

BROADCASTING & CABLE'S 14TH ANNUAL

HALL *of* FAME

William Baker

Jerry Lee

George Bodenheimer

Judith McHale

Stephen Burke

Leslie Moonves

Catherine Hughes

Dick Robertson

Mario Kreutzberger

Jeff Smulyan

Plus a special program award to

ESPN's *SportsCenter*



Monday | November 8, 2004 | Waldorf - Astoria

A Supplement to B&C/Broadcasting & Cable

We're proud to congratulate
all the inductees to the
**Broadcasting & Cable
Hall of Fame**

William F. Baker

George Bodenheimer

Stephen B. Burke

Cathy Hughes

Mario "Don Francisco"
Kreutzberger

Jerry Lee

Judith A. McHale

Leslie Moonves

Dick Robertson

Jeff Smulyan

SONY

Sony Corporation of America Sony Pictures Television

BROADCASTING & CABLE'S 14TH ANNUAL

HALL of FAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA



Good Evening From *B&C*

It's a delight and a privilege to welcome this year's inductees into the Broadcasting & Cable Hall of Fame. Those we pay tribute to tonight are leaders and visionaries who bring vitality to a dynamic industry.

The 10 men and women and the television show we salute this year represent different parts of our industry. What they share is a passion for excellence, the drive to entertain, enlighten and inform.

Indeed, the B&C Hall of Fame prides itself on the caliber of its honorees. It is an elite group, and 2004's inductees enhance that grand tradition. And tonight, a veritable who's who of our industry salutes them. We're honored to have such an esteemed crowd as guests and readers.

For the past several months, the magazine has been building on a foundation of excellence that spans more than seven decades. We are still BROADCASTING & CABLE in spirit, but as our new logo represents, we want you to start thinking of us as *B&C*. It is one vibrant community we serve. And wherever you work in the industry, we want *B&C* to be the one publication that brings you together each week. To provide you with authoritative, provocative and insightful coverage is our sacred trust.

Finally, a portion of the proceeds from tonight's show will go to two wonderful organizations: The Broadcasters' Foundation helps broadcasters who find themselves in need of financial assistance; Cable Positive, started in 1992, focuses the formidable power of the cable industry to help educate the world about AIDS.

Tonight, Deborah Norville, host of King World's *Inside Edition* and also the host of her own MSNBC show, *Deborah Norville Tonight*, will represent the foundation, where she is one of its directors. She'll also act as one of your hosts. The other host, representing Cable Positive, will be the Hon. Mario Cuomo, former governor of the great state of New York. Early on, Gov. Cuomo was a leader in educating the public about the ravages of AIDS. We thank them both for their involvement. We are honored to have them here.

Have a great night! And congratulations to the honorees!

Sincerely,

A handwritten signature in black ink that reads "Chuck Bolcom".

Chuck Bolcom,
Group Publisher, Reed Television Group

A handwritten signature in black ink that reads "J. Max Robins".

J. Max Robins
Editor in Chief

BROADCASTING & CABLE'S 14TH ANNUAL

HALLOfFAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA

THE EVENING

The Waldorf-Astoria

Monday, November 8, 2004

Cocktail Reception 6:30 p.m.

Dinner and Program 7:30 p.m.

WELCOMING REMARKS

Chuck Bolcom

Group Publisher, Reed Television Group

J. Max Robins

B&C Editor in Chief

PRESENTATION OF BENEFITTING CHARITIES

Deborah Norville

Representing the Broadcasters' Foundation

The Honorable Mario M. Cuomo

Representing Cable Positive

PRESENTATION OF SPECIAL AWARD TO ESPN'S *SPORTSCENTER*

DINNER

PRESENTATION OF 2004 AWARDS

HONOR ROLL OF THE FIFTH ESTATE

Entertainment and Dancing To Follow

Event Producer: DAVID O. GLAZER Producer: SUSAN FREEMAN Scriptwriter: HARRY A. JESSELL
Video Post-Production: IMAGE GROUP POST Video Editors: FREDDY GARCIA, ERIC SINGER

A portrait of Leslie Moonves, a man with dark hair and a slight smile, wearing a dark suit jacket. He is leaning forward with his hands resting on a wooden ledge. The background is dark and textured.

WE CONGRATULATE LESLIE MOONVES,
WHOSE LEADERSHIP AND VISION HAVE EARNED HIM A PLACE
IN THE BROADCASTING & CABLE HALL OF FAME.

VIACOM

BROADCASTING & CABLE'S 14TH ANNUAL

HALLOfFAME

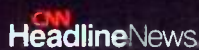
MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA

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WBEB-FM Radio
William Morris Agency, Inc.

Congratulations

The Turner Networks Congratulate the
2004 Broadcasting & Cable
Hall of Fame Inductees





A Message From Gordon Hastings:

It is indeed an honor for the Broadcasters' Foundation to participate as one of the beneficiaries of this evening's Broadcasting & Cable Hall of Fame dinner. Our gratitude goes out to *B&C*, to this evening's esteemed honorees and to each of you who are in attendance.

The mission of the Broadcasters' Foundation is very straightforward. Our single purpose is for us to provide financial assistance to radio and television broadcasters who, through no fault of their own, are in acute financial need. Tonight's celebration of excellence is also about "giving back" to an industry that has been good to so many of us.

Founded in 1942 by H.V. Kaltenborn as the Broadcast Pioneers and building upon its revitalized platform in 1995 as the Broadcasters' Foundation, the organization today provides critical and, in some cases, life-saving financial assistance to needy radio and television broadcasters throughout the nation.

Foundation grant recipients include broadcasters who are in acute need due to advanced age, illness, death of a spouse, critically ill children, accidents and other similar dire circumstances. We are the helping hands that allow individuals and families to maintain their dignity by providing a critical safety net. We are the organization that helps people get back on their feet following the harsh advance of adverse circumstances. In many cases, we provide hope where it has been absent.

You have demonstrated your support of our mission by being here tonight. Many of you also reach out to help us by contributing personally to the Broadcasters' Foundation Endowment Fund or to the corporate-giving Angel Initiative and by supporting our annual Golden Mike Award, the New York-area Celebrity Golf Tournament and our NAB Convention Golf Tournament.

The Broadcasters' Foundation has no way of accurately anticipating what the demand on our resources may be next month or next year. Your support this evening and additional benefactions you may consider will help us ensure that no legitimate call for help will ever go unanswered.

President Theodore Roosevelt said it best: "Every man owes a part of his time or money to the business or industry in which he is engaged. No man has a moral right to withhold his support from an organization that is striving to improve conditions within its sphere."

In this spirit, to find out how you can help your colleagues in need, please contact me at 203-862-8577. E-mail ghhbcast@aol.com.

With heartfelt appreciation,

Gordon Hastings
President
Broadcasters' Foundation



Former BMI President Frances Preston, with Broadcasters' Foundation's Gordon Hastings, after receiving the 2004 Golden Mike Award.

**“To accomplish great things,
we must dream as well as act.”**

– Anatole France

Congratulations
to all of the inductees.

Suzanne & Bob Wright
and all your friends
at NBC Universal.

NBC  UNIVERSAL



A Message From Steve Villano:

Cable Positive, the cable and telecommunications national non-profit AIDS action organization, is truly honored to be one of the beneficiaries of tonight's historic Broadcasting & Cable Hall of Fame dinner.

We congratulate this year's deserving honorees, and we thank *B&C* for supporting Cable Positive for the first-time this year as a co-beneficiary of the event, along with the Broadcasters' Foundation.

Cable Positive has grown from a small, cable-industry grassroots group in 1992, led by a handful of activists, to a national non-profit organization with hard-working local chapters in Atlanta, Denver, New York, Philadelphia, and Southern California dedicated to HIV/AIDS education in local communities across the United States. We are greatly assisted by enlightened cable and telecommunications industry CEOs and leaders committed to our mission.

