



ERMP Newsletter

Volume 2, Issue 10

June 2008

WCOM Seeks Volunteers

WCOM is Chapel Hill and Carrboro's very own FM radio station that is run exclusively by volunteers. We are working to promote the station, which provides a wealth of quality programming to our area and are hoping to begin filming a show interviewing the various DJs from the station. We are an eclectic bunch with some very interesting backgrounds. You can learn more about the history of WCOM and current programs by going to our website at www.communityradio.coop. We are seeking volunteers for studio production of our show. The volunteer positions include studio set-up, studio camera operation and control room operation. The studio presently has openings June 19, 24 or 26 6:00 p.m. until 10:00 p.m. or Saturday June 28 from 10 a.m. to 6:00 p.m. at The Peoples Channel. Please contact me if you would be interested in volunteering.

Thank you in advance for your assistance!
Lisa Many
DJ and Public Relations Committee Member
WCOM 103.5
Chapel Hill and Carrboro's Community Radio Station
(Tel) 919 259-1020

People TV in Chapel Hill Goes Live on the Web

We are excited to announce that we will be streaming People TV live on the internet as early as July 21st and no later than August 15th. All programs, live and taped, will be streamed at our site www.peopletv.org

It is very important for each of you as a producer of content to fully understand your program will now be available for viewers around the world and with this comes even more responsibility for what you create as content.

As of July 21st you must be sure to secure talent releases and include video streaming and video-on-demand as part of the agreement. Additionally, be 100% sure that you own all materials or have the appropriate legal rights to any and all content, including music, that you use as part of your program.

Remember you sign an indemnification agreement that makes you liable for any and all violations of the L.O.A.F. laws and copyright infringement. Copyright law ABSOLUTELY cannot be ignored. Please be sure to read and understand the Indemnification agreement you sign as part of your program application every season.

People TV looks forward to providing more people your programming and hope you will let your family and friends outside of Atlanta know that we are on the web.

West Virginia Film Office Needs Talent

A client of the West Virginia Film Office is casting for a low-budget feature film to be shot in Moundsville, West Virginia. The following are needed:

Female age 30-35, fit with short spiky hair (or willing to cut hair)
Female age 18-25, blonde, innocent and sweet looking
Female age 25-35, American Indian
Females of all body types and ethnicities between the ages of 18 and 35 for other various roles

Forward headshot & resume to
kristin@proscriptnotes.com OR mail to Priority Pictures, 3 Aster Drive, Triadelphia, WV 26059.

West Virginia Film Office

304.558.2200 | www.wvfilm.com

Artists Networking Party

I'm hosting an Artists networking party on June 28th (730pm-9pm) at Carolina Ale House (Brier Creek), and I'm also forming an improv group. Please feel free to check out my website, <http://toddigo.com>, for more info on both. (The specifics about the improv troupe are on my acting page, <http://toddigo.com/Acting.html>.) Just email me if you have any questions, and please forward to anyone this to anyone who you think might be interested.

Thank you!
Todd Igo
todd@toddigo.com

"Cold Soldiers" looking for actors & extras on June 28th

We're looking for actors and extras for a movie scene on Saturday, June 28th.

It's a press conference/town hall meeting kind of scene, so we need as many people as we can muster.

The project is "Cold Soldiers," a modestly budgeted yet action-packed espionage thriller. Shooting commenced in November 2007 and we hope to wrap the production this summer. Let us know if you're available on the 28th. We are hoping to shoot as quickly and efficiently as possible, so this won't be a full day's commitment. If you haven't already, please email your headshot, resume and height/weight/age to nicksmithproductions@hotmail.com WHO'S "WE"?

We are Clandestine Films, an independent production company based in Charleston, SC. The producers of "Cold Soldiers" are Nick Smith and Trevor Erickson.

Skywire Band Playing at Pour House

Skywire invited you to "Skywire: June 28 in RALEIGH @ the POUR HOUSE!!!" on Saturday, June 28 at 9:00pm.

Event: Skywire: June 28 in RALEIGH @ the POUR HOUSE!!!

