979.

Color analyst- a broadcaster who provides expert analysis during a broadcast, in most cases, the color analyst is a former ballplayer or coach.

MLB- Major League Baseball, professional baseball league in the United States and Canada involving thirty teams.

# IS SUMMER THE KEY TO SCHOLARLY SUCCESS?

By **Jerry Condra**, Vice-Chair/Paper Competition Chair

One of my mentors when I entered the academy told me that the key to scholarly success lies in what the professor does with the summer. “The research and writing you do over the summer will always dictate your academic success the following year”, he said. “Don’t let anything else get in the way.” That must have been what the founders of BEA had in mind when they set the call for papers to go out at the beginning of summer. The paper call for our 2007 convention is published below. The deadline is December 4, 2006, which leaves us half a year to research and write our winning papers. I hope you will look at the call and decide to start work this summer on your entry. The theme of next year’s convention is “Creating the Future by Understanding the Past”. To me, this topic perfectly sums up our role as teachers whose specialty is a fast-moving industry with a future that few experts claim to see clearly. The paper you submit does not necessarily have to address the convention theme, and it is likely that we will have excellent winning papers without that tie-in. However, it is also likely that the winners will include some exceptional papers that relate the lessons of the past to the future in an innovative and revealing fashion that will cause us to exclaim: “Why didn’t I think of that?!”

## WHY DID BEA CALL THE COPS?

Many broadcast educators go year after year with no person-to-person contact with people in the field they spend their lives studying. For me, one of the most rewarding moments of our spring convention was the discovery of BEA’s new Council of Professionals, known as the COPS. They are led by Gary Corbitt, Research Director for the Post Newsweek Stations, who works full time in television but also works extensively with BEA and AEJMC. The COPS is an impressive group of 35 successful broadcasters who have volunteered to network with broadcast educators and lend their expertise to BEA scholars. That might include helping us understand how their industry works, letting us know what research would be pertinent to their challenges, and allowing us to see the industry from a different perspective. COP members will be happy to serve as BEA panelists, get involved in District and Interest Division activities, and help with growing membership and funding resources. Most will stay over at least one day from the NAB in order to make themselves available for us in whatever capacity we desire. I plan to propose an M&S panel using several COP members, and I urge you to involve them in your work. What a remarkable new working relationship with the NAB. Let’s use it in the M&S Division to the fullest!

## MANAGEMENT & SALES DIVISION CALL FOR PAPERS – 2007

The Management & Sales Division requests papers for presentation at the Broadcast Education Association’s 2007 Annual Convention, April 18-21 in Las Vegas. The BEA 2007 convention theme is “Media 101: Creating the Future by Understanding the Past.”

The theme is intended as a focus for the convention, but does not imply that competitive papers must reflect that theme. Papers should deal with issues related to broadcast and cable management and/or sales, including such topics as programming, promotion, personnel, ownership, economics, and technology. Qualitative as well as quantitative methodologies are welcome.

Referees of national scholarly stature will make blind evaluations of papers based on:

1. Identification of an important problem for study;
2. Application of a recognized or innovative research method;
3. Original and competent interpretation of data; and
4. Placement of findings within the context of scholarly theory

Only the cover page of each entry should contain the author(s) name and academic affiliation.

Any paper submitted as a debut paper should be so noted on the cover sheet. If no such designation is made, the paper will automatically be considered an open entry submission. The cover page should contain the address, e-mail, and phone numbers of the author(s), as well as listing any A/V requirements.

Authors are required to use APA style and include an abstract of 250 words or less. Four copies (with double-spaced typeface) must be received by December 4, 2006. Winners will be notified by February 5, 2007. At least one author of an accepted competitive paper must register for and attend the convention to present the paper. Division funds may be available for graduate student competition winners to help defray travel expenses.