Cable Positive's mission focuses with precision on HIV/AIDS education and awareness through national public-service campaigns on World AIDS Day and National HIV Testing Day, in local communities where cable lives, and inside the companies where more than 160,000 cable-industry employees work. Our efforts are all focused on striving to end the destructive stigma surrounding the disease. Until there is a cure for AIDS, cable can—and is willing to—deliver the only vaccine currently available: That's education.

Cable Positive has developed an educational "vaccine-delivery system" unmatched anywhere in the world. In communities as diverse as Denver, Detroit and Des Moines, our help comes in the form of local grants to community-based AIDS service organizations, designed to develop working relationships between local cable systems and community organizations in the fight against AIDS.

HIV/AIDS is everywhere—in urban centers, suburban enclaves or rural communities—but so is the technology of cable and the Internet. Our great strength as an industry, and Cable Positive's great value as an organization devoted to fighting HIV/AIDS, is that we can get our important AIDS educational message everywhere cable exists.

Your gift, your commitment to continuing to fight against HIV/AIDS through Cable Positive's national awareness campaigns, through community and industry-based services and programs such as our Employee Assistance Program, AIDS in the Workplace, and through awareness events such as our Positively Outstanding Programming (POP) Awards, which honor and recognize outstanding HIV/AIDS-related cable television, make a difference every day in many, many lives.

Thank you for caring, for your time, your compassion and your support.

Sincerely,

Steve Villano
President and CEO
Cable Positive



[Inspired to Achieve]



William F. Baker

Chief Executive, New York Public Television

George Bodenheimer

President, ESPN, Inc. and ABC Sports

Stephen B. Burke

COO, Comcast Corporation, and President, Comcast Cable

Cathy Hughes

Founder and Chairperson, Radio One

Mario "Don Francisco" Kreutzberger

Univision

Jerry Lee

President and Partner, WBEB 101FM – Philadelphia

Judith A. McHale

President and CEO, Discovery Communications, Inc.

Leslie Moonves

Co-President and Co-COO, Viacom, and Chairman, CBS

Dick Robertson

President, Warner Bros. Domestic Television Distribution

Jeff Smulyan

Chairman, Emmis Communications

**Congratulations
to each winner of
Broadcast & Cable's
"Hall of Fame" Award**

From B&W to High Definition Inspiration Drives Achievements

Leitch honors each winner, especially Bill Baker who continues to inspire Leitch as a member of our Board of Directors. He has helped architect our vision of enabling technologies that provide broadcasters the ability to create an Integrated Content Environment. With a quick embrace of HD, Bill continues to drive Leitch HD solutions and PBS's HD content to industry leadership.

Leitch has only one business and only one Bill Baker — we both are dedicated to broadcast excellence.

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World Radio History



William Baker

He increased WNET's endowment to \$70 million and engineered a merger that allowed two public stations to coordinate their programming and operations.

D

*William Baker
President & CEO,
Educational
Broadcasting Corp.;
President & CEO,
WNET/Thirteen*

During a broadcasting career that began when he was just a 16-year-old in Cleveland, William Baker has earned a reputation as an innovator in both commercial and public television by winning seven Emmys, launching a number of cable networks and helping public broadcasters thrive in the digital world.

By the age of 12, Baker was already dreaming of a career in broadcasting and, while still in high school, landed his first job as a radio engineer. He continued to work in broadcasting while in college, earning a bachelor's and master's degree in communications and then a doctorate in communications and organizational behavior at Case Western Reserve University.

"I knew that broadcasting was extremely competitive and the odds of my chances of making it were tough," he says, "so I continued with my education as a backstop."

By the time he finished his schooling, however, Baker had already established himself as the successful producer of a popular radio talk show at WKYC(AM) Cleveland. In 1971, that success landed him a job at Scripps Howard's Cleveland station, WEWS-TV, where he helped launch the extremely popular *Morning Exchange* program as its executive producer.

After being promoted to program manager and then to assistant general manager at WEWS, he got his first job running a station, Westinghouse Broadcasting Co.'s WJZ-TV Baltimore. While there, he hired a young woman named Oprah Winfrey, who was a co-host of a morning show until she left for Chicago, and much bigger things.

These successes landed him senior positions at Westinghouse in 1979, first as president and CEO of Group W Productions and then as president of Group W Television. In 1981, he added the title of chairman of Group W Satellite Communications. During his years at Group W, Baker continued his record as a producer of popular programs, establishing the successful *P.M. Magazine* program. He also played a pioneering role in the fledgling cable industry, helping launch five networks, including the Discovery Channel and the Disney Channel.

In 1987, Frank Stanton, the legendary (and by then, former) CBS president, led the search for a new WNET leader. He invited Baker, who greatly admired Stanton, to lunch and told him he wanted to offer him the "best job in television": the top position at the WNET public-TV station. Baker was flattered by the offer but

was happy at Westinghouse and had his doubts about moving into public television.

"When I came home to tell my wife, she said, 'This is what you should have always have been doing,'" he remembers.

Although he initially intended to stay only a year or two, Baker quickly fell in love with the job and, in the past 17 years, has made an indelible impact on the public-broadcasting world.

To keep the stations relevant in a highly competitive television landscape, where some cable channels were beginning to offer the kind of arts, how-to and factual programming offered by public stations, Baker moved on several fronts. To strengthen the station's shaky finances, he led the fundraising drive that brought in \$87 million for the capital fund and increased the station's endowment to \$70 million, the largest in public-television history.

He also engineered a merger between WNET and WLIW, the Long Island PBS outlet, which allowed the two stations to coordinate their programming and increase their operational efficiency. As a result of that merger, Baker was put in charge of Educational Broadcasting Corp., the licensee of WNET and WLIW, and also still leads WNET.

Under his direction, WNET launched a number of ambitious programming initiatives, including *Charlie Rose*, *Wide Angle*, *Religion and Ethics NewsWeekly* and *Cyberchase*. He was the executive producer of the award-winning documentary *The Face: Jesus in Art*, and he established WNET's Education Resources Center, which has become the nation's most prolific trainer of teachers in multimedia techniques. In recent years, the two public channels have also ramped up their online activities and digital offerings. They've launched Thirteen HD and a number of digital channels, including MetroArts/Thirteen, Kids Thirteen, Thirteen World and WLIW Create.

Throughout his career, Baker has also found time for outside activities, ranging from horology (the study of time), amateur radio and astronomy to polar exploration and electronics. When he completed his first trips to Antarctica and the North Pole, he was one of only eight men who had visited both poles.

He lectures widely and has written two books, including the critically acclaimed *Down the Tube: An Insider Account of American Television*. He serves on the boards of a number of organizations and companies and has won dozens of awards, including two duPont-Columbia journalism awards and six TV Emmys. In 1987, he was given his seventh Trustees Emmy Award by the National Academy of Television Arts and Sciences for outstanding contributions to the industry. **By George Winslow**



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LEAD ON!



CONGRATULATIONS TO

BILL BAKER

OUR INTREPID EXPLORER AND LEADER,

ON BEING INDUCTED INTO THE

BROADCASTING & CABLE HALL OF FAME

From all of your friends, colleagues and admirers at New York Public Television.

WLIW
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thirteen
WNET NEW YORK

www.thirteen.org

World Radio History



salutes our friend and colleague

William Baker

Thirteen/WNET

Congratulations.

SONY

CONGRATULATIONS

to **Broadcasting & Cable's**

14th Annual Hall Of Fame inductees!

Sony's Broadcast & Production Systems Division

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PBS congratulates

BILL BAKER

President and CEO
of THIRTEEN/WNET,
on being inducted into
the 2004 Broadcasting
& Cable Hall of Fame.