What: Performance

Host: SKYWIRE

When: Saturday, June 28 at 9:00pm

Where: The Pour House Music Hall

To see more details and RSVP, follow the link below:

<http://www.facebook.com/n/?event.php&eid=16376972229>

ERMP YouTube.Com Channels

ERMP's Main Youtube.com Channel

<http://www.youtube.com/user/ERMPTV>

Please subscribe!

ERMP's Main Channel for Festival Footage

<http://www.youtube.com/user/ERMPFestivalVideo>

Please subscribe!

ERMP's Animation Channel

<http://www.youtube.com/user/ERMPAnimation>



ERMP Cap

\$15.99

AVAILABILITY: In Stock.

Product Number: 152885471

Product Information

Our adjustable, 100% brushed cotton Cap is unstructured and an ideal way to beat the heat. Wear it anytime you want to keep the sun off or cover up a bad hair day. It features a sturdy low profile brim, sweatband, and adjustable closure, as well as Premium Printing for images that last.

·Adjusts from 20" to 24"

Crown measures 3 1/4"

Unstructured 100% brushed cotton

canvas

Available in Khaki or White

Hand wash with warm water and mild

detergent

Hang Dry

<http://www.cafepress.com/6611/3345435>

ERMP YouTube.Com Channels

ERMP's Talent Channel for Directors Casting Efforts

<http://www.youtube.com/user/ERMPTALENT>

ERMP's Channel for Accessible Location Footage

<http://www.youtube.com/user/ERMPLocationVideo>

ERMP's Channel for B Roll Sample Footage

<http://www.youtube.com/user/ERMPBRollVideo>

Eno Short Division Update

Gods of Society

There was considerable sound difficulties. Kevin Ashmont has trudged through those problems and decided we do not need voice overs. He hopes to deliver the final version prior to the end of June.

The Shoebox

The original footage was recently found. This was originally titled Forced to Protect. This footage will be delivered to Travis Johnson an editor for post production. We may have this complete by end of June.

The Last Breakfast

Director is Aravind Ragupathi. We are only waiting for sound tracks now.

BMW

The three completed BMW tv spec ads are complete an on the YouTube Channel - ERMPTV. They are excellent. Please view them and comment.

NASA/JPL Project

The first song by Feeding the Fire about the SUN is complete and on our YouTube Channel - ERMPTV. Editor Michael Elliott completed the Feeding the Fire project. The second song shot by Matteo LaMuralia at Kings Theatre in Raleigh is by the band BUS. Both are ready now for animation work.

Forced to Protect - Three Shorts

The production is still a go. The picture cut has been done. We are just waiting on sound and music. I passed off all three episodes to our music composer last week and talked to him this weekend. So far, he is composing the first episode and then work on the others in 2 week intervals. I have also redone all the gamblers VO's with another actor. We have one more session to finish up on improving episode 3's "the Gamblers dialogue". Episodes 1 and 2 original dialogue and improve dialogue is done and getting inputted by our editor. We have had A LOT of problems with sound. So to fix this problem I am getting a new sound FX editor from NCSA, Joe Morganton. He will start with episode 1 and go from there.



ERMP Teddy Bear

\$15.99

AVAILABILITY: In Stock.

Product Number: 152885487

Product Information

Our plush bear is a cutie in his own message-bearing t-shirt and festive red ribbon. He's a great gift for Valentine's Day, baby showers, birthdays, get well-wishes, a pair of wedding bears, or any reason you dream up. Put a smile on someone's face. Just grin and bear it!

- Soft plush fur
- 11 inches tall
- Red bow and t-shirt included

<http://www.cafepress.com/6611/3345435>

Movie Etiquette

- Please . . . Turn off your cell phone or place it on vibrate!
- Please . . . Do not open your phone or text during the show!
- Please . . . Save only one seat per person in your party on site!
- Please . . . Respect others – limit or avoid talking during the movie!
- Please . . . Remember - movement is distracting!
- Please . . . Leave your small children home for evening or late night shows!
- Please . . . Pitch in and keep the theatre clean – use the trash cans!
- Please . . . Remember R rated movies are for older folks NOT children!
- Please . . . Be nice to the employees – they make our movie experience happen!
- Please . . . Be courteous – Say Please and Thank You !
- Please . . . Be quiet while chewing and drinking!
- Please . . . Find your seat on time BEFORE the movie starts!
- Please . . . Don't spoil the movie to those that have not seen it!
- Please . . . Making out at the movies distracts others – Refrain!
- Please . . . If you have to stand, hurry out of the way of others watching!