Both debut and open entry papers are encouraged. A debut paper is one where none of the authors has presented a paper or been a panelist at any previous BEA convention. First and second place winners in each category receive cash awards of \$300 and \$100 respectively. The Broadcast and Cable Financial Management Association provides partial funding for the open category award. The winning papers in both categories will be presented at the division's competitive paper session. Additionally, every effort will be made to include other quality papers in the BEA convention program. Manuscripts may not be submitted simultaneously to other publications or paper competitions. Open category award winners funded by the BCFM Association will be asked to provide an additional report version of the paper to the BCFM Journal to be considered for publication. The intent is to provide the BCFM Journal with non-academic style articles. The emphasis in these report versions is on relevance of the issues and findings to managers. The report format for the BCFM Journal also allows winners to submit a full-length academic version to a refereed journal. Upon receipt by BCFM of report versions, prize checks will be distributed.

Address questions or submissions to:

Jerry Condra, Associate Professor  
Paper Competition/Vice-Chair  
Department of Communication Studies  
State University of New York - Oswego  
P.O. Box 1033, Oswego NY 13126  
(315) 312-3521 [condra@oswego.edu](mailto:condra@oswego.edu)



## **FREEDOM FORUM NAMES 52 CHIPS QUINN SCHOLARS FOR SUMMER 2006 INTERNSHIP PROGRAM**

ARLINGTON, Va. — Fifty-two students of color have been named Chips Quinn Scholars for Summer 2006 by the Freedom Forum and participating newspapers.

Scholars will work in paid internships across the country at 41 daily newspapers, two Associated Press bureaus and one news service beginning in late May.

They bring to 1,021 the number of young journalists trained as reporters, copy editors, photographers and graphics artists since the program began with six Scholars in 1991. Of the Scholars who have completed their education, 69% are working in news organizations across the country.

Barry Rothfeld, publisher and president of the Poughkeepsie (N.Y.) Journal, said: “We at the Journal value the contribution Chips Quinn Scholars have made over the years, and we’re proud that many of them have gone on to solid jobs in the business. We, of course, have a special connection to the program since Chips served as managing editor of the paper. We also are pleased to have been one of the original newspapers with a Scholar at our newspaper, and look forward to a long and mutually successful partnership.”

Chips Quinn Scholars are college students or recent graduates with career aspirations in newspaper journalism. After completing an intensive four-day orientation with veteran journalists May 18-21 at the Freedom Forum in Arlington, Va., they will work in 10- to 12-week paid internships. After successfully completing the program, Scholars receive \$1,600 in scholarships and stipends and ongoing mentoring from the Freedom Forum.

“We are delighted to welcome this new group of talented Chips Quinn Scholars,” said Charles L. Overby, chairman, chief executive officer and president of the Freedom Forum. “Their talents, abilities and diversity will benefit newsrooms and communities across the country.”

Orientation features presentations and coaching by experienced journalists and industry leaders. Among the speakers for this class are Tom Curley, president and chief executive officer of The Associated Press; Ken Paulson, editor of USA TODAY; Margaret Holt, senior editor/standards of the Chicago Tribune; and Keith Woods, dean of the faculty at The Poynter Institute in St. Petersburg, Fla.

First-time participants in the program include seven newsrooms and four colleges and universities: the Billings (Mont.) Gazette; The Fayetteville (N.C.) Observer; The News-Sentinel (Fort Wayne, Ind.); The Press-Enterprise (Riverside, Calif.); Gannett News Service (McLean, Va.); The Associated Press in Sioux Falls, S.D., and Louisville, Ky.; and Delaware State University, DePaul University, Northeastern State University and Western Michigan University.

“I hope our Scholar brings a fresh voice and perspective to the way we cover news and how we should serve our readers,” said Antionette Taylor-Thomas, managing editor of the Lancaster (Ohio) Eagle-Gazette. “I hope the person leaves with a passion for and commitment to journalism and an understanding of the role a free press has in our society. But most of all, I hope the person grows professionally and personally from the experience in the Lancaster Eagle-Gazette’s newsroom.”

The Chips Quinn Scholars program ([chipsquinn.org](http://chipsquinn.org)) is a key component of the Freedom Forum's efforts to help daily newspapers increase diversity in their newsrooms. A fellowship component of the program provides professional-development opportunities for alumni who have been working in newsrooms at least three years.