We also celebrate THIRTEEN's
contribution to PBS through-
out the years.

Be more



PBS



George Bodenheimer

“Our competition isn’t just sports networks; it’s all networks.”

W

*George Bodenheimer
Chief Operating
Officer, Comcast
Corp.;
President,
Comcast Cable
Communications*

When Dick Vitale needed to be picked up at the airport, the folks at ESPN made the kid from the mailroom schlep out to get him. The young man was glad to have the job, quite frankly, having been rejected in his hunt for work by every Major League Baseball team and places like Madison Square Garden.

Of course, this was 1981, “back, back, back” in the day when ESPN wasn’t a world power with 3,500 employees but an unknown cable network based in unknown Bristol, Conn. Even a mailroom job lacked any sports-world glamour. But because ESPN was so small, it provided ample opportunity for someone who was smart, ambitious and loyal. Any boy could grow up to be president, even a kid from the mailroom like George Bodenheimer.

Today, Bodenheimer is president of ESPN and ABC Sports. He climbed out of the mailroom to affiliate sales in the South. He jokes that he was the only staffer willing to leave the friendly confines of ESPN’s headquarters to move to Texas. By the end of the decade, he had worked his way back to Bristol, earning the role of vice president of affiliate sales and marketing for the Eastern Region. He continued adding responsibilities and, by 1995, was overseeing all sales and marketing efforts for ESPN, which brought him into the loop on programming decisions, too. After then-President Steve Bornstein left in 1998, Bodenheimer ascended to the top spot; in 2003, he also added ABC Sports to his domain.

The affable, soft-spoken Bodenheimer stays out of the spotlight. Before being named “The Most Powerful Person in Sports” early this year by *The Sporting News*, it was nearly impossible to find a profile on him. In interviews, he never lets up on the “we, not me” approach that he helped infuse into ESPN’s corporate culture.

It’s rare to hear a boss—especially one who is credited with aggressively moving the company forward—described as “calming,” but that’s the word Chuck Pagano, ESPN’s senior vice president of technology, engineering and operations, chooses for Bodenheimer. “He’s a great leader in terms of organizational dynamics. He’s focused on doing what’s best for the organization without losing sight of the human element.”

Bodenheimer, associates say, didn’t change his personality as he climbed the corporate ladder; now at the top, he’s always sending off personal notes or asking employees about their family. “He mixes it up with the guys in the mailroom and the guys in the boardroom and doesn’t distinguish between the two,” adds Sean

Bratches, president of Disney and ESPN Networks affiliate sales and marketing, who was hired by Bodenheimer 16 years ago.

Bodenheimer has won praise for being a straight shooter, but he does it without alienating people, whether he’s dealing with his own staff, cable-company executives or league commissioners. “He’s honest and tells you what he’s thinking, even if it’s not always what you want to hear,” Bratches says, “but he’s not confrontational. He has a unique ability to thread that needle.”

Bodenheimer made ESPN the first network to have a deal with all four major sports, but he simultaneously took huge programming risks to generate ratings without rights fees. Under Bodenheimer, the network has moved beyond its own events like the X Games to originals, whether it’s scripted fare like *The Junction Boys* and *Hustle* and news or reality-based programming from *Pardon the Interruption* to *Dream Job*, or splashy and ambitious specials like *Sports Century* or this year’s 25th-anniversary programming. The result has been solid ratings growth.

“There’s an opportunity to expand what sports fans look to ESPN for,” Bodenheimer told *B&C* in 2002. “To me, it’s risky not to expand our programming. Our competition isn’t just sports networks; it’s all networks. Just standing pat is not good enough.” On the other hand, while many observers were disappointed in the network’s decision to drop the controversial hit series *Playmakers*, Bodenheimer knew the show had generated plenty of attention for ESPN and would now do nothing more than antagonize its most important sports partner, the NFL.

In the past, Bodenheimer has talked about the importance of partnerships but also of how he learned from the late Don Hurta, an ESPN consultant, “Never make a decision until you have to, but when you have to, then make it.”

Of course, ESPN is much more than just a single network. Bodenheimer oversees everything from this year’s pet project, the 24-hour Spanish language ESPN Desportes, to *ESPN: The Magazine*, which keeps improving its circulation and reputation, to ESPN.com and ESPN restaurants, videogames and golf schools.

He also gets credit for encouraging the company to be a worldwide leader in new technology, including ESPN Motion, an enhanced video technology for its Web site, and ESPN HD, a 24/7 high-definition channel.

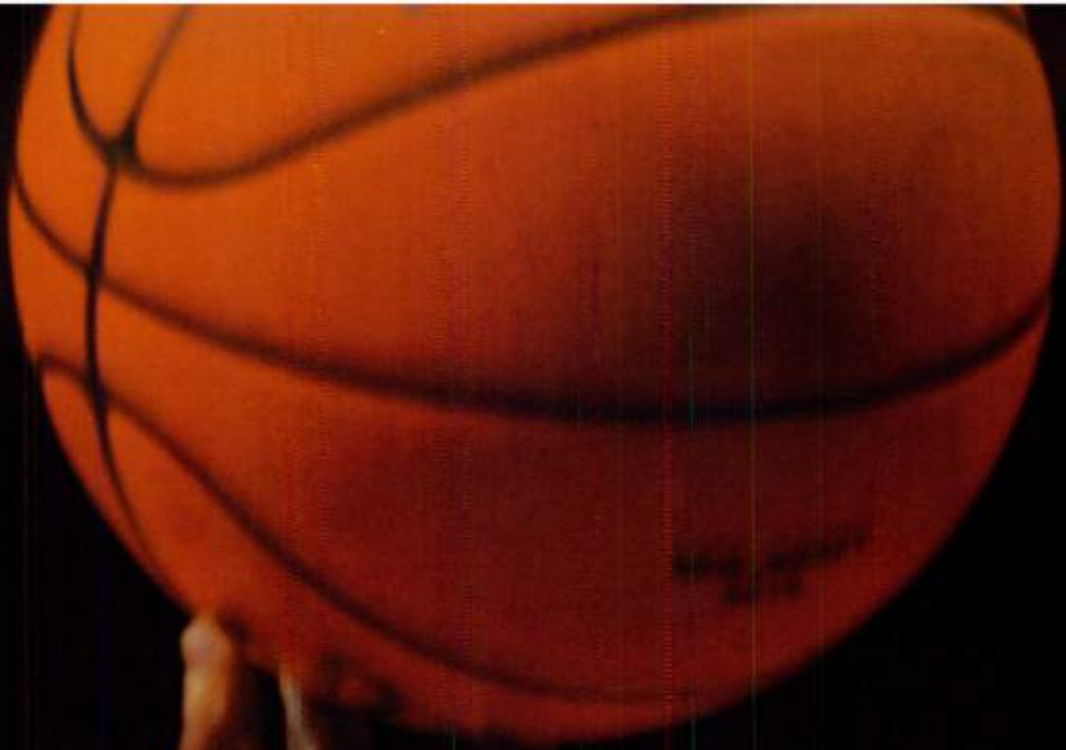
“He’s a great supporter,” Pagano says. “He’s an inquisitive guy and likes to be on the cutting edge. He takes a very aggressive role in trying to understand where things are going. He’s technologically savvy, but he asks compelling questions and knows when to go deeper. He’s a great student.” **By Stuart Miller**

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HALLOfFAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA



THE NATIONAL BASKETBALL ASSOCIATION
CONGRATULATES
THE 2004 INDUCTEES INTO
THE BROADCASTING & CABLE
HALL OF FAME

Bresnan Communications Salutes
The 2004 Broadcasting & Cable
Hall of Fame Inductees:

William Baker

George Bodenheimer

Stephen B. Burke

Dick Robertson

Cathy Hughes

Mario Kreutzberger

Jerry Lee

Judith A. McHale

Leslie Moonves

Jeff Smulyan

BRESNAN

Communications

On behalf of the cable industry,
NCTA applauds all of these outstanding
2004 Hall of Fame inductees.