Ways to Support ERMP

There are other exciting ways in which you can engage your family or business in the adventures of ERMP while enjoying the benefits of our programs:

Gifts of Cash

Using your check or credit card, unrestricted gifts are used where the need is greatest. Your gift may be directed to specific programs or services. Multi-year pledges are a convenient way to achieve your personal goals for support of projects and programs.

Bequests

Leave a lasting legacy that benefits the members of ERMP by remembering us in your will. Bequests may be in the form of real estate, property, or cash.

Matching Gifts

Check with your employer – many companies will match employee contributions to ERMP. Send the form with your gift and we will process the corporate match on your behalf.



Appreciated Securities

Gifts of publicly traded stocks enjoy special tax benefits. We stand ready to work with you.

Real Property

Real property can be given as an outright gift or by bequest.

Endowments

Honor the memory of someone special and perpetually generate income to support an area of ERMP. Named funds may be established with multi-year gifts.

Corporate Giving

ERMP reflects a strong relationship with the business community. Consider a gift or sponsorship for one of our ERMP Divisions; it's an excellent way to demonstrate your commitment to the community and ERMP.

Life Insurance

Consider the number of ways to make a gift of life insurance.

HOT SUMMER NIGHTS AT THE KENNEDY 2008 SEASON

Due to the UNBELIEVABLE hikes at the gas pumps, Hot Summer Nights at the Kennedy is helping you beat the heat with the coolest ticket in town.

We're providing even DEEPER discounts this summer at the theatre.

Here's the deal:

ALL Friday, Saturday & Sunday shows are now **\$17.50** for SENIORS, STUDENTS and MILITARY. Valid ID required. That's a \$10 savings!

ALL Sunday shows for regular patrons are **\$20**. That's a \$7.50 savings!

Regular ticket prices are \$27.50 and include food and drinks in the sponsor tent at intermission!

HOT SUMMER NIGHTS AT THE KENNEDY 2008 SEASON

RUMORS

June 4 - June 15

"The best comedy of the summer!" -Robert McDowell (Triangle Theatre Review, CVNC.org)

THE ROBBER BRIDEGROOM

June 18 - June 29

TRUE WEST

Starring Broadway Brothers Matt and Dan Bogart
July 2 - July 13

SKYLIGHT

July 23 - August 3

PERSONALS

August 6- August 17

GODS OF AUTUMN (WORLD PREMIERE)

Written and Directed by Tony Nominated Writer Jack Murphy

Starring Broadway Actor Jarrod Emick
August 20- August 31

All shows at At the Kennedy Theatre in the Progress Energy Center for the Performing Arts, Raleigh.

Tickets can be purchased at The PEC Box Office on Wilmington Street, at the Kennedy Theatre Box Office one hour before the show or thru Ticketmaster (surcharges apply).

Call: 919-831-6060 for more information.

For more information, visit

www.hotsummernightsatthekennedy.org

Improv Workshops in Raleigh

I and my brother from another mother, Greg Hohn, will be teaching Improv workshops with the Worx Training Center in Raleigh this month. Hope you'll consider coming along for the joy rides and passing this info along:

Space is limited for these workshops, so please sign up soon. Contact Dan Sipp at: dsipp@comedyworx.com for more information. Or register on-line at: <http://shop.worxtrainingcenter.com/main.sc>

Improvising Story with Jay O'Berski Sunday, June 22nd 1 to 4 p.m. at ComedyWorx 431 West Peace Street Raleigh Cost \$25 for Worx Students and Players, \$35 for the Public. It's said that there's a finite number of possible story lines. Is everything "new" is just one of these stories in disguise? Director & actor Jay O'Berski sets out to spelunk this cave of uncertainty and help sharpen your storytelling skill set in the process. No more rambling scenes with no forward momentum. Join the experiment!