Details on other Freedom Forum diversity programs are available at [freedomforum.org](http://freedomforum.org).

Freedom Forum trustee John C. Quinn and his late wife, Loie, established the Chips Quinn Scholars program in memory of their son John C. "Chips" Quinn Jr., who was managing editor of the Poughkeepsie (N.Y.) Journal when he died in an automobile accident in 1990 at the age of 34.

The list of Summer 2006 Scholars, their schools, hometowns and sponsoring newspapers follows:

## CHIPS QUINN SCHOLARS – 2006 SUMMER PROGRAM

(Scholar, College, Hometown, Internship Newspaper)

### **Justin Amoah**

Brown University  
Queens, N.Y.  
The Providence (R.I.)  
Journal

### **Jeannine Aquino**

University of Minnesota  
Chaska, Minn.  
The Post-Crescent  
(Appleton, Wis.)

### **Jorge Barrientos**

California State University-  
Chico  
Bakersfield, Calif.  
The Orange County  
(Calif.) Register

### **Desiree Belmarez**

Colorado State University  
Fort Collins, Colo.  
The Tennessean (Nashville)

### **Dianne Bentz**

University of Montana  
Kirkland, Wash.  
The Wenatchee (Wash.)  
World

### **Zuri Berry**

California State University-  
Chico  
San Francisco, Calif.  
*The Oakland* (Calif.)  
*Tribune*

### **Eric Bolin**

Northeastern State  
University  
Stilwell, Okla.  
The Associated Press  
(Sioux Falls, S.D.)

### **Khristopher Brooks**

Central Michigan  
University  
Van Buren Township,  
Mich.  
The Associated Press  
(Louisville, Ky.)

### **Michele Brown**

University of Nebraska  
Ruther Glen, Va.  
*Times Daily* (Florence,  
Ala.)

### **Bethonie Butler**

University of Maryland  
Silver Spring, Md.  
*The Providence* (R.I.)  
*Journal*

### **Michelle Camerlingo**

University of California-  
Santa Cruz  
Anaheim, Calif.  
*The Spokesman-Review*  
(Spokane, Wash.)

### **Stephanie Clary**

University of Colorado  
Kent, Wash.  
Gannett News Service

### **Farideh Dada**

San Jose State University  
San Jose, Calif.  
*Poughkeepsie* (N.Y.) *Journal*

### **Joseph DeAvila**

University of California-  
Berkeley  
Pomona, Calif.  
*Statesman Journal*  
(Salem, Ore.)