William  Baker

Stephen  B. Burke

George  Bodenheimer

Dick  Robertson

Mario  Kreutzberger

Cathy  Hughes

Jerry  Lee

Leslie  Moonves

Judith  A. McHale

Jeff  Smulyan

ESPN's  SportsCenter

Your contributions inspire us all.



NCTA

NATIONAL CABLE & TELECOMMUNICATIONS ASSOCIATION



Stephen Burke

He led the effort to combine the AT&T systems into Comcast. Performance and profits took a dramatic leap forward.

W

*Stephen Burke
Chief Operating
Officer, Comcast
Corp.;
President,
Comcast Cable
Communications*

When Stephen Burke took over Comcast's cable operations in 1998, he had no experience in the industry. Yet within six years, he has established himself as one of the industry's most savvy operational executives—with skills that he and his team used to integrate the troubled AT&T systems into Comcast and dramatically improve their performance. That success earned him a promotion to COO this summer and a place in the Broadcasting & Cable Hall of Fame.

As the son of Daniel Burke, the CEO of Capital Cities/ABC and a previous inductee into the Hall of Fame (along with Thomas Murphy, his savvy partner at CapCities), Burke grew up with television in his blood. But he says he "never imagined I would achieve the kind of success my dad had. I loved and respected him, but doing what he did seemed impossible."

After getting an MBA, Burke took a job with General Foods as an assistant product manager for Grape Nuts, working to find new uses for the product. He loved the job because it gave him general management and marketing experience, but, two years later, his wife got admitted into the MBA program at Harvard. "We thought about ourselves as a team," he says, "and it was better for the team if I quit my job and moved to Boston."

Burke took a job with the Boston Co., a subsidiary of American Express, where he gained valuable financial experience. As his wife neared graduation, he decided he wanted to work in the entertainment business because "it was an industry where relatively young people could get jobs with a lot of responsibilities," he says.

While he was in Los Angeles interviewing for jobs at a number of studios, he read a profile of Michael Eisner and his new management team, who were working to turn Disney around. Says Burke, "I decided that was the kind of place where I wanted to work."

He got the job. In 1986, Burke was assigned to develop new businesses. He came up with the idea of creating Disney-branded retail stores and launched and ran 120 of them in the next six years. That operational experience landed him a tough assignment in 1992: restructuring Euro Disney's Paris theme park, which was struggling under huge losses and debts.

Burke acted immediately to stabilize the company's fi-

nances, laying off 5,000 people and hiring European managers to improve the marketing to make the park more European. "I learned the importance of moving quickly, hiring the right people and a decentralized management," he says. It was a management style that he would apply so successfully at Comcast.

In 1996, Burke became president of ABC Broadcasting, overseeing the company's TV and radio station groups. The job gave him his first experience in the television industry but made him wonder about the future of broadcasting. "I felt that broadcasters were entering a very challenging period and that cable companies had a much brighter future," he says.

So, in 1998, he moved to Comcast. As in his previous jobs, where he was a novice in the theme-park industry and the broadcasting world, Burke knew little about the cable industry. "Unlike at EuroDisney, I had the luxury of joining a company that was healthy and one of the best-run companies in the cable industry," he says. The company's chairman and co-founder, Ralph Roberts, and its president and CEO, Brian Roberts, are already in the Broadcasting & Cable Hall of Fame.

Still, it is fortunate that Burke is a quick study. Comcast moved aggressively to acquire new systems and roll out new products. By the end of 2002, when Comcast's acquisition of AT&T's cable systems was approved, Burke's cable division was suddenly serving 21 million subscribers, three times more than when he was hired. Comcast is now the nation's largest cable operator.

Despite the cable company's reputation for having some of the best operations in the industry, a number of analysts doubted that Comcast could turn the AT&T systems around quickly. They had lost 500,000 subscribers in 2002 and had some of the poorest operating margins in the industry.

Burke and his team quickly upgraded the old AT&T systems, offered new services and revamped customer-service operations. In the first half of 2003 alone, Comcast gained back more than 100,000 subscribers. The company expects margins at the old AT&T systems to reach the 40% level later this year, earlier than expected.

Those achievements bring accolades from Brian Roberts: "Steve is one of the outstanding leaders of not only Comcast but also the entire media industry. Because of his focus and leadership skills, we completed the integration of AT&T Broadband ahead of schedule."

Burke considers his greatest accomplishment is helping the company strengthen its traditional culture of customer and community during a period of rapid expansion. "The real strength of this company," he says, "is its culture and people."—G.W.



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MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA

A leader meets
the challenges of today.

A GREAT LEADER anticipates
the challenges of *TOMORROW*.

As COO for Comcast Corporation and President of Comcast Cable Communications, **STEVE BURKE** has been a driving force in the company's growth from a cable industry leader to a world class media, entertainment and communications company.

He challenges us all – providers and customers alike – to think beyond the options of today and envision the opportunities of tomorrow. The Comcast Family of Companies proudly salutes Steve for his induction into the **BROADCASTING AND CABLE HALL OF FAME**.

Comcast
FAMILY OF COMPANIES

Comcast
SportsNet



Comcast
SPECTACOR



Comcast
SPOTLIGHT



cn8
THE COMCAST NETWORK



World Radio History



CONGRATULATIONS TO 2004 BROADCASTING & CABLE HALL OF FAME INDUCTEE

STEPHEN B. BURKE

*COO, Comcast Corporation; President, Comcast Cable
C-SPAN Executive Committee Chairman*

THANK YOU FOR YOUR OUTSTANDING LEADERSHIP & SUPPORT OF C-SPAN.

C-SPAN CREATED BY CABLE. OFFERED AS A PUBLIC SERVICE.

Finish Line would like to Congratulate *Jeff Smulyan*

on his induction into the Broadcasting & Cable Hall of Fame.
Thanks for your support over the last 12 years.



BROADCASTING & CABLE

WE'VE GOT YOUR SHOE
www.finishline.com

Finish Line

AETN salutes all the honorees for
their significant impact on our **INDUSTRY.**

Congratulations to the recipients of the
2004 Broadcasting & Cable Hall of Fame.

William Baker
Chief Executive
New York Public Television

George Bodenheimer
President
ESPN, Inc. & ABC Sports

Stephen B. Burke
COO, Comcast Corporation
President, Comcast Cable

Dick Robertson
President
Warner Bros.
Domestic Television Distribution

Cathy Hughes
Founder & Chairperson
Radio One

Mario Kreutzberger
"Don Francisco"
Univision

Jerry Lee
President & Partner
WBEB 101 FM - Philadelphia

Judith A. McHale
President & CEO
Discovery Communications, Inc.

Leslie Moonves
Co-President & Co-COO
Viacom
Chairman, CBS

Jeff Smulyan
Chairman
Emmis Communications

Program Induction:
ESPN's SportsCenter

A&E TELEVISION NETWORKS



World Radio History



Catherine Hughes

“The more we gave back, the more my company received in return.”

I

*Catherine Hughes
Chairperson of the
Board of Directors
and Secretary,
Radio One*

In a broadcast career that spans more than three decades, Catherine Hughes built up Radio One into a \$303 million-a-year company that owns 69 radio stations and part of a cable network, TV One. In the process, her commitment to providing the black community with better information and entertainment has established her as a pioneering broadcaster and entrepreneur who was the first African-American woman to run a radio station in a major market and the first African-American woman to head a publicly traded corporation.