Jay O'Berski has been teaching acting at Duke University for ten years as well as at Manbites Dog Theater where he is also an associate artistic director. He has a masters degree in acting from The Moscow Art Theatre School and runs The Little Green Pig Theatrical Concern with his wife, Dana Marks.

Improvisational Music Workshop with Mark Lewis and Greg Hohn Sunday, June 29th 1 to 5 p.m. at ComedyWorx 431 West Peace Street Raleigh Cost \$35 for Worx Students and Players, \$50 for the Public.

Creating improvisational music and musicals is one of the most entertaining and fulfilling things to do in the world of improv. This four-hour workshop will focus on the tools necessary for improvising songs and musicals and give all participants an opportunity to practice the skills they are learning.

The workshop will focus on:

- Singing out with emotion, physicality, and confidence
- Song structures
- Making songs more interesting and effective
- Singing duets and with larger groups
- Incorporating music into improv scenes
- Performing musical scenes and multi-scene musicals

Mark Lewis is an area pianist, music director, composer, and teacher. Has provided music for many PlayMakers Repertory Co. productions and has worked with Transactors since 1992. Mark helped develop Transactors' The Musical, a full-length improvised musical comedy and led the music improv workshop at ComedyWorx last year.

Greg Hohn has been a member of Transactors Improv since 1989 and its director since 1996. He has taught improv in a wide range of settings across the country, including in UNC's MFA acting program. He is a faculty member in Duke's Theater Studies department and UNC's business school. Greg has also performs scripted theater, including musicals, and in electronic and corporate media



10 Questions With Jim Goodmon

The Raleigh Downtowner 29.MAY.08
RALEIGH - In our inaugural 10 QUESTIONS, we sat down with Jim Goodmon over a cup of iced coffee in the gardens behind WRAL-TV. Mr. Goodmon is CEO of Capitol Broadcasting Company, which owns WRAL-TV, 101.5FM, Fox50, and other NC TV and radio stations.

Capitol Broadcasting is also the parent company of the Durham Bulls ball club, American Tobacco Project, and CBC New Media Group.

Known as a trailblazer and a pioneer, Goodmon explores new technology with fervor, seeking to bring the latest and best to his viewing public. He and his wife Barbara are known for their leadership and involvement in many Triangle charitable and civic organizations.

RD: What accomplishment are you most proud of with respect to Capital Broadcasting?

I think there are two. First, I am proud that for 50 years it's remained a family business. My grandfather arranged for me to start working here when I was twelve. That was 43 years ago, and I'm still here. My son Jimmy works here, and Michael works over at American Tobacco. I'm really glad that the kids live here. I have friends with children who live far out of town in Baltimore, Denver, San Antonio. Elizabeth lives in Oriental, NC, but I consider that close too. The notion of being able to work with the boys is just great and I'm really proud of them. I like to watch them develop and I can't imagine anything being more fun.

Second, I am also very proud of CBC's community service record. Staying involved in social, charitable, and cultural endeavors is important.

RD: What's your favorite movie?

This is really bad. I love The Sound of Music and went to see it fifteen times. That makes me old as the hills. I've got to do better than that... How about Bull Durham? It really is Julie Andrews and The Sound of Music, but it's so boring that I shouldn't say that.

RD: How about we put them both?

Okay!

RD: What's spectator sport do you enjoy watching most?

Baseball. It might really be soccer, but I think I might need to say baseball.

RD: What do you like to do to relax?

Read. Current events and I read mostly on the web. Barbara argues that you can really relax when you're reading a book, but not when you're surfing the web. Still, I'd rather lie down and read with my laptop than a book. I prefer catching up on the latest political speeches or the New York Times editorial page, or if there's something in the news, I might try searching on it. I'm just really interested in what's going on.

RD: Kind of goes along with your business, I guess?

Yeah, that's right. So that's what I do, web surfing. There's another terrible answer, what a geek. And I read Shakespeare! I told you I'm boring as hell; I'm very predictable.

RD: I think I'd have to argue you on that. What's one thing other than smoking in schools that aggravates you?

City government.

RD: What do you think TV and media will be like for the average consumer in ten years?

