

Will to Power www.WilltoPowertheMovie.com

Contact: John M. Demers (919) 291-7225

Nashville recording artist, Sissy Harrington, wings into Raleigh-Durham airport to shoot a music-video in and around Raleigh, Zebulon, Durham and New Hill, of the song, "Dreamer's Play". The song has been written for "Will To Power" by Craig Brandwynne of CenterSound Records in Raleigh, North Carolina.



The music-video will be shot at some of the locations that were used in the movie, including the ball field where the dinner date scene with Eric (David Rountree) and Kathryn (Rosie Garcia) was staged. Another backdrop will be the Bell Tower at Ravenscroft. The double-murder suicide scenes from the movie will intercut with Sissy's music-video, showing her mystically interacting as a dreamer at play. Location shooting will wrap on Sunday night, July 20th., 2008.

The completion of the music-video production will provide the final deliverable musical elements. Sales agents and distributors already contacted, have asked for screeners in preparation for the American Film Market in Santa Monica, California, in November 2008. The trailer, web site and word-of-mouth, are starting to drive the numbers up on IMDB. You too can add to those numbers by clicking here: <http://pro.imdb.com/title/tt0477135/maindetails>



With the unexpected passing of Ken Lewis, from Post One Audio in January, the movie's post-audio had to change hands. Craig Brandwynne, with CenterSound Records, has been doing an awesome job re-mixing and composing new music for the movie.

A premiere in Raleigh, North Carolina, will be scheduled sometime in the month of October at the School of Communication Arts, Digital Circus.



Film industry boosts entertainment spending in North Carolina

WILMINGTON -- A locally filmed movie and popular television show are contributing to a boost in entertainment spending in North Carolina.

The state film office says film, television, and commercial spending jumped 61% last year to more than \$160 million.

Big contributors to that increase include the movie *Nights in Rodanthe* which was filmed around Wrightsville Beach, Topsail, and Southport. The movie stars Richard Gere and Diane Lane.

Another contributor is the Wilmington-filmed television drama *One Tree Hill*.

A state film incentive program provides a tax credit for productions has also generated more spending.



Hands On YouTube Video Series Available

I just released the first movie in the "Hands on" series. The series is for training and education and animated. The Series will contain videos I will create using my knowledge which is quite vast and 3rd party (ordered videos) for software hardware and others (even specific classes).

Each movies will be no longer then 5 minutes and i will spread them all over the web. The first movie is about "The first steps needed in order to build your own website" the video is available here enjoy:

<http://www.youtube.com/watch?v=XMI-9OWZ0Us>



Wilmington, NC's Sheila Brothers Gets Elected In Los Angeles, CA

Writer/Producer, Sheila Brothers has been elected as an official board member of the Cinema City International Film Festival (CCIFF) in Los Angeles, CA.

Wilmington, NC - (July 23, 2008) -- Writer/Producer, Sheila Brothers, has been elected as an official board member of the Cinema City International Film Festival (CCIFF) in Los Angeles, CA along side Suzanne DeLaurentiis, Ed McMahon, Bobby Moresco, Michael Besman and many other influential members of the film industry. In its very first year, CCIFF was deemed as one of the "top 25 film festivals" by MovieMaker Magazine.

Sheila Brothers' production company, we have no life Productions, produced two award-winning films that made it into CCIFF. In 2007, "I Do?" was screened in Universal City and in March of 2008, "Undoing Time" took home the Audience Choice Award.

The head of the festival, Suzanne DeLaurentiis, quickly took note of Sheila during the inaugural Cinema City. After being part of the WiFi Film Conference in Wilmington, NC as a guest speaker, DeLaurentiis saw that Sheila would be a good fit with CCIFF. "We are thrilled to have Sheila be part of our team," said DeLaurentiis. "And with her being from the East Coast, it makes CCIFF a bit more balanced as we are looking for the best of the best films and screenplays all across the country and the world."

The Cinema City International Film Festival takes place, September 29 – October 1, 2008. The spectacular, star-studded 3-day event includes screenings, parties, red carpet events, panel discussions, industry luncheons and a black tie gala.

Proceeds benefit the severely burned and injured disabled American Soldiers returning from Iraq.

To enter directly, please send 2 DVD copies with your name and contact information, category (feature film, short, documentary, screenplays) and \$35 entry fee. Check payable to Cinema City International Film Festival.

Mail to:
Cinema City International Film Festival
10061 Riverside Drive,
Suite 701, Toluca Lake, CA 91602.

Please do not put any sticker labels on DVDs.
Contact CCIFF: 818-989-1587 or www.cciff.com
Contact Sheila Brothers: 910-297-9013 or
info@wehavenolifeproductions.com

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Film industry, UNCW, port reap benefits in legislature By Joe Johnson

Raleigh | Southeastern North Carolina fared very well during the legislative short session that ended on Friday, according to Rep. Danny McComas, R-New Hanover.

"We're headed in the right direction," McComas said.

The region will benefit from a decent amount of state spending at UNC Wilmington and the Port of Wilmington, while filmmakers who produce movies in the state will get a tax break for qualifying expenses.

"The film credit was a big win for us," McComas said.