**Nathaniel Delesline III**  
Delaware State University  
Dover, Del.  
*The Dispatch* (Lexington,  
N.C.)

**Virgil Dickson**  
DePaul University  
Denver, Colo.  
*Austin* (Texas) *American-*  
*Statesman*

**Jordan Dresser**  
University of Nebraska  
Fort Washakie, Wyo.  
*The Salt Lake Tribune*

**Khalida DuBose**  
Colorado State University-  
Pueblo  
Colorado Springs, Colo.  
*Fort Collins Coloradoan*

**Victoria Edwards**  
University of Michigan  
Grosse Pointe, Mich.  
*The News-Sentinel* (Fort  
Wayne, Ind.)

**Cedrique Flemming**  
Kansas State University  
Pratt, Kansas  
*Observer-Dispatch* (Utica,  
N.Y.)

**Natalie Garcia**  
California State University-  
Fresno  
Clovis/Fresno, Calif.  
*Visalia* (Calif.) *Times-Delta*

**Tavia Green**  
Western Kentucky  
University  
Hopkinsville, Ky.

*Lancaster* (Ohio) *Eagle-*  
*Gazette*

**Chelsea Hadaway**  
University of South  
Carolina  
Franklin, Tenn.  
*The Tennessean* (Nashville)

**Sharryn Harvey**  
Wayne State University  
Southfield, Mich.  
*The News-Star* (Monroe,  
La.)

**Shaena Henry**  
Howard University  
Rochester, N.Y.  
*Rochester* (N.Y.) *Democrat*  
*and Chronicle*

**Cynthia Hernandez**  
University of Kansas  
Salina, Kan.  
*Montgomery* (Ala.)  
*Advertiser*

**Kristi Hsu**  
University of Texas  
Spring, Texas  
*Abilene* (Texas) *Reporter-*  
*News*

**Chrystal Johnson**  
Wayne State University  
Detroit, Mich.  
*The Detroit News*

**Jessica Jones**  
San Francisco State  
University  
Sacramento, Calif.  
*The News Journal*  
(Wilmington, Del.)

**Shih Fa Kao**  
San Jose State University  
San Jose, Calif.  
*The Santa Fe New Mexican*

**Michelle Le**  
San Francisco State  
University  
Anaheim, Calif.  
*Lincoln* (Neb.) *Journal Star*

**Jarel Loveless**  
University of Illinois-  
Carbondale  
O'Fallon, Ill.  
*The Fayetteville* (N.C.)  
*Observer*

**Michelle Ma**  
Northwestern University  
Bloomington, Minn.  
*St. Cloud* (Minn.) *Times*

**C. Joel Marino**  
Florida International  
University  
Coral Springs, Fla.  
*The News-Press* (Fort  
Myers, Fla.)

**Darhiana Mateo**  
University of Illinois  
Chicago, Ill.  
*The Courier-Journal*  
(Louisville, Ky.)

**Corinthia McCoy**  
Western Michigan  
University  
Benton Harbor, Mich.  
*Green Bay* (Wis.) *Press-*  
*Gazette*

**Kyle Means**  
Southern Illinois  
University

Evergreen Park, Ill.  
*The Wausau* (Wis.) *Daily Herald*

**Julio Morales**

California State University-  
Northridge  
Simi Valley, Calif.  
*Ventura County* (Calif.)  
*Star*

**Sona Patel**

University of California-  
Irvine  
Mission Viejo, Calif.  
*The Tribune* (San Luis  
Obispo, Calif.)

**Virginia Perez**

South Dakota State  
University  
Sioux Falls, S.D.  
*Muskogee* (Okla.) *Daily Phoenix & Times-Democrat*

**Sunnie Redhouse**

University of New Mexico  
Teec Nos Pos, Ariz.  
*St. Cloud* (Minn.) *Times*

**Andrea Rivera**

University of Arizona  
Tucson, Ariz.  
*Statesman Journal* (Salem,  
Ore.)

**Joe Ruiz**

Texas State University-San  
Marcos  
San Antonio, Texas  
*San Angelo* (Texas)  
*Standard-Times*

**Carolina Ruiz-Mejia**

California State University-

Fullerton  
Los Angeles, Calif.  
*The Orange County* (Calif.)  
*Register*

**Cindy Santos**

University of Southern  
California  
Irvine, Calif.  
*The Salinas Californian*

**Jasa Santos**

University of Montana  
Arlee, Mont.  
*Billings* (Mont.) *Gazette*

**Adam Sings In The  
Timber**

University of Montana  
Billings, Mont.  
*Great Falls* (Mont.) *Tribune*

**Dwayne Steward**

Ohio University  
Delaware, Ohio  
*The News Journal*  
(Wilmington, Del.)

**Amanda Stone**

Northeastern State  
University  
Claremore, Okla.  
*Springfield* (Mo.) *News-  
Leader*

**Amy Trang**

Washington State  
University  
Richland, Wash.  
*The Courier-Journal*  
(Louisville, Ky.)

**Joyce Tse**

University of Southern  
California  
Monterey Park, Calif.

*The Press-Enterprise*  
(Riverside, Calif.)