Hughes' fascination with the broadcast industry began when she was 8 and her mother bought her a turquoise transistor radio. As a young girl, she loved to pretend that she was announcing her own show, but it wasn't until the late 1960s that Hughes began to learn the industry.

While working for a civil-rights group in Omaha, Neb., she helped a group of black investors acquire a local radio station. After the deal was consummated, Hughes did extensive volunteer work at the station.

That experience helped her land a job in 1970 as a lecturer at Howard University in Washington, D.C. Two years later, she became the general sales manager at the university's commercial WHUR-FM. There, she obviously found her calling, managing to increase the station's billings from a mere \$250,000 a year to more than \$3 million. In 1975, she was promoted, becoming the first African-American woman to run a station in a major market.

While there, she invented the “quiet storm” format—the forerunner of what is now a format that quickly became the most popular urban format in the history of black radio.

Hughes had always been a passionate believer that the African-American community needed more black-owned media. In 1980, she saw a chance to acquire a radio station when the FCC put WOL Washington up for sale under the distress-sell policy. Under this policy, women or minorities were allowed to buy financially troubled stations for two-thirds of the market price.

The sale attracted more than 80 potential bidders, but Hughes' then-husband had previously worked at the station, and

the owner said he would prefer to take her bid if she could raise the cash herself. With some inheritance money and a little venture capital, she turned to the banks for a loan. Thirty-two financial institutions turned her down. Then she met a woman banker at Chemical Bank who agreed to lend her \$1.5 million.

Buying the station proved to be only the beginning of her trials. She switched the station's format to talk and news, believing that the black community needed a black-owned source of information and discussion. That was probably true, but the decision cost her advertising from record companies that had provided the bulk of WOL's revenues and forced her to spend heavily on news and talk programming, an expensive format. Worse, the economy went into a tailspin, and the interest rates on her loans skyrocketed to 27%.

Her marriage collapsed, and many of her personal assets were depleted, forcing her to live at the station for a few months, she says. Slowly, however, she began to turn the station's finances around, in part because the station's public-service efforts helped her establish closer relationships with local business. “Over the years we've competed with some very large and powerful groups,” Hughes says. “We've been able to survive because of our public-service commitment. The more we gave back, the more my company received in return.”

In the late 1980s, with WOL on a firm financial footing, Radio One began acquiring other stations. Her son, Alfred C. Liggins III, joined WOL in 1985 as an account manager. He became the company's president, treasurer and a member of the board of directors in 1989. Liggins, a graduate of the Wharton School of Business' executive MBA program, convinced his reluctant mother that they needed to take the company public to better compete with large radio groups. “After deregulation in 1996,” Hughes says, “he basically said we had to grow or disappear.”

In 1998, Radio One went public, making Hughes the first African-American woman to head a publicly traded company. The move allowed Radio One to expand its operations, acquiring a slew of radio stations and, more recently, expanding into television. Earlier this year, Radio One launched the TV One cable and satellite network in partnership with Comcast.

Besides Radio One's extensive public-service activities, Hughes is the largest contributor to Piney Woods Country Life School, a Mississippi-based school for disadvantaged kids that was founded by Hughes' grandfather nearly a century ago. The school educates 350 students a year. Virtually all of them go on to college.—G.W.

BROADCASTING & CABLE'S 14TH ANNUAL



HALLOfFAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA

**“Do not follow the path.
Go where there is no path
to begin the trail.”**

– Ashanti proverb



TV One and Radio One congratulate Cathy Hughes upon her induction into the Broadcasting & Cable Hall of Fame. Her trailblazing efforts in both radio and television continue to foster diversity and revolutionize our industry.

We also salute our partner Stephen Burke of Comcast and all of the Hall of Fame honorees.



Cox Communications and Advance/Newhouse Communications

proudly salute

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Hall of Fame

inductee **Judith McHale**

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for outstanding achievements

and contributions to the industry.



Mario Kreutzberger

For 42 years, “Don Francisco” has hosted *Sábado Gigante*. Guinness says no variety show has ever lasted as long as this mega-hit.

M

Mario Kreutzberger
Host and Creative
Producer

Mario Kreutzberger has the unique distinction of being a superstar in not one but two countries, the U.S. and Chile, during his 42 years as “Don Francisco,” the popular host of Univision’s *Sábado Gigante*.

Born in Chile to German-Jewish parents who had fled the Holocaust, Kreutzberger originally studied to be a men’s-clothing designer, following in the footsteps of his father, who was in the garment industry. During an apprenticeship in New York City, however, he saw a TV set in 1960 and was instantly enamored of the medium. “My father wanted me to go into the clothing business because it was a good living,” he says, “but I decided that television was the future.”

When he returned to Chile in 1962, the television industry was just getting started, and Kreutzberger began hounding the two new stations for a job, hoping to apply what he’d learned watching American TV. Finally, the Catholic University’s Canal 13 station gave him a chance to host a Sunday-night prime time show.

Although the show was canceled twice, Kreutzberger got another chance when the station expanded its programming to Saturday and management gave him the daunting task of creating a show that would run eight hours every Saturday.

Creating the new show, which he called *Sábado Gigante* and hosted under the name Don Francisco, was perhaps the most difficult challenge of his career, Kreutzberger says. Not only was he working on a grueling production schedule with minimal production facilities, but he was inventing popular programming for a new industry. Though clearly influenced by U.S. programming, he realized that he had to come up with something new that would appeal to Chilean viewers.

The resulting mix of humor, music, interviews and games proved enormously popular, and *Sábado Gigante* became a staple on Chilean TV for more than two decades. By the early 1980s, however, Kreutzberger was looking for new challenges. Hoping to take his successful show into new markets, he pitched the idea to broadcasters in Mexico and Argentina. No one showed any interest.

In 1986, however, Kreutzberger finally got a break in the U.S. when he met the Chilean manager of WLTV Miami. “He knew my work and decided to take a chance on me,” Kreutzberger

recalls. Unbeknownst to him, the station’s management was so bullish on the idea that they arranged for *Sábado Gigante* to get a test run in Fresno, Calif., as well.

The audience reaction in both Miami and Fresno was so positive that, in 1987, *Sábado Gigante* was rolled out nationally on what is now the Univision network. “Before that, there were local productions and some special events that were aired nationally, but this was the first regular nationally broadcast show” for the Hispanic market, Kreutzberger says.

Over the years, the show, which now airs three hours each Saturday in prime time, proved so successful that it has consistently been rated No. 1, 2 or 3 among Hispanic audiences, a record of success that has kept Kreutzberger very busy. Over the past 42 years, he has missed only one program—taking a day off after the death of his mother—and today he also hosts a one-hour talk show *Don Francisco Presenta* at 10 on Wednesday evenings. In 2002, *Sábado Gigante*, listed in the *Guinness Book of World Records* as the longest-running variety show, celebrated its 40th anniversary.

During its record-breaking run, both Kreutzberger and his show have seen a number of major changes. Spanish-language TV in the U.S. “has improved tremendously,” he says. “In the beginning, it was very low quality, and we had very poor production facilities. When I came on the air, there were 12 million [Hispanic] viewers. Now there are 40 million, Univision is a very big company, and there are many other networks.”

Over the years, Kreutzberger has used his success to support a wide variety of philanthropic activities. Since 1978, he has hosted a telethon in Chile that has raised more than \$150 million for the construction of seven hospitals that have treated more than 50,000 disabled children. As thanks for his work on behalf of children, the UN gave him the title of Ambassador of UNICEF. Since 2001, he has been vice president of the Muscular Dystrophy Association in the U.S.

He has also received numerous awards and accolades. For example, in August 2003, the University of the Pacific of the Republic of Chile bestowed on him the Honoris Causa en Comunicación Social, its greatest academic honor, and last December, the Chilean government decorated him with its Gabriela Mistral Order of Merit for his contribution to the country’s culture and society.—G.W.