Rep. Carolyn Justice, R-Pender, said it was hard to believe the short session lasted only 10 weeks.

"It seemed like an eternity," Justice said. "I thought it was a relatively smooth session, though. There were some contentious bills but I think they worked out some really good compromises this time. It didn't go all one way."

Justice pointed to the compromise that was reached on the coastal storm water management bill which passed as an example of bipartisanship during the session. That bill relaxed some of the harsher rules that were to go into effect on Aug. 1.

"It is a good beginning," Justice said of the compromise stormwater bill. "It's further than we were. I think we will be dealing with this issue for a long time until we get a handle on storm water runoff. That was a big bill for our area."

She said it ultimately will come down to the counties to establish stormwater regulations, though.

"Everybody from environmentalists to builders worked on that bill," Justice said. "I think that reflected the session for me. There have been meetings of the minds between the House and Senate and Democrats and Republicans. And you could tell by the votes that there weren't any bad outcomes."

The legislature also reached a compromise on statewide water conservation and drought management on the final day of the session. In addition, irrigation contractors will face new licensing requirement and will have to follow new rules for tying irrigation systems into municipal water supplies in another bill that was fiercely debated before a compromise was reached.

ERMP YouTube.Com Channels

ERMP's Talent Channel for Directors Casting Efforts
http://www.youtube.com/user/ERMP_TALENT

ERMP's Channel for Accessible Location Footage
http://www.youtube.com/user/ERMP_LocationVideo

ERMP's Channel for B Roll Sample Footage
<http://www.youtube.com/user/ERMPBRollVideo>

Another compromise bill that also got input from Gov. Mike Easley was expanding the allowable width of boats being towed. The House pushed for a 10-foot maximum and the Senate was set to go along, but Easley threatened to veto the measure. The final bill dropped six inches to make the maximum width 9 and a half feet.

Rep. Bonner Stiller, R-Brunswick, said he was glad the bill passed. Stiller also said he was glad the growth in the state budget was manageable. He was, however, a little disappointed that some issues important to conservatives weren't advanced. That sentiment was echoed by Justice.

"There were lots of bills put forward by conservatives that didn't get a hearing," Justice said. "There were many bills we would have liked to have seen addressed."

On a personal note, Justice said she was disappointed that a bill to relieve emergency medical service units of some of the fuel tax they pay died in the Senate after receiving unanimous support in the House.

First-term Rep. Sandra Hughes, D-New Hanover, had to hit the ground running.

"It was a very busy term learning everything," Hughes said. "Coming into the middle of a session is like a rat race. It was sort of a disadvantage because there wasn't any formalized training when you come in at the time I came in. I've been happy with my first term. It's been an interesting experience."

Hughes decided to not go forward with a bill that would have allowed Burgaw to levy a 1 percent prepared food tax after a similar measure for Durham passed by only one vote in each chamber. Hughes said there needed to be more community support for the idea and a direct purpose for the funds that would be raised.

"We decided to hold off for next year," Hughes said. "We need community meetings. Just because the Chamber of Commerce will buy into it, that does not tell me that the community has bought into it."

A bevy of legislation affecting towns in the area also passed during the session.

The Wilmington Charter was updated to include a new procedure for filling vacancies on the city council.

Construction of a conveyor system over River Road (State Road 1100) received state authorization.

New Hanover County received state authorization to regulate golf carts.

Leland got the authority to levy a room occupancy tax of up to 3 percent.

Oak Island and Holden Beach will have no-wake speed zones in waterways near their towns. Oak Island also will be able to levy a pair of special assessments to property owners to pay for a dredging project

Eno Short Division Update

Gods of Society

Adam Tate is Director.

Kevin Ashmont notified studio management that the final product is complete. Finishing touches are being applied; otherwise it is ready to go! Initial screening will be at the School of Communication Arts as is our tradition.

The Shoebox

Kris Bain is Director.

Editor Travis Johnson has informed studio management that the movie is complete. Travis is creating the opening and closing credits now. After that it is complete. Initial screening will be at the School of Communication Arts as is our tradition.

The Last Breakfast

Aravind Ragupathi is Director.

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

BMW

Adam Tate and John Spinoso are Directors.

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

Matteo LaMuraglia is Director.

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. Kevin Ashmont has signed on to do the final animation work for both songs.

Forced to Protect - Three Shorts

Kris Bain is Director.

Studio management was informed that all three short movies should be ready to screen at the end of July, beginning of August. We are anticipating a screening night for all three on the same night. Initial screening will be at the School of Communication Arts as is our tradition.



The village clerk in Bald Head Island now will be appointed by the village manager rather than by the village council.

Topsail Beach received \$2 million in state money for emergency beach nourishment

The legislature authorized the construction of a new minimum-security prison in Columbus County.

And the legislature took time to honor the life and accomplishment of filmmaker Frank Capra Jr.

McComas said he was disappointed that an annexation moratorium was not approved, either for New Hanover County or statewide. Opponents stymied attempts on both fronts.

Instant runoffs in elections in Wilmington also failed to become law during the session. Efforts to secure funds to replace the Research Vessel Dan Moore used by Cape Fear Community College also were unsuccessful.