**Francisco Vara-Orta**

St. Mary's University  
San Antonio, Texas  
*Austin* (Texas) *American-  
Statesman*

## FESTIVAL OF MEDIA ARTS FACULTY COMPETITION ACCEPTANCE RATES

The acceptance rates for the 2006 Festival faculty competitions in each category are as follows:

Competition	Best of Festival	Best of Competition	Awards of Excellence
Audio	5.3%	17.4%	n/a
Documentary Video	4.3%	8.7%	26.1%
IMM	n/a	6.7%	n/a
News	n/a	n/a	20.0%
Scriptwriting	11.1%	11.1%	60.0%
Video	2.4%	11.9%	23.8%
Overall	3.4%	11.0%	23.7%

## JOURNAL OF BROADCAST & ELECTRONIC MEDIA ARTICLE ACCEPTANCE RATES

2006-06: 12%

## BACK ISSUES

The majority of Feedback back issues are available at the BEA Archive at the Library of American Broadcasting on the University of Maryland campus. Phone: (310) 314-0396

## BCA UPGRADED

At its April 20, 2006 meeting, Central Michigan University's Board of Trustees approved a change of status for its Broadcast & Cinematic Arts Department. Effective immediately, the unit was upgraded to **The School** of Broadcast & Cinematic Arts.

This new name reflects the former department's expansion and breadth. BCA now is comprised of four units: Audio, Video, Electronic Journalism, and Film Studies. It offers majors on five undergraduate degrees, and minors in both Broadcast & Cinematic Arts and Cinema Studies. The School also administers a three-track M.A. program.

Peter B. Orlik, chair of the former department, will continue to head the unit as School director.

## **NIELSEN REACHES OUT TO BROADCAST EDUCATORS**

Nielsen Media Research's support for college professors who are teaching the next generation of media professionals was evident during the 2006 Broadcast Education Association's (BEA) annual conference in Las Vegas from April 26-29. Scott Brown, SVP - Strategic Relationships, Marketing and Technology, was a panelist in a session on the "New Technologies, New Media Landscape." Rob Hebenstreit, VP - Regional Manager for NSI in Los Angeles, spoke on a panel exploring the "Best Practices in Data Usage by Local Radio and Television Stations." Anne Elliot, VP - Communications was invited to join the newly formed "Council of Professionals" to work with educators to identify ways to help prepare students for careers in media. The council held two meetings with professors during the conference to begin this process.

In addition, as exhibitors at the conference, Anne Elliot, Frank Palumbo, VP - Client Relations for NSI and Enid Maran, Client Service Executive for Expanded Services manned the booth and spoke with dozens of professors who teach ratings in their courses at every level from introductory mass communications to advanced levels of media management programs to graduate level broadcast research. As a result of months of conversations with educators, the framework of a proposed package of Nielsen-related materials was shown. More than 40 professors took the time to fill out questionnaires designed to gauge their interest in this package and to help further refine the offering. Educators were extremely enthusiastic about the prototypes discussed and anxious to have the support and materials suggested. Working with the BEA is a way to reach students studying the media and begin to offer positive connections and better understanding of the role Nielsen Media Research will play in their media careers. Many professors expressed interest in having professionals from Nielsen Media Research visit their classes as part of the educational process. If you would be interested in speaking to a college or university in your area, please contact [Anne Elliot](mailto:Anne.Elliot@NielsenMedia.com). [Anne.Elliot@NielsenMedia.com](mailto:Anne.Elliot@NielsenMedia.com)

## **BEA INTEREST DIVISIONS**

BEA's interest divisions are a great opportunity to become an active member in the Association. Each division offers newsletters, paper competitions with cash awards and networking for research, curriculum and job opportunities. Leadership in the divisions provide visibility for your own work to other BEA members and to the electronic media industry. The following links take you to a information about each division and a listing of leadership you can contact if you would like more information.

Visit <http://www.beaweb.org/divisions.html> to see information on each division.