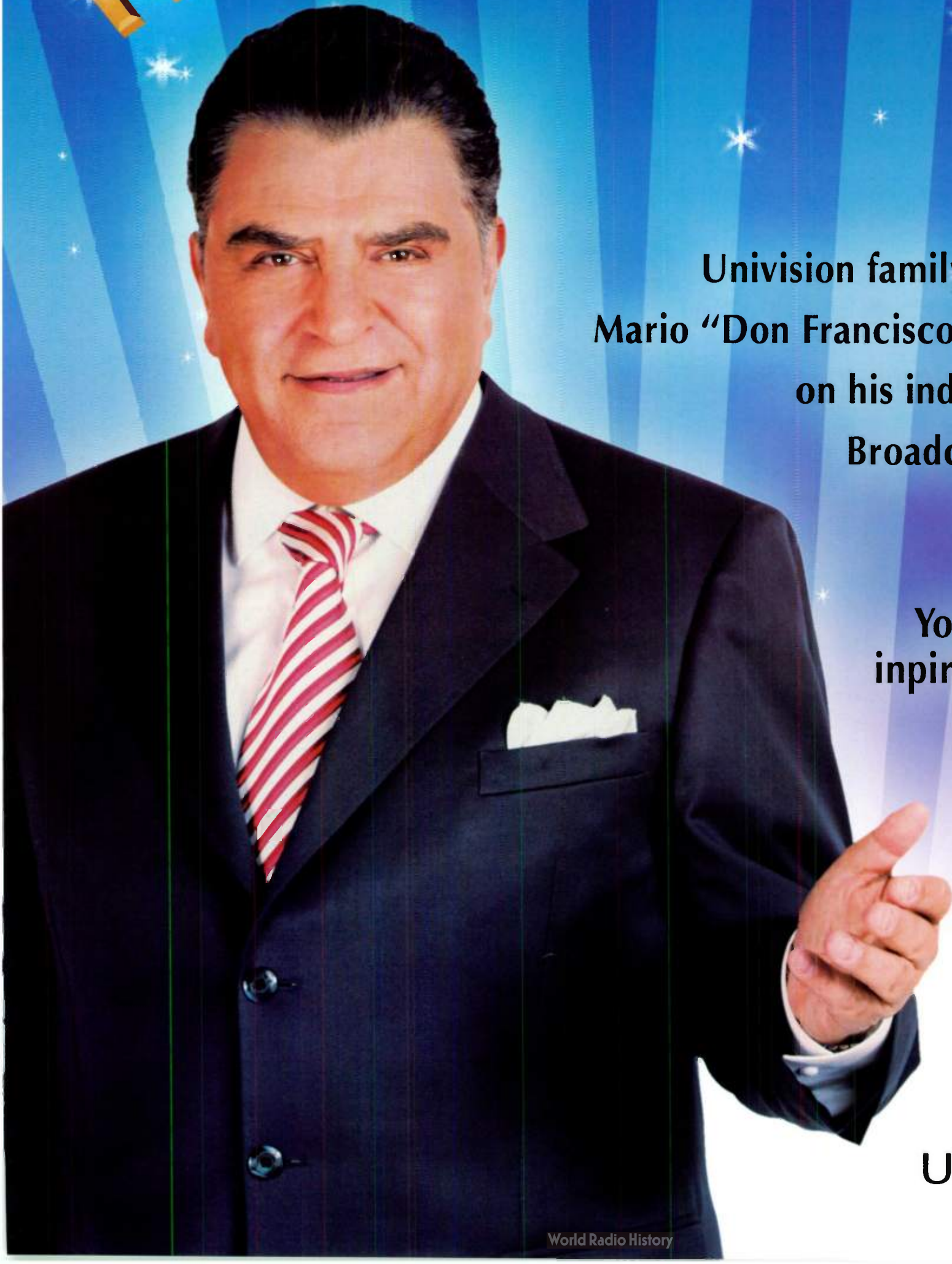
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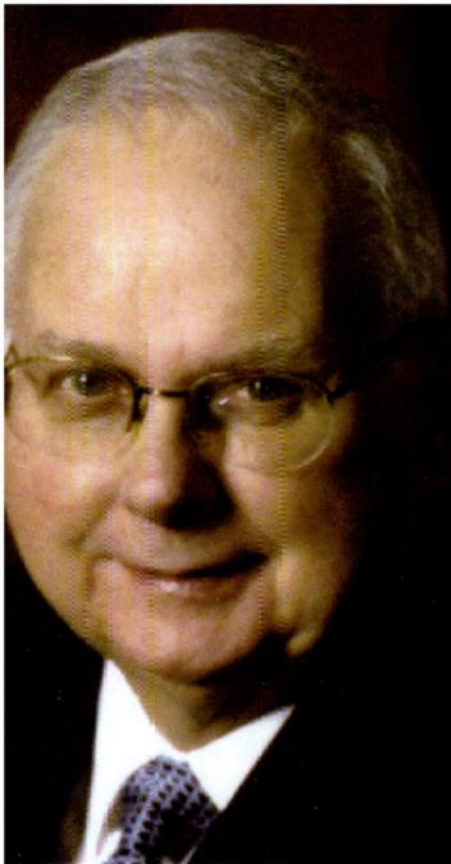
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World Radio History



Jerry Lee

“I didn’t know anything about radio when I was hired. I told them they could fire me if we weren’t the number-one station in a year.”

Jerry Lee was FM before FM was cool. Early in his career, he played a groundbreaking role in the FM-radio industry, proving that the medium could be commercially profitable. In recent decades, as a part-owner of one of the few remaining large, independently owned FM stations in a big city, he has used his business success to promote a wide variety of social and philanthropic causes.

The idea of working in the radio industry first came to Lee when he was in the Army, sitting in a bus depot listening to the jazz and blues standard “St. James Infirmary.” His interest in music deepened while he was in college, and Lee organized some record hops to earn some extra money. After a brief stint as a management consultant, which Lee says he hated, he landed a job selling the country’s first national radio-programming service. He wasn’t able to make any sales, but he soon got a job running WAQE-FM (now WLIF) in Baltimore.

“I didn’t know anything about radio when I was hired” in 1961, Lee admits, but he was a quick study and in 1963 landed a job running a new station in Philadelphia, WBEB-FM. “I told them they could fire me if we weren’t the number-one station in a year,” Lee says.

He programmed the station with a “beautiful-music” format and within four months, WBEB was the top-rated FM station in Philadelphia. By 1967, the station had the largest FM audience in the U.S.

Even so, Lee faced an uphill battle to secure the station’s financial future. There weren’t many FM stations in existence, so being the top dog didn’t mean that much. “FM stations were not thought of as a commercially viable medium at the time,” he says. “Even though we were very popular, advertisers wouldn’t take us seriously. Ninety-five percent of the money went to AM.”

To change that perception, Lee worked relentlessly to promote the station with both audiences and advertisers. Lee gave away millions of cards with his station highlighted on the FM dial, and WBEB was one of the first stations in the country to heavily promote itself with professionally produced TV commercials.

Those efforts quickly paid off. In 1968 alone, WBEB tripled its revenues, becoming the first FM station to bring in more than \$1 million in revenue in one year. “In a time when no station in big markets like New York or Chicago had ever produced

more than \$500,000, that really got people’s attention,” Lee says. “They realized this was a medium where you could make some money.”

Thanks to that success, one company offered to buy WBEB for \$3.3 million in 1970. Lee (who received an ownership stake in 1969 and is now a half-owner) and his partners refused. “Today,” he says, “we are probably the only major station in a top-50 market that is not part of a group.”

