

ET Docket No. 04-186

Id

BakerCEB@aol.com wrote on 7/31/2007 5:28:49 PM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As a performing arts supporter, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

Professional wireless sound equipment is used to provide high-quality audio to performing arts audiences, and to record and present these artistic performances to people all over the world through broadcast on television, cable, satellite or over the Internet. Wireless microphones and related wireless audio equipment are used extensively and play a critical role in the production of various performing arts performances. Such productions and their recordings provide an infinite opportunity to expand the audience and availability of these performances to individuals who are unable to attend live performances.

In addition, wireless microphones and equipment is utilized to facilitate communication between backstage staff members and performers. Directors, managers, crew members and many others rely upon such equipment to communicate performance and lighting cues, staging movement and other vital directions. Wireless microphones are also utilized in conjunction with infra-red technology to provide listening systems for hearing impaired performing arts patrons. Without these microphones, the infra-red system would pick up music only, not dialogue or lyrics.

There is no practical or feasible alternative to the current wireless audio systems used by performing arts companies. It would be virtually impossible to migrate to a wired audio system if wireless audio equipment begins to suffer from severe interference with the introduction of new unlicensed devices. The use of wired audio equipment would not only be impractical, but would create an unsafe and dangerous work area for performers and staff. Wireless microphones and audio equipment provide the freedom to move safely and quickly backstage while providing high-quality and reliable audio transmissions.

The FCC should not authorize personal/portable devices at this time, should identify "clean" spectrum free of potential interference and it should carefully conduct testing to verify that new devices will not harm the wireless microphone and audio equipment that is essential to bringing the performing arts to millions.

Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Conrhonda Baker
1793 GRIMES CIR
ELBERTON, GA 30635

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Office of the Secretary

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ET Docket No. 04-186

ld

hungryear@earthlin.net wrote on 7/31/2007 6:23:34 PM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As a Sound Engineer, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences. .

In addition, wireless microphones and equipment is utilized to facilitate communication between backstage staff members and performers. Directors, managers, crew members and many others rely upon such equipment to communicate performance and lighting cues, staging movement and other vital directions. Wireless microphones are also utilized in conjunction with infra-red technology to provide listening systems for hearing impaired performing arts patrons. Without these microphones, the infra-red system would pick up music only, not dialogue or lyrics.

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Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Nat Koren

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DOCKET **04-186.**

8/8/2007 2:21:04 PM - Email Acknowledgement sent to gina.doug@adelphia.net.

gina.doug@adelphia.net wrote on 8/5/2007 10:33:22 AM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As a performing arts supporter, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

Professional wireless sound equipment is used to provide high-quality audio to performing arts audiences, and to record and present these artistic performances to people all over the world through broadcast on television, cable, satellite or over the Internet. Wireless microphones and related wireless audio equipment are used extensively and play a critical role in the production of various performing arts performances. Such productions and their recordings provide an infinite opportunity to expand the audience and availability of these performances to individuals who are unable to attend live performances.

In addition, wireless microphones and equipment is utilized to facilitate communication between backstage staff members and performers. Directors, managers, crew members and many others rely upon such equipment to communicate performance and lighting cues, staging movement and other vital directions. Wireless microphones are also utilized in conjunction with infra-red technology to provide listening systems for hearing impaired performing arts patrons. Without these microphones, the infra-red system would pick up music only, not dialogue or lyrics.

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Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Gina Murray
970 SW Crestview St
pullman, WA 99163

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DOCKET **04-186.**

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8/8/2007 2:21:03 PM - Email Acknowledgement sent to knightshawn@earthlink.net.

Federal Communications Commission
Office of the Secretary

knightshawn@earthlink.net wrote on 8/4/2007 9:29:23 PM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

I am writing to encourage you to consider your upcoming discussion of white spaces and unlicensed devices very carefully. While the world is being overcome by thousands of gadgets, many useful and important items use the frequencies under consideration. As an actor in the southern United States, I know the importance of using microphones and headsets which often use these frequencies in order to create theatrical events, for example. I act quite often for the Nashville Children's Theatre, which hosted over 80,000 kids last year. I would hate for these students to see less professional theatre because the devices the frequencies act on are made unavailable to us. Please make your decisions very carefully and consider the future of the arts alongside all your information.