Interest division bylaws (requires PDF reader):

- [Courses, Curricula and Administration](#)
- [Gender Issues](#)
- [History](#)
- [International](#)
- [Law and Policy](#)
- [Management and Sales](#)
- [Multicultural](#)
- [News](#)
- [Production, Aesthetics & Criticism](#)
- [Radio & Audio Media](#)
- [Research](#)
- [Student Media Advisors](#)
- [Two Year/Small College](#)
- [Writing](#)

## **NAB/BEA ANNOUNCE FUTURE CONFERENCE DATES**

<u>Year</u>	<u>NAB Show</u>	<u>BEA Show</u>
2007	April 16-19	April 18-21
2008	April 14-17	April 16-29
2009	April 20-23	April 22-25
2010	April 12-15	April 14-17
2011	April 11-14	April 13-16
2012	April 16-19	April 18- 21
2013	April 8-11	April 10-13
2014	April 7-10	April 9-12
2015	April 13-16	April 15-18
2016	April 18-21	April 20-23
2017	April 24-27	April 26-29
2018	April 9-12	April 11-14
2019	April 15-18	April 17-20
2020	April 20-23	April 22-25

## **DSA WINNERS ANNOUNCED**

The Distinguish Scholar Award selection committee would like to announce that it has chosen 4 distinguished BEA members to be recognized this year. This is a list of some of America's most distinguished scholars in the field of mass media. They are:

Joseph Dominick - University of Georgia  
Susan Tyler Eastman - University of Indiana (Emeritus)  
Jennings Bryant - University of Alabama  
Joanne Cantor - University of Wisconsin (Emeritus)

Fritz Messere, Chair

## **NEW MME WEB SITE LAUNCHES**

I am happy to announce that the new MME web site is finally launched:  
<http://www.miami.edu/mme/>

I am grateful to my friend and colleague Kim Grinfeder for redesigning the site. I will continue to maintain it. The menu structure of the new site is more flexible and allows divisions. For instance, information, such as call for papers, judges, and panels, can be inputted for the midwinter conference. Resources were also split. Our bylaws were added as well. I thank MME members for their suggestions on the new site and look forward to your feedback.

Michel Dupagne  
MME Webmaster

Ball State University graduate student Michelle Calka compiled this list of authors for past Feedback issues.

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- Allen, Chris W.  
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- Anderson, Janna Quitney.  
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- Bales, Kenton.  
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- Begleiter, Ralph J.  
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- Birge, Elizabeth.  
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- Braun, Mark J.  
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- Brown, Michael.  
Internet Radio on Demand. Summer 2001.
- Brown, Tim.  
Using Instant Messenger Programs for Virtual Office Hours. January 2006.
- Buck, Christine.  
Planning For Growth in Years of Restricted Resources. September 2003.
- Caesar, Terry.  
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- Calka, Michelle.  
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- Campbell, Kristen.  
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- Caristi, Dom.  
Children, Teens, Families and Mass Media: The Millennial Generation. [Review]. May 2004.
- Service Learning Overseas: Expanding Opportunities for Students while Building Goodwill. November 2003.
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- Cooper, Thomas.  
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- Creasman, Paul A.  
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- Dailey, John C.  
Blogging for Learning: Now Everyone Has Something to Say. November 2005.
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## [ MEDIA PUBLICATIONS ]

Broadcasting & Cable	<a href="http://www.broadcastingcable.com/">http://www.broadcastingcable.com/</a>
Cable Connect (Cable In the Classroom)	<a href="http://www.ciconline.com/default.htm">http://www.ciconline.com/default.htm</a>
Cablevision	<a href="http://www.reedtelevision.com/">http://www.reedtelevision.com/</a>
College Music Journal (CMJ)	<a href="http://www.cmj.com/">http://www.cmj.com/</a>
Editor & Publisher	<a href="http://www.editorandpublisher.com/eandp/index.jsp">http://www.editorandpublisher.com/eandp/index.jsp</a>
EQ Magazine	<a href="http://www.eqmag.com/">http://www.eqmag.com/</a>
Mix Magazine	<a href="http://www.mixonline.com/">http://www.mixonline.com/</a>
Multichannel News	<a href="http://www.multichannel.com/">http://www.multichannel.com/</a>
Production Weekly	<a href="http://www.productionweekly.com/site.html">http://www.productionweekly.com/site.html</a>
Pro Sound News	<a href="http://www.prosoundnews.com/">http://www.prosoundnews.com/</a>
Radio & Records	<a href="http://www.radioandrecords.com/">http://www.radioandrecords.com/</a>

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