WBEB, now called B-101, dropped the beautiful-music format long ago; it’s now a soft rock station.

As a single-station owner, Lee continues to support the deregulation that produced so much consolidation in the radio industry. Of course, it has made WBEB more valuable. Lee estimates the value of the station has “increased by five-fold since deregulation.”

And the rise of large radio groups made it harder for WBEB to compete. Lee predicted that consolidation would put more pressure on radio companies to boost profits and cut their promotional budgets.

By increasing WBEB’s marketing budget, the station has consistently remained the first-, second- or third-ranked station in the market.

Despite some hefty offers, Lee and his partner have refused to sell, in part because the station gives Lee a way to promote a number of philanthropic and social causes. Over the years, he has given more than \$8 million to philanthropic activities, either personally or through his foundation.

In 1978, he came up with the concept of The Broadcast Minority Fund, an initiative that has been responsible for \$100 million in loans to encourage minority ownership. He persuaded the NAB in 1981 to get involved in a campaign to promote American productivity, an effort that earned later the President’s Private Sector Initiative Award from President Reagan.

Later, he became active in the fight against crime, establishing the Jerry Lee Center of Criminology at the University of Pennsylvania. In 2003, President George W. Bush asked the U.S. Senate to confirm his appointment of Lee to the National Board of Education Sciences.

Over the years, Lee has also been a passionate advocate of better research by the industry. In 1980, he created the Arbitron Advisory Council. Since 2001, serving as head of the Research Committee for the Radio Advertising Effectiveness Lab, he has talked the industry into dramatically increasing the money it spends on research.—G.W.

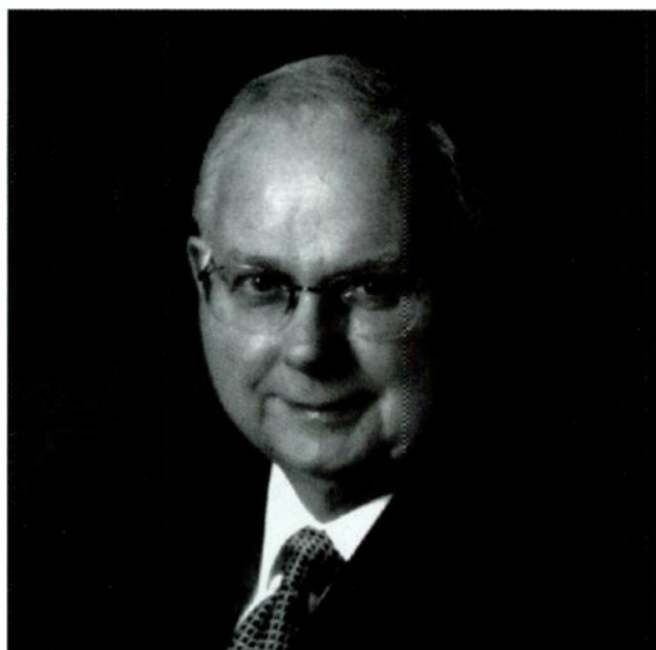
*Jerry Lee
President and
Partner,
WBEB-FM
Philadelphia*



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with a special salute to
Jerry Lee,
a pioneer in broadcasting and a visionary
in making our communities
and the nation a better place to live

From the Staff of



WBEB 101.1 FM PHILADELPHIA



Judith McHale

She has nurtured a relaxed and supportive working environment. Employees say that breeds both strong loyalty and hard work.

Judith McHale is a diplomat's daughter who spent years of her youth in South Africa, was schooled in the United Kingdom and had a résumé that read like one for an ambassador's post as much as for the CEO of Discovery Communications Inc. (DCI). Her foreign experience, she says, "influenced everything I have done in my life."

Returning from England to the United States for her law degree from Fordham University, McHale has since 1987 worked hand in hand with Discovery Chairman John Hendricks to build a \$2 billion company that operates in more than 160 countries and reaches more than 1 billion subscribers.

Domestically, McHale has overseen Discovery's early expansion into digital cable with the creation of five "diginet" services in 1996. She also shepherded Discovery's TLC in 1991 and Travel Channel in 1997 and helped launch Animal Planet in 1996. Today, the company operates 14 channels in the U.S.

Overseas, she created the Discovery Channel Global Education Partnership in 1997, which provides satellite technology for delivery of free educational programming to more than 325,000 students in 10 countries across Africa, Latin America and Eastern Europe.

"It's not about Judith, it's about the company and about the broader community," says Melanne Vermeer, chairman of Vital Voices Global Partnership, a group that seeks greater roles for women in both the private sector and government. McHale sits on the board.

"It is great to run a successful company," McHale says, "but even more rewarding to know that we are helping people learn more about the world around them."

For the past five years, Discovery has made *Working Mothers* magazine's list of the top 100 places to work. This past year, the magazine named the company its "family champion," largely due to initiatives that McHale developed as part of Hendricks' grand vision for the company he formed in 1982 and partially sold to cable operators in 1985.

Shortly after Hendricks lured her from MTV in 1987, where she was general counsel, human resources fell under McHale's aegis. "Judith came back and said we need to have flexible leave policies for families."

Under McHale's direction, Discovery introduced such benefits as a child-care program in which the company would pay for a nanny in an emergency situation, expanded telecommuting opportunities, and provided an on-site physician at its Silver Spring, Md., headquarters.

But more than the benefits, McHale has nurtured a relaxed but expectant working environment that employees say breeds both strong loyalty and hard work.

"Judith has always nurtured and believed in women getting ahead," says Lynn McReynolds, a former senior vice president at DCI. "It's a fairly unusual environment. There is no old boys' club at Discovery."

"It makes good business sense," McHale says. "Healthy employees strengthen the bottom line."

With the title of general counsel, McHale made an immediate impression on Hendricks with her skills in a number of areas, including deal-making, business development and strategic direction. He quickly recognized her potential to run the company and nurtured her toward the top. McHale's longevity in the job is highly unusual in the television business, especially at corporations helmed by two highly educated, skilled leaders.

"A lot of his vision and her execution made this happen," says Bob Miron, who as chairman of Advance/Newhouse has been a Discovery board member almost from its inception. "When you look at the brand Discovery, that is something the two of them really created, protected and nurtured."

In 1995, Hendricks promoted her to president and chief operating officer, and, in June 2004, she became CEO. He points to the joint-production deals and programming alliances, deals McHale helped craft in the networks' early days that enabled Discovery to fill its library to the rafters without laying out truckloads of cash. McHale was careful to preserve Discovery's rights, not only for interactive television but overseas as well. That has enabled Discovery to put its programming in homes worldwide as well as preserving high-definition and on-demand rights for more than 80,000 hours of content.

Outside of DCI, McHale sits on the board of many advocacy and charitable groups, including The Africa Society, Africare, Sister-to-Sister: Everyone Has a Heart Foundation, the Character Education Partnership, Cable in the Classroom, and the National Democratic Institute.

One question remains: Does McHale have any itch to move on, having worked for one company for so long?