By the time the gavel fell on Friday for the last time on the 2007-08 legislative session, members were slapping each other on the backs and reminiscing about the last two years.

Not all the times were good, however.

McComas, with a floor speech, paid tribute to Speaker of the House Joe Hackney for his even-handed leadership.

"We've been through some turbulent times," said McComas, who was alluding to the dismissal of former representative Thomas Wright. "He led this chamber through a tough time with honor and integrity."



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Product Number: 152885468
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Knight leads charge on Hollywood

By Brian Pendreigh

IT IS the film of the moment, a blockbuster poised to break all kinds of records at the box office. The new Batman movie, *The Dark Knight*, opens in 4,366 cinemas in North America this weekend with the UK following later this week.

But far from being at saturation point, this is only the start for comic book characters on the big screen. Just about every hero, from *Wonder Woman* through to such obscure characters as the *Spirit* and *Ant-Man*, now has a movie in the works, as studios rush to cash in on the boom.

Iron Man is currently the second highest grossing film of the year – though its protagonist was hardly an A-List superhero, *Hellboy II* topped the US charts last weekend, and *Wanted*, starring Scots actor James McAvoy, is another hit comic-book adaptation.

"This is just the tip of the iceberg," said Kevin O'Donnell, who has been following the developing relationship between comics and cinema in his role as area manager at the *Forbidden Planet* comics store in Glasgow. "Technology has improved and they are able to make these things look fantastic."

Ten years ago there was just one new feature film adapted from a comic – the vampire film *Blade*. Now audiences are being treated to one every other week, according to figures from the Internet Movie Database.

There are another 50 due out over the next two years, with the comic-book adaptation taking the traditional place of the western and even book adaptations as a staple of cinema.

Steven Spielberg is about to start shooting a film featuring junior reporter Tintin, who gets mixed up in international crime and espionage. But most comic characters in line for big-screen treatment are costumed superheroes, with *Captain America*, *Thor*, the *Green Lantern* and the *Flash* all jockeying for position.

Mike Goodridge, US editor of the *Screen International*, said Hollywood studios were increasingly dependent on expensive blockbusters, but at the same time wanted to minimise risks.

"The studios are focusing specifically on effects-driven movies and the comic-book is the perfect source for that," he said. "The core demographic is teenage boys and a generally younger audience, and they tend to know these characters already."

Goodridge has been impressed with recent films and believes the *Batman* hype is merited. "*The Dark Knight* is sort of *The Godfather* of comic-book movies... It's a huge crime epic, with incredibly accomplished film-making and marvellous acting. It's complicated, it's violent, it's quirky and yet it's still a comic-book."

But not everyone is enamoured of the proliferation of comic-book films. "It's a symptom of the increasing infantilisation of our society," said Alan Grant, the Scottish writer who has worked on *Batman* and *Judge Dredd* strips.

"The reason that all these movies are getting made is that finally special effects have caught up with what comic artists have been doing for years. But, in my opinion, it's not really the sort of stuff that adults should be going to see."

Such is the transition of comics to the mainstream that writer and broadcaster Muriel Gray and *Rebus* author Ian Rankin have reportedly been approached to write for *Marvel* and *DC* respectively. Adaptations of comic-strips were once the preserve of children's serials and low-budget television. The 1960s TV version of *Batman* was as camp as a *Carry On* movie.

But Tim Burton's *Batman* movie introduced new psychological complexity in 1989. But only recently has CGI – computer-generated imagery – been able to replicate superhero feats as depicted in comics.

Jim Hickey, a former director of the *Edinburgh International Film Festival* who is now a film producer, said: "There was talk a few months ago that the new *Grand Theft Auto* game was going to keep the lads out of cinemas for the summer, because they would all be playing it non-stop.

"I wonder if it's something to do with Hollywood attempting to find a way of keeping the gaming audience coming to the cinema. It's the digital revolution converging with the love of comic strips and simple telling of iconic stories... These films are amazing when you look back at *Superman* and the crude effects that you saw in those days."

Hickey also believes the boom reflects the interests of a generation of Hollywood executives who grew up with comic-books, although it is happening at a time of declining sales for the traditional superhero comic.

Marvel Comics was teetering on the point of bankruptcy before its fortunes were revived by the *Spider-Man* and *X-Men* movies, which it made in partnership with *Columbia* and *20th Century Fox*.

They were so successful that *Marvel Studios* was able to make *Iron Man* and *The Incredible Hulk* independently and it is working on its own to introduce *Thor* and *Captain America* to contemporary cinema audiences.

Roger Sabin, author of *Comics, Comix And Graphic Novels*, writes in the current issue of *Sight and Sound*: "It's hard to avoid the impression that companies like *Marvel* and *DC* are now part of the film business first and comics business second.

"Titles are kept alive even though they may lose money simply because the 'property' they contain – their chief character – may be the focus of exploitation in the future."

Meanwhile, the trade paper Variety reported on Friday: "The Dark Knight is poised to enter the record books as it opens today – and the weekend has a shot at being the best on record in overall grosses."

After The Dark Knight, the industry's eyes will turn to Wolverine and Watchmen, the film of what is routinely described as the Citizen Kane of comics. It was originally published in 12 parts in 1986-7 and subsequently helped pioneer the concept of the graphic novel.