Sincerely,
Shawn Knight

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8/8/2007 2:21:07 PM - Email Acknowledgement sent to blakosi@comcast.net.
blakosi@comcast.net wrote on 8/5/2007 1:02:18 PM :

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Federal Communications Commission
Office of the Secretary

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As an Opera singer, I can attest to how hard artists are struggling to keep the Arts alive. Please don't make it more difficult! I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

Professional wireless sound equipment is used to provide high-quality audio to performing arts audiences, and to record and present these artistic performances to people all over the world through broadcast on television, cable, satellite or over the Internet. Wireless microphones and related wireless audio equipment are used extensively and play a critical role in the production of various performing arts performances. Such productions and their recordings provide an infinite opportunity to expand the audience and availability of these performances to individuals who are unable to attend live performances.

In addition, wireless microphones and equipment is utilized to facilitate communication between backstage staff members and performers. Directors, managers, crew members and many others rely upon such equipment to communicate performance and lighting cues, staging movement and other vital directions. Wireless microphones are also utilized in conjunction with infra-red technology to provide listening systems for hearing impaired performing arts patrons. Without these microphones, the infra-red system would pick up music only, not dialogue or lyrics.

There is no practical or feasible alternative to the current wireless audio systems used by performing arts companies. It would be virtually impossible to migrate to a wired audio system if wireless audio equipment begins to suffer from severe interference with the introduction of new unlicensed devices. The use of wired audio equipment would not only be impractical, but would create an unsafe and dangerous work area for performers and staff. Wireless microphones and audio equipment provide the freedom to move safely and quickly backstage while providing high-quality and reliable audio transmissions.

The FCC should not authorize personal/portable devices at this time, should identify "clean" spectrum free of potential interference and it should carefully conduct testing to verify that new devices will not harm the wireless microphone and audio equipment that is essential to bringing the performing arts to millions.

Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Elizabeth Blake
2231 Roosevelt Street

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DOCKET 04-186

8/8/2007 2:23:11 PM - Email Acknowledgement sent to inkel@bard.org.

inkel@bard.org wrote on 8/6/2007 3:30:11 PM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

The Tony award winning Utah Shakespearean Festival is now in its 47th season presenting live theatre to over 150,000 patrons annually.

As the Production Manager of the Utah Shakespearean Festival, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

Professional wireless sound equipment is used to provide high-quality audio to performing arts audiences, and to record and present these artistic performances to people all over the world through broadcast on television, cable, satellite or over the Internet. Wireless microphones and related wireless audio equipment are used extensively and play a critical role in the production of various performing arts performances. Such productions and their recordings provide an infinite opportunity to expand the audience and availability of these performances to individuals who are unable to attend live performances.

More importantly, wireless microphones and equipment is utilized to facilitate communication between backstage staff members and performers. Directors, managers, crew members and many others rely upon such equipment to communicate performance and lighting cues, staging movement and other vital directions. Wireless microphones are also utilized in conjunction with infra-red technology to provide listening systems for hearing impaired performing arts patrons. Without these microphones, the infra-red system would pick up music only, not dialogue or lyrics.

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Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Raymond Inkel

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8/8/2007 2:04:23 PM - Email Acknowledgement sent to ebrincklow@mahaffeytheater.com.

ebrincklow@mahaffeytheater.com wrote on 7/31/2007 1:44:29 PM :

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FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As a performing arts supporter, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

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Thank you for your attention to this important matter. I look forward to your support.

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Sincerely,
Elizabeth Brincklow
400 First Street South
St. Petersburg, FL 33701-4346

ET Docket No. 04-186

AnnieJ@milwaukeeep.com wrote on 7/31/2007 2:24:17 PM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As a performing arts supporter, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

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The FCC should not authorize personal/portable devices at this time, should identify "clean" spectrum free of potential interference and it should carefully conduct testing to verify that new devices will not harm the wireless microphone and audio equipment that is essential to bringing the performing arts to millions.

Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Annie Jurczyk
7819 North Rockledge Ave
Glendale, WI 53209

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Federal Communications Commission
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Docket#04-207

real_1971@yahoo.com wrote on 7/31/2007 5:19:34 PM :

Ruth Longwell
1736 North Beaver Street
Guymon, OK 73942-2614

July 31, 2007

Kevin Martin
FCC Chairman
Federal Communications Commission
445 12th Street, SW
Washington, DC 20554

Dear Kevin Martin:

I am disgusted to learn that I am being forced to help pay for scenes describing bestiality and other depraved behavior on the FX network's Nip/Tuck with my cable subscription. In the episode that aired on September 26, a plastic surgeon treats a female patient who says her nipple was torn off when she tried to break up a dogfight. She is desperate to have the injury repaired and undetectable before her husband returns from Iraq. The husband returns after the surgery and confronts her in the doctor's office, revealing that she used peanut butter to seduce her dog and implying that her nipple was actually torn off when she was having sex with the dog. It is outrageous that this kind of material is airing on television - period. Nip/Tuck is not my choice, and I don't want it coming into my home. But it is inexcusable for the cable industry to force me to pay for this content with my monthly cable subscription.

The solution is so simple - but so far Congress has done nothing but appease the deep-pocketed cable industry. What about consumers' rights?

Give us cable choice. Offering parents the ability to choose the channels they want, and to pay only for those channels, puts power back in the hands of the consumer - of parents - and forces the producers of indecent or violent programming to fund their own raunch. It is the only fair solution. Why should I be forced to pay for programming that insults my intelligence and assaults my values just to gain access to a handful of channels I can watch with my family. The cable industry has been carried on the backs of American consumers long enough. It is time for this extortion to end.

Sincerely,

Ruth Longwell
5804688507

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AUG 22 2007

Federal Communications Commission
Office of the Secretary

Docket# 04-207

cgoetz3@optonline.net wrote on 7/31/2007 9:21:51 PM :

Stephen Goetz
867 Stanley St.
West Islip, NY 11795-2610

July 31, 2007

Kevin Martin
FCC Chairman
Federal Communications Commission
445 12th Street, SW
Washington, DC 20554

Dear Kevin Martin:

I am disgusted to learn that I am being forced to help pay for scenes describing bestiality and other depraved behavior on the FX network's Nip/Tuck with my cable subscription. In the episode that aired on September 26, a plastic surgeon treats a female patient who says her nipple was torn off when she tried to break up a dogfight. She is desperate to have the injury repaired and undetectable before her husband returns from Iraq. The husband returns after the surgery and confronts her in the doctor's office, revealing that she used peanut butter to seduce her dog and implying that her nipple was actually torn off when she was having sex with the dog. It is outrageous that this kind of material is airing on television - period. Nip/Tuck is not my choice, and I don't want it coming into my home. But it is inexcusable for the cable industry to force me to pay for this content with my monthly cable subscription.

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Sincerely,

Stephen J. Goetz Jr.

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8/6/2007 10:15:08 AM - Email Acknowledgement sent to jim_em@ameritech.net.

Federal Communications Commission
Office of the Secretary

jim_em@ameritech.net wrote on 8/3/2007 8:34:48 AM :

James Coon
4916 wildwood dr.
Gladwin, MI 48624-9488

August 3, 2007

Jonathan Adelstein
FCC Commissioner
Federal Communications Commission
445 12th Street, SW
Washington, DC 20554

Dear Jonathan Adelstein:

I am disgusted to learn that I am being forced to help pay for scenes describing bestiality and other depraved behavior on the FX network's Nip/Tuck with my cable subscription.

In the episode that aired on September 26, a plastic surgeon treats a female patient who says her nipple was torn off when she tried to break up a dogfight. She is desperate to have the injury repaired and undetectable before her husband returns from Iraq. The husband returns after the surgery and confronts her in the doctor's office, revealing that she used peanut butter to seduce her dog and implying that her nipple was actually torn off when she was having sex with the dog.

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The solution is so simple - but so far Congress has done nothing but appease the deep-pocketed cable industry. What about consumers' rights?

Give us cable choice.

Offering parents the ability to choose the channels they want, and to pay only for those channels, puts power back in the hands of the consumer - of parents - and forces the producers of indecent or violent programming to fund their own raunch.

It is the only fair solution. Why should I be forced to pay for programming that insults my intelligence and assaults my values just to gain access to a handful of channels I can watch with my family.

The cable industry has been carried on the backs of American consumers long enough. It is time for this extortion to end.

Sincerely,

James Coon
9894266278

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DOCKET 04-207.