Well, I think we're seeing more of a trend toward on-demand. Believe it or not, there will be more choices and more video on the internet and on mobile devices. And, you will still get your local news from good ol' WRAL. In technology, it's the revolution and enhancement of digital high definition.

RD: What advantages have you had for being at the forefront of the HD revolution before anyone else? I believe WRAL was the first in the country to broadcast HD?

Yes, we were the first digital station in the United States. Conceptually, I've always believed that being first to market is important, and we've tried to establish that niche.

How to Donate with a Credit Card to ERMP

Please go to the Eno River Media Production's website at www.ermpp.tv

On the Home Page, please click on the About ERMP tab across the top of the page under the top banner

On the About ERMP page, scroll down to the section How to Help ERMP, click on Donate

Press the oval Donate Button in the center of the page

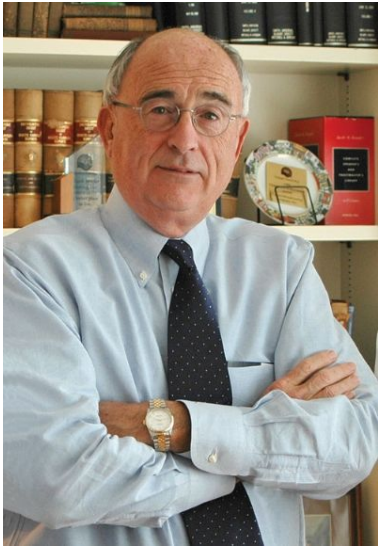
In the bluish check like area, type in the amount you wish to donate

Press the Update Total Button in the bluish check like area under the amount

The screen will update and show the total you want to donate

Proceed forward and fill out credit card information and press Submit Button

The other thing that has been fun is that HD is so much better. A standard definition picture has maybe 300,000 pixels. A HD picture has 2,000,000 pixels. We didn't just go from 300 to 310, we increased quality by almost seven times! So it's been an unbelievable product improvement. I tell people any time you can improve your product, you do it. It just happened that this one was an enormous improvement. You know, I can watch Daytona on Fox in HD and I feel like I'm right there in the car.



RD: What is, or was, your favorite TV show?

Well, this is kind of a promotion for us, but we have a new network on 50.2, the digital channel called RTN, the Retro Television Network. It's got all the old shows, including "Perry Mason." It's in close competition with "Bonanza" for my favorite. See, I told you I was boring. Oh, and "Iron Sides" is a favorite too.

RD: Where do you do your best brainstorming for new ideas?

I'm like Alan Greenspan and his bathtub, but my place is the back porch.

RD: Why is that?

It's just quiet outdoors and it's relaxing. I can sit and think without interruption. I enjoy it.

RD: What is your favorite feel good food?

I really love steamed oysters with saltine crackers.

Analog TVs to become paperweights

sponsored by Glenn Scherer Kennebec Journal & Morning Sentinel 06/18/2008

Used to be that consumer products had something called "planned obsolescence" built into them; they were designed to wear out and be thrown away (partly explaining our nation's overflowing landfills). Now, it seems, President Bush and Congress are helping speed the solid waste crisis: "legislated obsolescence," or "enforced consumption."

By any name, it may produce a tidal wave of trash.

As of Feb. 17, 2009, the federal government has ordered the shutting down of all U.S. analog television broadcasting signals (a standard since the 1950s), to be replaced by a digital-only signal.

The necessity of this move is dubious, since both types of signals have been simultaneously broadcast for years.



The impact, however, is clear. Every-one who currently receives a broadcast signal over the airwaves must either buy a new digital High-Definition television (HDTV sets start at about \$400), or buy a \$50 to \$70 converter box, for which the government will rebate \$40. Otherwise your old analog TV goes black.

(Note: The Feb. 17, 2009, deadline and the need for a converter box primarily affects television watchers who use an antenna to receive over-the-air broadcasts. Analog-only TVs should still work for cable-TV subscribers and customers of satellite TV, although this could vary from company to company. For more information, contact your cable or satellite-dish company, or go to the Web site: www.DTV.gov.)