It spans two generations of costumed superheroes, most of whom have no actual superpowers, but plenty of neuroses, character flaws and dark secrets. A film has been in development for 20 years, but now it is complete and will be out in March.

Forbidden Planet's Glasgow store still sells 20 to 30 copies of the book every week, even before the hype kicks in on this one, according to manager Kevin O'Donnell. "Watchmen will be absolutely massive," he says.



Local man scores 2 Emmy nominations

By: Bryn Hough

STALLINGS, N.C. – In the film industry, makeup artist John Bayless is one of the best in his field.

And after 30 years in the industry, Bayless is being recognized as such – with two Emmy nominations.

Bayless, from Stallings, N.C., scored the nominations for his work as the key makeup artist for the HBO miniseries John Adams.

He said just working on the series was an amazing opportunity.

"It spans a great period of time, and I think gives some incredible insights to the development of our nation," Bayless said.

While he first got interested in films through horror movies, Bayless was a makeup artist for Dawson's Creek and just finished up the Oliver Stone film on George W. Bush, slated for an October release.

He was tapped for key makeup artist position in John Adams about a year ago.

"A producer called and asked if I was interested in joining the John Adams team," Bayless said. "At the time they mentioned who might be in the cast. HBO was doing it in association with Playtone, Tom Hanks' company."

He said research for the film took months of pouring over old paintings and drawings.

The HBO series took almost a year to shoot, and Bayless spent months on location in both Richmond, Va., and Budapest, Hungary.

"Our days generally run anywhere from 14- to 18-hour days," Bayless said. "Our second day on John Adams ran 23 hours -- it was a long day."

But in the end, it paid off. Last week he was nominated for two Emmy awards.

"It's an honor to be nominated," he said. "You're nominated by your peers and they recognize your work, so that's an honor."

Bayless and his wife plan to attend the Emmy Awards in Los Angeles, although he said he's not quite sure what he'll do if he wins.

"I don't know," Bayless said with a laugh. "I guess I'll put it on my mantel."

Bayless' nominations

- Outstanding Makeup For A Miniseries Or A Movie (non-prosthetic)
- Outstanding Prosthetic Makeup For A Series, Miniseries, Movie Or A Special



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Lowell light Kit For Sale for \$700

Lowell light kit for sale. Similar kits sell for around 1200 bucks on the website, thats with all the bulbs and and a few gels and some rings. It is posted on Craigslist, here is the list:

- Two Stands
- Two Omni Lights
- Two Tota Lights
- One Set of Barn Doors for the Omni Light
- One Umbrella
- Two Brackets for mounting the Tota Lights
- One Power Cord Extension
- One Case.

The Omni Light is the only light currently with a bulb, I have no extra bulbs, you should be able to find these fairly easy. Similar kits on the Lowel website sell for about \$1200.00 and higher, but include a few more extras such as Gels, Tota/Omni Lamp Pack, a Scrim and Diffuser. I'm asking \$700.00 Or Best Offer.



NC Film Industry Braces for Strike

Catherine M. Welch

Wilmington's Screen Gems Studios
WILMINGTON, NC (2008-06-30) The contract between the Screen Actor's Guild and the Alliance of Motion Picture and Television Producers expires at 12:01 July 1st, and now the state's film community is bracing for a possible actor's strike.

The Screen Actors Guild says it will keep negotiating after its contract expires. But its strong demands for more money on DVD residuals have much of the film industry worried about a possible strike.

A television series and feature film are currently shooting in the state. North Carolina Film Commissioner Aaron Syrette says many other productions are holding off from making a commitment.

"The projects we are working on they're all taking the wait and see attitude. We're still actively recruiting them, but the message we're getting is that we're not going yet until we see where this thing is headed."

Syrette says the state's film industry should be bustling once SAG negotiations are done.

Producer Calls for NC Action

By Martha Waggoner

RALEIGH - North Carolina must start planning immediately to spend money on a dozen new soundstages from the coast to the mountains or risk losing its entertainment industry, a Hollywood film producer said last week.

"We need a competitive and well-thought-out plan implemented within 12 months," said Jordan Kerner, dean of filmmaking at the N.C. School of the Arts in Winston-Salem. "I think if we go beyond that, we're in serious danger of being forgotten."

Kerner was meeting with House Speaker Joe Hackney to discuss his plans, which include an increase in a film tax credit from 15 percent to 25 percent. He said he has discussed his ideas with Senate leader Marc Basnight and Sen. Linda Garrou, a chief budget-writer. Spokesmen for Hackney and Basnight did not immediately return phone calls seeking comment.

Kerner's proposal calls for eight soundstages in the Piedmont between Winston-Salem and Greensboro; two in Western North Carolina; and two stages in Wilmington, where EUE Screen Gems has nine soundstages.

To lobby for his plan, Kerner hit on a sore spot with North Carolina film advocates -- that "Cold Mountain" was filmed in Europe even though it was a North Carolina story written by a North Carolina author.

"Anthony Minghella had to film 'Cold Mountain' in Romania," Kerner said of the 2003 movie based on the novel by Charles Frazier. "Somebody should be fired over that. He desperately wanted to film in the Blue Ridge mountains."