8/10/2007 12:29:46 PM - Email Acknowledgement sent to croberts@questmedical.com.

croberts@questmedical.com wrote on 8/9/2007 12:24:02 PM :

Corky Roberts
One Allentown Parkway
Allen, TX 75002-4206

August 9, 2007

Kevin Martin
FCC Chairman
Federal Communications Commission
445 12th Street, SW
Washington, DC 20554

Dear Kevin Martin:

I am disgusted to learn that I am being forced to help pay for scenes describing bestiality and other depraved behavior on the FX network's Nip/Tuck with my cable subscription. In the episode that aired on September 26, a plastic surgeon treats a female patient who says her nipple was torn off when she tried to break up a dogfight. She is desperate to have the injury repaired and undetectable before her husband returns from Iraq. The husband returns after the surgery and confronts her in the doctor's office, revealing that she used peanut butter to seduce her dog and implying that her nipple was actually torn off when she was having sex with the dog. It is outrageous that this kind of material is airing on television - period. Nip/Tuck is not my choice, and I don't want it coming into my home. But it is inexcusable for the cable industry to force me to pay for this content with my monthly cable subscription.

The solution is so simple - but so far Congress has done nothing but appease the deep-pocketed cable industry. What about consumers' rights?

Give us cable choice. Offering parents the ability to choose the channels they want, and to pay only for those channels, puts power back in the hands of the consumer - of parents - and forces the producers of indecent or violent programming to fund their own raunch. It is the only fair solution. Why should I be forced to pay for programming that insults my intelligence and assaults my values just to gain access to a handful of channels I can watch with my family. The cable industry has been carried on the backs of American consumers long enough. It is time for this extortion to end.

Sincerely,

Corky L. Roberts
972-390-9800

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Federal Communications Commission
Office of the Secretary

Docket 04-207

7/30/2007 11:27:59 AM - Email Acknowledgement sent to osuffan@insight.rr.com.

osuffan@insight.rr.com wrote on 7/29/2007 9:35:15 PM :

Jeffrey Lewis
9736 Shalemar Dr.
Pickerington, OH 43147-8978

July 29, 2007

Deborah Tate
FCC Commissioner
Federal Communications Commission
445 12th Street, SW
Washington, DC 20554

Dear Deborah Tate:

I am disgusted to learn that I am being forced to help pay for scenes describing bestiality and other depraved behavior on the FX network's Nip/Tuck with my cable subscription.

In the episode that aired on September 26, a plastic surgeon treats a female patient who says her nipple was torn off when she tried to break up a dogfight. She is desperate to have the injury repaired and undetectable before her husband returns from Iraq. The husband returns after the surgery and confronts her in the doctor's office, revealing that she used peanut butter to seduce her dog and implying that her nipple was actually torn off when she was having sex with the dog.

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The solution is so simple - but so far Congress has done nothing but appease the deep-pocketed cable industry. What about consumers' rights?

Give us cable choice.

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It is the only fair solution. Why should I be forced to pay for programming that insults my intelligence and assaults my values just to gain access to a handful of channels I can watch with my family.

The cable industry has been carried on the backs of American consumers long enough. It is time for this extortion to end.

Sincerely,

Jeffrey Lewis
614-868-7598

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AUG 22 2007

Federal Communications Commission
Office of the Secretary**Docket 04-207**

8/15/2007 8:54:15 AM - Email Acknowledgement sent to mingosan2006@yahoo.com.

mingosan2006@yahoo.com wrote on 8/14/2007 4:05:57 AM :

Karen D Mingo (mingosan2006@yahoo.com) writes:

I am aware that members of the Alliance for Diversity in Programming have recently sent you letters regarding a la carte cable pricing indicating that a la carte cable pricing might somehow strike a blow to programming diversity. I wanted to offer a different perspective.

As an African American woman I question their definition of programming diversity. I would submit that Nickelodeon's "Nick at Nite" offers far more "diverse" programming featuring African Americans than Viacom's BET (Black Entertainment Television). I believe that BET's current and past programming choices are not worthy of receiving subsidies from cable subscribers who don't watch BET.

At every turn, the concerns of the negative portrayals of African Americans promoted by Viacom's networks has been ignored. In response to a public outcry from students at Spelman College, BET CEO Debra Lee said that in her eyes BET was better than ever because BET was making more money than ever. Viacom and BET are not concerned with diversity, only collecting as many cable subscriber fees as possible. This business model is aided by compulsory consumer subscriber fees.