The movers and shakers behind this bill are not consumers (who never clamored for HDTV), but the consumer electronics industry, whose sales will be boosted by the law.

Conservative commentator George Will calls the bipartisan HDTV legislation "the no couch potato left behind" bill, and sees it as a noxious government entitlement program. Liberals question potentially undemocratic federal plans to sell off valuable analog public airwaves to private telecommunications companies.

The biggest loser to the great HDTV switchover, however, could be our environment. Solid waste managers worry that consumers will opt for HDTV en masse, consigning perfectly good analog TVs to the U.S. waste stream.

Eighty to 200 million televisions could be discarded over the next 30 months, says John Shegerian, CEO of Electronic Recyclers International, a leading electronics waste recycler. Worse, he says, there's no federal plan to recycle those sets, even though "almost everything in those TVs could be recycled."

"With all the new technology that keeps making our existing devices obsolete, we are in the midst of an ongoing tsunami of electronic waste," says Shegerian. "With Feb. 17, 2009, the federally mandated date for full conversion to HDTV looming, we can only expect the accumulation of unwanted old electronics to go through the roof."

E-waste is already the fastest growing solid waste stream on earth. The United Nations Environmental Program estimates up to 50 million tons of electronics, called e-waste (TVs, computers, etc.), get trashed annually. That's 4,000 tons per hour. The bad news: the U.S. properly recycles only 12 percent of its e-waste.

Dumped in a landfill, analog TVs will leach toxins: Picture tubes hold up to eight pounds of toxic lead, while television plastic casings contain cancer-causing flame retardants. Other TV toxins can include cadmium, mercury, chromium, beryllium and arsenic. If not recycled, toxic TVs can poison people, soils and groundwater.

That's why California banned electronics from landfills in 2006. Massachusetts, Minnesota, North Carolina and six more states followed, while 35 states are considering such laws. Since mid-2006, it has been illegal to dispose of computer monitors and televisions generated as wastes by households in Maine. Instead, all waste computer monitors and televisions must be recycled. However, banning e-waste from U.S. landfills only moves the problem elsewhere.

Most U.S. e-waste gets shipped to India, Southeast Asia, China and Africa, reports Forbes.com. "Workers there, often children making pennies a day, troll mounds of garbage in search of computers and TV's. Lacking tools to tear open computer shells, they burn the plastic to get to the valuable stuff inside, breathing noxious fumes.

"They dip circuit boards in acid and melt lead in the same pans they use to cook their meager meals. They toss any remains back on the pile, where toxins seep into water supplies."



So concerned is the TV industry about the global e-trash tsunami that it's launched a Web site: mygreenelectronics.org. That'll fix the problem! In fact, the industry seems intent not on squarely facing the TV recycling crisis, but on passing the buck, forcing taxpayers and consumers to foot the lion's share of recycling costs.

To date, only one TV maker, Sony, boasts a free national electronics recycling program for all its products. Meanwhile the Electronics Manufacturers Coalition for Responsible Recycling, led by Panasonic, Sharp and Philips, has fought tough "producer responsibility" recycling laws passed in nine states including Texas.

If the industry is really serious about taking responsibility, it should lobby as tirelessly as it did for HDTV, and back stalled federal legislation mandating e-waste recycling. That's something Europe has already done, making electronics manufacturers financially responsible for the complete life cycle of their products, turning recycled e-waste into a valuable resource. Congress could also ratify the Basel Convention, a treaty banning hazardous waste dumping on developing countries.

Of course we all have an alternative to the expense and hassle of technology upgrades. Forgo the sharper picture and bigger sound of HDTV. Just stop watching television all together. Take a walk. Read a book. Play with the kids. Plant a tree.

Glenn Scherer is co-editor of Blue Ridge Press and a TV junkie who, at the gentle urging of his wife Marty, gave up television in 1998. This commentary was distributed by Blue Ridge Press.

Grand Theft Digital; How Corporate Broadcasters Are Hijacking Digital TV by BAR Managing Editor Bruce Dixon

The FCC has spent millions of dollars "educating" the public on the transition from analog to digital TV. But what they haven't told the American people is that on February 18, 2009 every one of the nation's more than 1700 analog TV broadcasters gets three, four or more new TV channels --- for nothing. No public service obligation, no local news or education programming, and no channels for black or Latino broadcasters, local entrepreneurs or communities.