And Wilmington needs larger stages to attract blockbuster, \$100 million to \$200 million movies, "which is the kind of movie we're not getting right now," said Kerner, a Hollywood film producer whose credits include "Charlotte's Web" and "Fried Green Tomatoes."

Kerner suggested that North Carolina use state construction funds or a construction bond to build the stages. Other states offer similar incentives. Louisiana has an incentive, which ends Jan. 1, for buildings that support the entertainment industry. Last month, Massachusetts legislators were considering a credit to studio developers to attract a soundstage.

The state once billed itself as ranking third in film revenues behind California and New York. When the N.C. Film Office released 2007 revenues on Monday -- \$160 million, a 61 percent increase from 2006 -- it didn't say where the state ranked.



Urgency is absent in contract stalemate between SAG, studios

By Richard Verrier, Los Angeles Times Staff Writer

Hollywood's long, hot summer does not appear to be ending any time soon.

The talks between the major studios and the largest actors union are at a stalemate. And neither side professes to be in a hurry to break the logjam.

A meeting last week failed to bridge the significant gaps between the parties and yielded only further sniping between the warring sides.

The Screen Actors Guild said it rejected the studios' proposed contract because it doesn't adequately protect the financial needs of actors, especially in the area of new media. Studios countered that their offer was good enough for three other talent unions -- and was even generous amid the current economic uncertainty.

So why the lack of a sense of urgency?

The studios do not feel pressured to cut a deal because they spent months fast-tracking much of their movie production so that they wouldn't be caught short if the actors walked out. Moreover, they believe that the union's leaders don't have the leverage among their members to obtain a strike authorization vote.

Union leaders, on the other hand, believe that this is a historic moment with technology transforming the way entertainment is delivered, and that now is the time to hold firm on their claim. They also believe that enough actors aren't happy with the studios' proposal, giving them hope that they still have enough clout to wring concessions in a new contract.

Not that both sides don't have options. The studios could declare an impasse, a legal maneuver that would allow them to enforce the terms of their proposed contract. They could even declare a lockout, which would trigger a self-inflicted shutdown of production.

But such dire actions aren't in the immediate cards. Sources close to the studios, who asked not to be identified because they were not authorized to speak, say senior executives are reluctant to take any action that could galvanize SAG's members and create sympathy for their leaders.

The longer SAG goes without a contract, studio executives believe, the more actors will protest that they are not benefiting from pay raises -- modest though they may be -- granted their peers. (As an added incentive, the studios have stipulated that actors' raises won't be retroactive to July 1 if the contract is not ratified by Aug. 15.)

In addition, each month the studios continue to operate under the current contract, they save money. The studios say their "final" offer contains more than \$250 million in gains for actors over their current agreement.

Evidence of the studios' preparedness was underlined last week when Film L.A., which coordinates permits for location shooting, reported that feature production jumped 9% during the second quarter as studios rushed to complete most projects by June 30.

The production effect has been further mitigated by hundreds of waivers that SAG has granted that would allow independent films to keep the cameras rolling in the event of a strike. That prospect is viewed as unlikely by many in the industry, in contrast to widespread panic that accompanied the run-up to the writers strike last fall.

Unlike their counterparts at the Writers Guild of America, SAG leaders have so far not opted to seek a strike authorization vote from members. The reason: They know it would be difficult to muster the votes. Strike authorization requires approval by 75% of the members who vote, a high bar given strike fatigue in Hollywood and the downturn in the economy.

That perception was reinforced when SAG failed to defeat a contract negotiated by the smaller actors union, the American Federation of Television and Radio Artists, despite an expensive campaign to torpedo the deal.

Confronted with few options, SAG leaders have contemplated putting the studios' offer to a membership vote -- either without an endorsement or with a recommendation that it be rejected.

If that happens, guild insiders say, SAG probably would mount another campaign leading up to the vote, similar to the one it pursued against the AFTRA contract, highlighting the shortcomings of the studios' offer. The threshold is lower to defeat a contract because only a simple majority is required.

SAG's national 71-member board will decide its course when it meets Saturday.

Guild President Alan Rosenberg said that the union's negotiating committee was "united behind the idea that this contract is unacceptable," and that it held out hope that bargaining with the studios would continue.

If the stalemate lasts, Rosenberg said, "we'll have to take the temperature and see where our members go from here."



UNC-TV Selects Shannon Vickery as Director of Production

07-21-2008

UNC-TV has announced the appointment of Shannon Vickery as its new director of production, a position that oversees the production of an acclaimed and award-winning weeknight information series; 11 weekly series; a variety of general audience prime-time specials highlighting performance, public affairs, science, culture, and history; and how-to series--all of which bring information about North Carolina to North Carolinians. Vickery will lead the efforts of approximately 50 UNC-TV staff in her position and oversee the allocation of resources totaling \$6 million. Vickery was chosen for the position after a national search.

Succeeding Bob Royster, who retired after 43 years of exemplary service with the statewide public television network, Vickery is the host of the weeknightly North Carolina Now program and has been serving as the network's executive producer for content.