Black Entertainment Television is Not Diverse

Just because a cable channel is called Black Entertainment Television does not mean that it is diverse. In fact, BET is far from diverse. BET has relatively no public affairs programming and offers very few programming options that are not available elsewhere. Its main offerings are soft porn in the afternoon, disguised as music videos which air in the after school hours when parents are hard at work to pay for the cable that is streaming misogynist, pro-prison, pro-pimp, pro-drug, pro-violence, anti-education, anti-authority messages into their homes. Please don't let these executives fool you into believing that because they are people of color, their programming is diverse or that their programming in some way provides a service to African Americans.

"Cable Choice" Would Force Networks to be More Responsive to Subscriber's Concerns

Viacom and BET have selected a business model premised on the idea that there is nothing too abusive to be aired on its networks. There is no gutter too dirty, no pit too dark, no cultural cesspool too toxic that BET won't crawl into. Requiring cable consumers to subsidize BET whether those viewers watch BET or not allows BET's executives to continue to arrogantly dismiss serious concerns about the effect of BET's

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programming choices on African American children. BET is a parasite which has profited off of African Americans while holding their own target audience in contempt.

BET's Programming is Morally Repugnant

For years BET aired a music television show called Uncut, which contained highly sexualized and drug use imagery. Uncut featured such cultural gems as "No Panties (On the Dance Floor)" by Wax-a-million, "Shake That S**t" by Preacha, "P****y Poppin'" by Ludacris feat. Shawna and Lil Fate, Lil' Flip, "You'ze A Trick - I Don't Give A F*ck" by Lil' Jon & The Eastside Boyz, "Smoke With Me" by The Firemen (unlike other videos, this one focused on smoking marijuana), "I Got That Drank" (this one focused on the rising trend of the drug codeine cough syrup) by Frayser Boy feat. Mike Jones and Paul Wall, and perhaps most famous of all "Tip Drill" by Nelly.

I don't expect you to know how vile and pornographic these videos are, but I am sure your staffers can pull them up on YouTube so that you can see the level of depravity within the ranks of Viacom and Black Entertainment Television. Why should a cable subscriber have to subsidize this type of programming just to have access to cable? If one of the main arguments against a la carte cable is a decrease in programming diversity, my question is diversity for the sake of what? What are these cable networks putting out in our names?

BET Holds Its Own Audience in Contempt

BET's most recent example of why cable subscribers should not be forced to subsidize BET's programming will debut on July 25, 2007. The show is called "Hot Ghetto Mess." That is not a typo. The show is called HOT.GHETTO.MESS! BET describes the show as "a car wreck you can't look away from."

The logo for the show is a blackface cartoon character. The logo indicates that the creators of the show believe that African Americans deemed "ghetto" are "Sambos", "Golliwogs" or "Picaninnies." No other cable channel could get away with this.

BET encourages viewers to take photographs and videotapes of African American subjects who those viewers hold in contempt. The more humiliating and embarrassing the better. BET will in turn collect the pictures and broadcast them for the whole wide world. The African American poor, mentally ill, emotionally unstable, and delusional, all packaged in a neat bundle for all the world to laugh at. Is this what the Alliance for Diversity in Programming believes African Americans will be robbed of if Congress allows consumers to choose which television programming will enter their homes? Good riddance!

When he became aware of protests regarding the show "Hot Ghetto Mess," BET's programming chief, Reginald Hudlin, cast aside complaints, saying "Hot Ghetto Mess" was "so doggone good." The creator of "Hot Ghetto Mess" has said "to all of you who are angry at me for airing our dirty laundry-good I'm glad you're angry." This level of contempt is possible because under the current pricing scheme, no matter how many

African Americans boycott BET, the network still gets paid. Thus, the arrogance and contempt from BET's top decision-makers. What BET knows is that it has burned so many bridges in the African American community that the thought of actually asking us to pay them directly for their programming is terrifying.

Most of the African Americans who visit my site indicate that they gave up on BET years ago. Those African American cable subscribers shouldn't have to subsidize "Hot Ghetto Mess" with their cable subscriptions. The next time you receive a letter claiming that a la carte pricing would decimate minority programmers who air programming focused on African Americans, I urge you to actually REVIEW what these programmers are airing. I then ask you to decide if the "diversity" that these programmers are offering is worthy of receiving a subsidy from cable subscribers. In the case of BET, the answer must be a resounding "No!" If people want to pay for crack cocaine of the multimedia variety, let them pay for it.... a la carte.