Grand Theft Digital: How Corporate Broadcasters Will Hijack Digital TV
by BAR Managing Editor Bruce Dixon

On February 17, 2009 a massive, but so far little-noted corporate theft of the public airwaves will be consummated as US analog TV stations switch to digital TV (DTV) broadcasting. Digital broadcast technology enables three, four and sometimes more separate channels to be compressed into the space formerly occupied by a single old-fashioned analog TV channel. So when the transition from analog to digital TV occurs nationwide on February 17, 2009 each of the nation's more than 1700 broadcast TV license holders will suddenly have two, three or more additional channels, a gift from the taxpayers worth an estimated \$70 billion.

Back in the mid 1990s, the owners of TV stations promised Congress that the advent of DTV would bring with it wide selection of new programming, educational and children's shows, frequently updated local newscasts and interactive content, all free over the new digital broadcast airwaves. Of course, they lied.

"Broadcasters have no idea how they will fill the extra channels they'll get on February 18, 2009," Communications Workers of America's Carrie Biggs-Adams told BAR. They don't have the content and they don't have a clue. There are only so many reruns, reality shows and home shopping networks."

An article by David Hatch in the June 7 National Journal confirms this

With the February 17 shift to digital broadcasting just over eight months away, broadcasters are finding that the business model for multiple channels is not panning out. An often-repeated refrain is that there's no money in it. "You're not creating any new advertisers, and you're not creating any new viewers," said Shaun Sheehan, vice president of the Tribune Co., which carried an all-music channel called The Tube on some of its secondary digital stations before the network folded in October.



"It's just a pure business decision," said James McQuivey, a media analyst with Boston-based Forrester Research. "Do I run the risk of rolling out new channels that will dilute my audience base?"

The National Association of Broadcasters cited statistics from BIA Financial, a Chantilly, Va.-based research firm, indicating that 351 television stations are multicasting.

But that figure includes public broadcasters, which have invested heavily in extra stations and account for a large chunk of the ones available--compared with their commercial counterparts.

When commercial outlets do multicast, it is often to transmit redundant weather maps, which involves minimal investment and little or no on-air talent. These radar scopes are so widespread that they've saturated the airwaves in some markets, including Washington, where viewers have three to choose from. Commercial broadcasters "can say that they do have some content on there," the FCC source said derisively.



Although the airwaves are the property of the public under US law, and broadcasters receive their licenses from the FCC only on the condition that they serve the public interest, neither Congress nor the FCC, have attached any public service or public interest requirement to the thousands of new DTV channels that current broadcasters will receive. And current broadcasters, according to the deal worked out by Congress and the FCC back in the 1990s, are the only ones upon whom the new stations made possible by DTV will be bestowed. They're in. Congress and the FCC, in their wisdom didn't think local governments, schools, colleges, libraries, unions, community organizations, local churches, blacks, Latinos or females deserved a shot at any of the thousands of new DTV channels. They're out. That's it and that's all.

The DTV transition has been engineered at every level to shield broadcasters from public scrutiny or accountability. You'd think four times as many TV stations would mean the FCC would have to issue four times as many broadcast licenses. But the issuance of new licenses would make public debate about who gets them and under what conditions unavoidable. So the new stations will be brought online under existing licenses.

The simple fact that DTV means the number of available channels will increase three or four times without a single broadcast license being issued to any new players is being carefully and deliberately concealed from the American people, lest there be a public debate on whether broadcasters actually deserve the new channels, and to what other use the newly available public spectrum might be put. For example, to find a reference to and definition of "digital multicasting", the technical name for the ability to place multiple channels in the bandwidth formerly occupied by a single analog channel, you have to hit the "What is DTV" page on the FCC web site, then click the link on the word "multicasting" and read the pop-up to learn that DTV

"allow(s) each digital broadcast station to split its bit stream into 2, 3, 4 or more individual channels of programming and/or data services. (For example, on channel 7, you could watch 7-1, 7-2, 7-3 or 7-4.)"