Shannon Vickery came to UNC-TV in 1995 after working as a news anchor and reporter at KDRV-TV, the ABC affiliate in Medford, OR. She is a graduate of the University of Missouri-Columbia with bachelor's degrees in broadcast journalism and political science. She has a master of arts degree from Duke University, where she also earned a Health Policy Certificate. Her master's work at Duke included a sabbatical abroad at Oxford University in Oxford, England.

Vickery is an award-winning correspondent and producer. For her work, she has been honored with a Mid-South Regional Emmy Award for excellence in television production, as well as a national documentary award from The National Educational Telecommunications Association for excellence in public television production. She was the recipient of a School Bell Award given by the North Carolina Board of Education and a North Carolina Department of Justice Communications Award for coverage of justice issues. In addition, she was also honored by the North Carolina World Trade Association with the Governor's International Community Award for coverage of international issues and how they impact North Carolina.

Announcing the selection, UNC-TV Director and General Manager Tom Howe said, "By any definition, Shannon is a leader. She is a person of intelligence, enthusiasm, scholarship, curiosity, motivation, initiative, compassion, wisdom, and talent. Beginning as a producer/reporter for UNC-TV, she has held positions of increasing responsibility throughout her 13-year career. She possesses the leadership abilities necessary to design, execute, and evaluate high-quality, enriching, educational, and inspiring original content produced by UNC-TV. She is committed to the mission of UNC-TV and public television. I am extremely pleased to announce this selection and look forward with excitement and anticipation to working with her in this important new assignment."

In accepting the position, Vickery said, "I am honored and excited to be given this unique opportunity, and I'm looking forward to building on the wonderful foundation that already exists at UNC-TV to create and produce original programming. UNC-TV was created to serve North Carolina as an educational and informational resource. For more than 50 years, UNC-TV has expanded its broadcast reach across the state and onto new digital platforms. As UNC-TV moves into the future, it will use this strong foundation to continue to provide its statewide audience with programs and services that meet viewers' informational and entertainment needs, that connect them to statewide resources and organizations and showcase the issues, events, people and places of the dynamic state of North Carolina."

UNC-TV is North Carolina's statewide public television network, made possible through a unique partnership of public investment and private support. The network's vast reach makes its audience the fourth largest public television market. Its broadcast signal includes five of the top 50 markets--more major markets than any other public television operation. UNC-TV broadcasts three digital broadcast channels and programs five digital cable channels.

UNC-TV has the largest base of supporters of any North Carolina nonprofit and an operating budget of approximately \$28 million.

The state network is considered a leader in the public television industry in the production of original content specifically designed for its audience with programming not found on any other source.



Regulator Bookstore Book Signings

CHARLA MULLER

Friday, July 25, 2008, 7:00 p.m.

Charlotte author Charla Muller will discuss and sign copies of her new book, *365 Nights: A Memoir of Intimacy*, which is co-authored by Betsy Thorpe. In 2006, Muller--a homemaker, mother and marketing consultant--wanted to give her husband a special 40th birthday present. The gift? Sex every night for a full year. This unique and realistic look into a modern marriage is done with lots of humor, sincerity, and grace.

For more information, contact Betsy Thorpe at bthorpe@mac.com

TANA FRENCH

Saturday, July 26, 2008, 7:00 p.m.

Tana French will read from and sign copies of her new novel, *The Likeness*. In this sequel to her bestselling, critically acclaimed *In the Woods*, French returns to her quirky and engrossing Dublin detective squad characters.

Detectives Cassie Maddox and Sam O'Neill investigate the murder of a young woman who not only bears the name that Cassie used previously as an undercover cop but who looks exactly like her.

For more information, contact Ben Petrone at ben.petrone@us.penguin.com

MARTIN CLARK

Friday, August 1, 2008, 7:00 p.m.

Martin Clark, author of the acclaimed novel *The Many Aspects of Mobile Home Living*, will read from and sign copies of his new novel, *The Legal Limit*. This authentically plotted story of a murder cover-up has been described as a "roller coaster of moral relevance." Clark, a circuit court judge, lives in Stuart, Virginia.

For more information, contact Sara Eagle at seagle@randomhouse.com

HAVEN KIMMEL

Tuesday, August 5, 2008, 7:00 p.m.

Durham author Haven Kimmel will read from and sign copies of her fourth novel, *Iodine*. In *Iodine*, Kimmel makes an exciting foray into psychological gothic territory. This unique portrait of the emotional effects of trauma is tantalizing, shocking, and ultimately hopeful.

For more information, contact Jill Browning at Jill.Browning@simonandschuster.com

ANN WICKER/DAVID CHILDERS/GRANT BRITT

Friday, August 8, 2008, 7:00 p.m.

Editor Ann Wicker and contributors David Childers and Grant Britt will discuss and sign copies of the new book, *Making Notes: Music of the Carolinas*. "Making Notes is a rollicking road trip through the music of the Carolinas, with people who lived the music life and still remember it like it was only yesterday. It's a compilation of amazing memories about music rooted in the Carolinas-but universal in its appeal... If you really love music, don't miss this book," writes Terry Hummel, former publisher of *Rolling Stone*.

For more information, contact Betsy Thorpe at bthorpe@mac.com

SOUTHERN MYSTERY WRITERS

Friday, August 15, 2008, 7:00 p.m.