If you have any questions, you can visit What About Our Daughters at whataboutourdaughters.blogspot.com .

AUG 22 2007

Federal Communications Commission
Office of the Secretary**DOCKET 04-186**

8/8/2007 2:23:32 PM - Email Acknowledgement sent to wrusso@playwrightshorizons.org.

wrusso@playwrightshorizons.org wrote on 8/8/2007 12:48:04 PM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As the general manager of an Off-Broadway Theatre company in New York, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

Professional wireless sound equipment is used to provide high-quality audio to performing arts audiences, and to record and present these artistic performances to people all over the world through broadcast on television, cable, satellite or over the Internet. Wireless microphones and related wireless audio equipment are used extensively and play a critical role in the production of various performing arts performances. Such productions and their recordings provide an infinite opportunity to expand the audience and availability of these performances to individuals who are unable to attend live performances.

In addition, wireless microphones and equipment is utilized to facilitate communication between backstage staff members and performers. Directors, managers, crew members and many others rely upon such equipment to communicate performance and lighting cues, staging movement and other vital directions. Wireless microphones are also utilized in conjunction with infra-red technology to provide listening systems for hearing impaired performing arts patrons. Without these microphones, the infra-red system would pick up music only, not dialogue or lyrics.

There is no practical or feasible alternative to the current wireless audio systems used by performing arts companies. It would be virtually impossible to migrate to a wired audio system if wireless audio equipment begins to suffer from severe interference with the introduction of new unlicensed devices. The use of wired audio equipment would not only be impractical, but would create an unsafe and dangerous work area for performers and staff. Wireless microphones and audio equipment provide the freedom to move safely and quickly backstage while providing high-quality and reliable audio transmissions.

The FCC should not authorize personal/portable devices at this time, should identify "clean" spectrum free of potential interference and it should carefully conduct testing to verify that new devices will not harm the wireless microphone and audio equipment that is essential to bringing the performing arts to millions.

Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
William Russo

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8/8/2007 2:18:59 PM - Email Acknowledgement sent to jhagovsky@actorstheatre.org.

jhagovsky@actorstheatre.org wrote on 8/3/2007 2:36:47 PM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As a performing arts supporter, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

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Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Justin Hagovsky

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price@actorstheatre.org wrote on 8/3/2007 2:36:48 PM :

FCC Chairman Kevin J. Martin

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Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Rebecca Price-Sanders

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ET Docket No. 04-186

heatherjackson@alabamaballet.org wrote on 8/1/2007 11:36:24 AM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As a performing arts supporter, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

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Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Heather Jackson
2726 1st Avenue South
Birmingham, AL 35233

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ET Docket No. 04-186

oanh@chancetheater.com wrote on 7/31/2007 1:46:08 PM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As a performing arts supporter, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

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Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Oanh Nguyen
PO Box 3309
Orange, CA 92857-3309

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ET Docket No. 04-186

joanner@rilearts.com wrote on 7/31/2007 1:41:56 PM :

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FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As a performing artists manager and lover of the arts, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

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Our artists who perform shows of American composers such as George Gershwin must have the use of wireless microphones to speak their lines and sing the song. Others including Chris Brubeck and his trio use wireless mikes as well.

In addition, wireless microphones and equipment is utilized to facilitate communication between backstage staff members and performers. Directors, managers, crew members and many others rely upon such equipment to communicate performance and lighting cues, staging movement and other vital directions. Wireless microphones are also utilized in conjunction with infra-red technology to provide listening systems for hearing impaired performing arts patrons. Without these microphones, the infra-red system would pick up music only, not dialogue or lyrics.

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Thank you for your attention to this important matter. I look forward to your support.

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Sincerely,
Joanne Rile
93 Old York Road
Jenkintown Commons, Suite 222
Jenkintown, PA 19046-3925

ET Docket No. 04-186

ups35@comcast.net wrote on 7/31/2007 1:38:24 PM :

FCC Chairman Kevin J. Martin

Dear FCC Chairman Martin,

As a performing arts supporter, I am writing to express my grave concern about the potential negative impact that the introduction of new wireless devices in radio frequencies currently used for wireless microphone and related audio equipment will have on our communities, performers, and audiences.

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Thank you for your attention to this important matter. I look forward to your support.

Sincerely,
Bill Balzer
84 Luckie Street
Atlanta, GA 30303-2210

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