BAR had to spend 30 minutes on the phone, calling a half dozen FCC numbers and speaking to nine staffers just to find that reference. There are others, but few are easily discovered.

What's easy to find in the press and on the FCC's DTV site are the empty promises of broadcasters that DTV will mean more programming choices for the public, along with hundreds of thousands of words about whether old and new TV sets will be able to receive the new DTV signals and how well, who needs set-top converter boxes and who doesn't and who pays for them and how.

The broadcast industry is a closed club which reaps vast private profits from its monopoly use of a limited public resource, namely the public airwaves. No clever entrepreneur or smart engineer invented the broadcast spectrum that carries radio, TV and other wireless communications. The spectrum is a fundamental property of the physical universe. The FCC is charged with regulating the use of the spectrum in the public interest.



But the FCC is effectively the captive and sock puppet for the broadcasters club. The FCC has managed to spend millions on informing the public about the impending transition to DTV, with a staff of hundreds, public meetings, extensive web sites, dozens of videos, and complete "outreach toolkits" full of sample press releases for government and community organizations to conduct DTV transition awareness programs. The FCC's desired level of public "awareness" is limited to how to acquire a converter box or a DTV-capable set and turn it on. This treatment of the American people as "consumers" --- as commodities to be manipulated rather than empowered citizens, the actual owners of the broadcast spectrum is conclusive evidence that the FCC is wholly captured by and run in the interest of the broadcast industry.

Although the FCC's digital TV web site and handouts repeat the empty promises of broadcasters for more variety, for educational and public service programming on DTV they do it without mentioning that there will be three or four times as many channels, let alone entertaining the question whose channels those will be. The questions of who owns the limited resource of broadcast airwaves, who is entitled to broadcast licenses and under what conditions, and in whose interest the public spectrum must be managed are entirely absent from the FCC's public "awareness" programs. The fix is definitely in.

On February 18, 2009, 1700 existing TV broadcasters get multiple new channels with no public service obligation. The rest of us get nothing, unless you count set-top converter boxes and more channels to watch infomercials, "reality" shows, the jewelry channel and the home shopping network in beautiful high-def TV. Although broadcast TV is a local medium with most station footprints only a few dozen miles in radius, the transition will occur simultaneously nationwide. This will make local organizing aimed at opening up distribution of new licenses for the new channels or forcing some degree of broadcaster accountability extraordinarily difficult. But there is one bright spot.

The FCC, in its wisdom, has designated an early test rollout of the new broadcast regime to take effect in a single city; Wilmington NC, on September 8, 2008. Wilmington is an historic port city with a population of about 100,000, a quarter of whom are black.

If there is truly a nationwide movement for media justice it must rear its head in the next few weeks. The people of Wilmington NC know they deserve more choices, more localism, more news and more control over their media than they have now. Right now, they don't know know that Wilmington's four local TV stations are about to become sixteen stations with no increase in local accountability, no new local news or public service, no local arts, and certainly no local ownership. They must be told.

If there is a nationwide media justice "movement" worthy of that name it will concentrate its resources in a public education campaign and a mass mobilization, first in Wilmington NC and then nationwide with the aim of overthrowing the cozy deal broadcasters have worked out with their puppets in the FCC and the Congress. There will be another new Congress soon, and another president. This is a political moment when much is possible, but only in the context of a broad and sustained demand to overthrow the secretive sweetheart deal broadcasters have cooked up for themselves to monopolize the newly available digital TV channels. That's what real movements do --- they seize key political moments, they conduct mass education campaigns to take us someplace we would never go without them.



The FCC, the current Congress and candidates for the next one, presidential candidates and everybody else should be forced to explain repeatedly over the next few months why thousands of newly available digital TV channels should not go to thousands of new local broadcasters --- to community organizations, local entrepreneurs, local churches, schools and unions, to blacks, Latinos, Native Americans and to women. It's our spectrum. It's our public space. It's our right.

If a nationwide movement for media justice really exists, it must begin to expose the privatization of the public airwaves hidden in plain sight under the guise of the "transition" from analog to digital TV. It must harness the power of the people to challenge this grand theft of our digital destiny.