Join us for a panel discussion featuring Southern mystery writers Mary Ann Evans (*Artifacts, Relics, Effigies*), Mark de Castrique (*Blackman's Coffin*), and Vicki Lane (*Signs in the Blood, Old Wounds, In a Dark Season*). The authors will read from their books, talk about Southern mystery

writing, answer questions from the audience, and sign copies of their books.

For more information, contact Molly Weston at mysteryheel@mac.com

CLYDE EDGERTON

Saturday, August 16, 2008, 2:00 p.m. (please note the time) Durham native Clyde Edgerton will read from and sign copies of his new novel, *The Bible Salesman*. From this "Southern talespinning master," (*Rocky Mountain News*) comes a tender and hilarious new novel featuring scoundrels and innocents, car thievery and the Holy book. Edgerton, a professor of creative writing at UNC-Wilmington, is the author of seven best-sellers, including *Raney*, *Walking Across Egypt*, and *Where Trouble Sleeps*.

For more information contact Stella Connell at stella@theconnellagency.com (212.673.2865)

SARK

Monday, August 25, 2008, 7:00 p.m.

SARK (Susan Ariel Rainbow Kennedy) will be on hand to present an interactive writing workshop based on her book, *Juicy Pens, Thirsty Paper: Gifting the World with Your Words & Stories & Creating the Time and Energy to Actually Do It*. This workshop is for creative writers, journal-keepers, and anyone with stories to share. Participants will make notes on thirsty pieces of paper, play games, and share inspiring words.

For more information, contact Sarah Breivogel at sBreivogel@randomhouse.com

LINDA VILLAROSA

Thursday, August 28, 2008, 7:00 p.m.

Linda Villarosa will read from and sign copies of her debut novel, *Passing for Black*. E. Lynn Harris writes, "Passing for Black weaves issues of identity and sexuality into an engaging tale of love, passion, and family. Finally the story we've been waiting for, delivered in page turning, finely written prose by one of my favorite writers." Villarosa, a former editor at the *New York Times* and *Essence Magazine*, is also the author of *Body & Soul: The Black Woman's Guide to Physical Health and Emotional Well-Being*.

For more information, contact Stephanie Grant at grant.stephanie@gmail.com



ROSE SENEHI

Friday, September 5, 2008, 7:00 p.m.

Rose Senehi will read from and sign copies of her new book, *In the Shadows of Chimney Rock*. North Carolina novelist Joan Medlicott writes "Senehi has created a thrilling and heartwarming story set against the conflict between developers who are ravaging the mountains of western North Carolina, and those who are fighting to save its beauty for generations to come. A must read!"

For more information, contact Kathy Miller at marketing@ingallspublishinggroup.com



We Are Changing Broadcasting in Nigeria

By nigeriafilms.com - nigeriafilms.com

Still basking in the euphoria of the success of its Initial Public Offer, Chief Raymond Aleogho Dokpesi, Chairman DAAR Communications, recently spoke to some journalists in Abuja on his next plan for the outfit.

Q: Why did you decide to take DAAR Communications to the Stock Exchange and what specific areas will you apply the offer proceeds to?

A: We went to the Stock Exchange with the belief that ordinary Nigerians have faith and confidence in DAAR Communications. The measure of our acceptance and appreciation of the sacrifices we have made on their behalf was the positive response, as the offer for subscription and for sale were 100 per cent subscribed. Actually, it was about 103 per cent, but in order not to run into the issue of oversubscription, we had to do some juggling around to fall within limit. There were multiple applications that had to be eliminated, so as not to be in a difficult position. The public offer result is now out. The offer proceeds will be applied very strictly and very decently—one to the national network expansion programme that we are embarking upon for both radio and television as the second National network in Nigeria. Mr President granted us approval to operate the second National network in January this year. We are also going to be coming up with multi-channel pay television transmission, which we hope will be taking off from Abuja here. We are also looking at upgrading the facilities at each of our television stations across the country from analogue broadcasting to full digital platform. This is not only in terms of the studio facilities like the cameras, switches and so on, but the entire broadcasting platform. That will be for all our stations across the country. We're also looking at the issue of building a film village in Lagos, in order to enhance our capacity for film production. The film village will be available for our own use and the use of others. Though we have not received the offer proceeds yet, we have already made a lot of efforts in this direction with what we already have on ground. So, when the offer proceeds come, it will go further in enhancing our efforts.

Q: When will the multi-channel subscription television take off?

A: On our multi-channel pay television, I can tell you that we are looking at starting test transmission on the 1st of August this year.

We will do test-run for the whole of August and then we will start full commercial broadcasting on the 1st of September. The good thing is that every item that we required is already on ground here. We are starting with 40 channels. For the first time in the whole of Africa, we are going to be transmitting on high definition, on MPEG4, though it's going to be quite challenging. Recently somebody came from CNBC Africa and he was flexing muscles that he has the best in the whole of Africa, that he is the most equipped. But when I took him round our new facilities, he accepted that we have superior equipment and much stronger. But I will have to give it to him that he started first. We have had to even stop work on one of the studios we are building to even break down everything we have done hitherto in order to do the foundation more strongly. We detected the fact that the people that were doing the building went only one metre instead of 1.3 metres into the foundation and where they are supposed to use 20mm rods and so on they used 16, 18, and so on. I just said, let's not take any chances because the studio itself will be about nine metres high. Otherwise, every other structure is nearing completion.

Q: Are you going to employ more people?

A: We need to get more hands, we need to train, we need to expose our people to new technology. But new technology all over the world is not about increasing manpower. It is the direct opposite. There is going to be a lot of reduction in manpower. But the casualty may not be so high because we are building other stations. We are expanding from our current level of eight to 24 stations. So, there are about 16 new stations that should be coming up between now and October. The terrestrial transmitters for the radio and television stations are scattered all over our premises. The buildings are also coming up. So, when they finish building them, the redeployment of staff will start. The truth of the matter is that the younger ones will have to be given opportunity. There is already a problem of transition from the old way of doing things to the modern way. And it is easier to bend a fish that is still fresh than the one that is already dried. So, it's the younger ones that we will be placing more emphasis on. I must be sincere with you that after going through the facilities in Lagos, I am determined to assist the Group Managing Director in retiring a number of very senior people in order to allow the younger ones that are capable of meeting the challenge of their contemporaries in other parts of the world have a chance. People have a way of thinking, but things have changed totally.



Third Annual Carrboro Film Festival

Dear Filmmaker - Special to you: send us your films!! The Third Annual Carrboro Film Festival is now open for submissions. The first deadline is August 29th. The late deadline is Monday, September 22nd. This is the most fun, most local, standing-room-only film festival where every filmmaker gets to meet their audience.

Please point your browser at the Festival web site: <http://www.carrborofilmfestival.com> to download the 2008 revised guidelines and entry forms.

As always our only requirement is that you must have some kind of contact (breathed the air, for example) with Orange County, North Carolina. In previous years our liberal interpretation of this rule has allowed us to accept films from New Zealand, California, even Durham!! Don't miss out on the fun.

Jim McQuaid
"Registrar"
2008 Carrboro Film Festival



NC State Flag

The North Carolina State Flag

On May 20, 1861, the day that the secession resolution was adopted by the state of North Carolina, an ordinance to adopt a state flag was presented by Colonel John D. Whitford. A committee of seven was formed with Colonel Whitford appointed chairman. The original ordinance stated that "...the flag of this State shall be a blue field with a white V thereon, and a star, encircling which shall be the words, "Sirgit astrum, May 20, 1775."

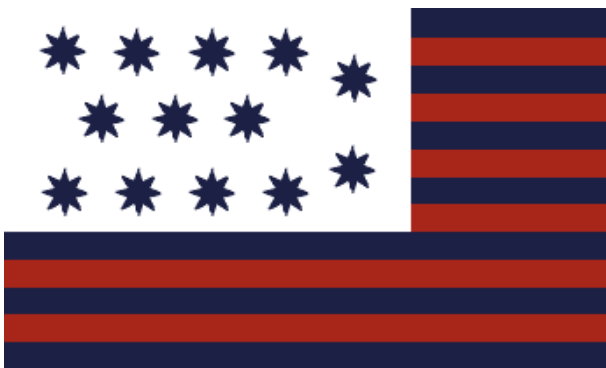
The design intended by this original description for the flag was never to be. Colonel Whitford and his committee consulted an artist from Raleigh, William Jarl Browne, for advice. Mr. Browne prepared a model for a state flag and submitted it to the committee for approval. The "Browne" flag was not at all like that described in the original proposal but was, nevertheless, approved by the North Carolina Convention on June 22, 1861.

The design provided by William Jarl Browne and adopted by the Convention was described as having a red field with two bars making up the fly; the top one blue and the bottom bar white. Centered on the red field was a white five pointed star. Above the star, in a semi-circular mold, was the date May 20, 1775 representing the much questioned "Mecklenburg Declaration of Independence." Below the star was the date, May 20, 1861 representing the date of North Carolina's secession from the union.

This flag was carried by the North Carolina Regiments, along with the Confederate colors, throughout the Civil War.

After the war, North Carolina, like other secession states, adopted a revised design for their state flag. In March of 1865, a bill introduced by General Johnstone Jones was passed and the design of the North Carolina State Flag changed for the last time.

The flag's field was changed from red to blue. The top bar of the fly was changed from blue to red. The gilt letters "N" and "C" were placed on either side of the white star and gilt scrolls were added above and below the star. The scroll above still displays the date of the "Mecklenburg Declaration of Independence" but the date displayed in black letters on the lower scroll displays April 12, 1776, the date of the "Halifax Resolves" instead of May 20, 1861, the date of secession.



"Guilford Courthouse Flag" is an example of the lack of uniformity in American flags during the revolutionary period as each group chose which flag to be used as its standard. This flag has the unique elements of an elongated canton and blue stripes. It was raised over the Guilford courthouse, North Carolina on March 15, 1781 under the leadership of General Greene whose militiamen halted the British advance through the Carolinas and turned them back to the seaport towns. This was one of the bloodiest battles of the long war with the British losing over a quarter of their troops. It was in this battle that Lord Cornwallis ordered his cannons to fire on his own troops that were intermingled with the American troops.