"This is my dream job," she insists. "There are always new challenges ahead." **By Andrew Grossman**

*Judith McHale
Chief Executive
Officer, Discovery
Communications Inc.*



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Congratulations to
Judith A. McHale
and all of the 2004 Honorees
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From Discovery Communications' 5,000 employees worldwide



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JUDITH McHALE

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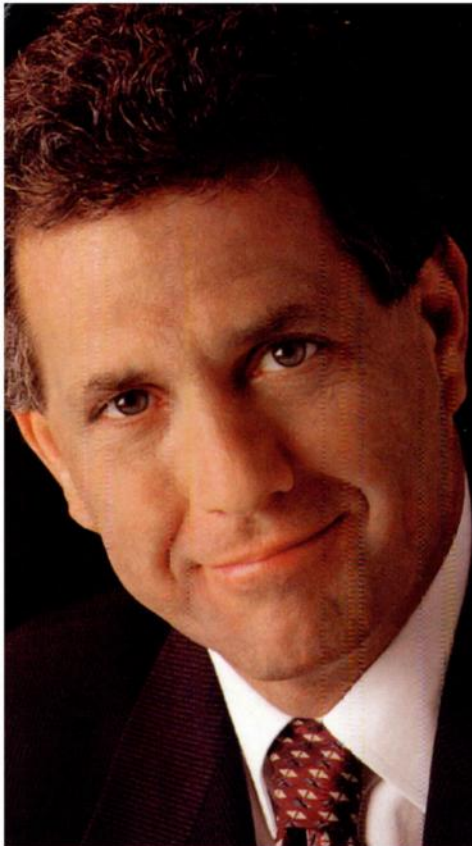


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LATE SHOW
with David Letterman



Leslie Moonves

“You will always have to take on things that are controversial. But we are also as fair and just as we can be because we have a public trust to maintain.”

S

*Leslie Moonves
Co-President and
Co-CEO, Viacom;
Chairman, CBS*

Since he began running CBS in 1995, Leslie Moonves has dramatically turned around a struggling network and pushed it to the front of the Nielsen ratings charts. Such success doesn't go unnoticed.

Moonves was promoted in early June to the No. 2 spot at Viacom, a position he shares with Tom Freston.

Moonves hadn't really planned on a career in the entertainment industry when he was young. "I began college as pre-med student," he recalls. During school, however, he caught the acting bug. After graduating in 1971, he successfully landed roles in a number of stage and television productions before opting to produce plays on Broadway and in Los Angeles.

Increasingly, however, he felt that "the future lay in television and multimedia," he says. In 1981, he moved over to television, taking a series of jobs in the first half of the decade at Catalina Productions, Saul Ilson Productions and then Twentieth Century Fox Television, where he oversaw TV movies, miniseries, first-run syndication, pay TV and cable programming.

In 1985, Moonves landed at Lorimar Television, running the TV-movie and miniseries operations and, by 1989, was president of the division. "It was an amazing place to work," he says. "It was the biggest and most successful TV studio of its day." During that period, he oversaw Lorimar's production of such series as *Dallas*, *Knots Landing*, *Falcon Crest*, *Perfect Strangers*, *Full House*, *Max Headroom* and *I'll Fly Away*.

In 1993, when Lorimar was folded into Warner Bros. Television, Moonves' successful track record earned him the top job. "We created the most successful television studio in its day," Moonves says. And that's not hyperbole. In the 1995-96 season alone, Warner Bros. Television supplied a record-setting 22 series to the networks, including *ER*, *Friends*, and *The Drew Carey Show*.

Moonves' next job at CBS would provide no quick success stories, however. "CBS was a disaster" when he was hired in 1995, he says. "They were in last place in the ratings. They had very few successful shows, and all of those appealed to the 50-plus group."

Over the next few years, he brought in a number of executives from his team at Warner Bros. Television. "We set about rebuilding the place, timeslot by timeslot, day by day," Moonves says. He began to see some results with series like *Everybody Loves Raymond*, which debuted in 1996.

More hit shows followed, including *CSI: Crime Scene Investigation* and *Survivor*, allowing CBS to win the household-ratings race in three of the past five years.

Some in the advertising business discounted that success because CBS's audience, while getting younger, was still older than its competitors. Yet CBS was hard to ignore or belittle. It won the November, February and May sweeps in total viewers for two consecutive years and posted double-digit increases in cost-per-thousand ad rates in the latest upfront.

Moonves has managed to attract a younger audience, a goal that CBS executives had been pursuing with little success for more than 30 years. Last year, the network won the adults 24-54 demo for the first time since 1980, and it came in just 0.03 rating points behind NBC in the 18-49 demo. "So far this year, we are first in the 18-49," Moonves says. "I never thought I'd see that in my lifetime."

Since taking charge of UPN, which is also owned by Viacom, Moonves has engineered a turnaround in the network's ratings with such shows as *America's Next Top Model*.

In his new role, his job will be to turn around Paramount Television, in part so Paramount becomes an important program producer for Viacom's networks. "In an era of vertical integration, it is important that the studio and the networks work closer together," he says.

All together, in his new positions as co-president and co-CEO of Viacom, he oversees all of CBS's television and radio operations, Paramount Television, King World, Infinity Radio, Viacom Outdoor and other domestic and international television, radio and outdoor advertising operations.

Over the years, Moonves has won numerous honors, including the International Radio and Television Society's Gold Medal Award, and has been active in a number of charitable and public-service causes, with a special interest in combating juvenile diabetes. He is a member of the NCAA Advisory Board, the board of directors of the Los Angeles Free Clinic and the board of trustees of the Entertainment Industries Council, just to name a few.

A consummate showman, Moonves is willing to take risks, an attitude that led the network to experiment with groundbreaking reality show *Survivor*. Under his tenure, however, CBS has also faced controversies. "We are risk-takers," he says. "You have to take risks. To do this job, you will always have to take on things that are controversial. But we are also as fair and just as we can possibly be because we have a public trust to maintain." —G.W.

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Leader. Visionary. Friend.

We honor Leslie Moonves for his extraordinary contributions to the broadcast industry. We are proud to be part of his team.

KINGWORLD



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JERRY BRUCKHEIMER

T E L E V I S I O N

World Radio History

The Salute

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Founder & Chairperson, Radio One

Jerry Lee

President, WBEB 101 FM

Jeff Smulyan

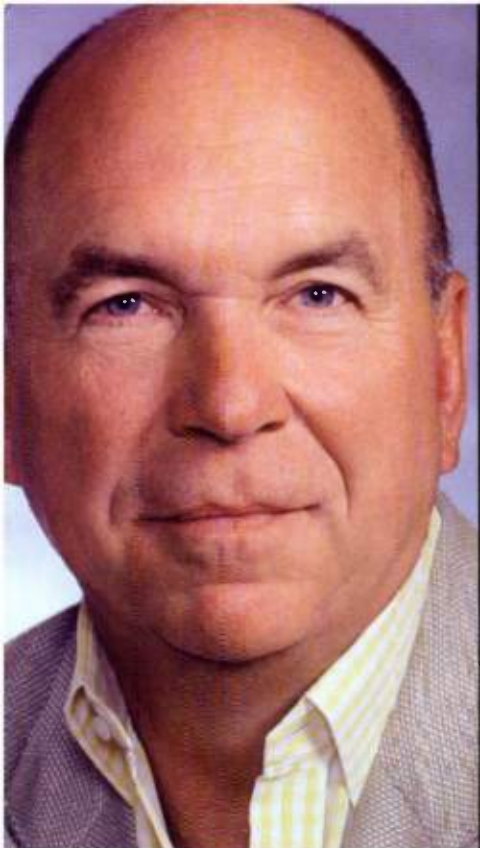
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Dick Robertson

He learned “the importance of always keeping a positive attitude and embracing change.”

D

During a 39-year career in television, Dick Robertson has established himself as one of the most innovative and powerful figures in the TV syndication business, first at Telepictures in the early 1980s and most recently as president of Warner Bros. Domestic Television Distribution (WBTD).

Robertson's long sales career began while he was studying advertising at Virginia Commonwealth University. After a professor announced there was a job available at WRVA Richmond, Va., He jumped at the chance but was given menial tasks. Hoping to move into sales, he had one of the secretaries explain how to fill out a contract, and he drove out to a new golf course. Robertson's car was so beat up he had to park it a quarter of a mile away, but he managed to sell the golf-course owner four commercials for an upcoming tournament.

Robertson used the deal to talk WRVA's general manager into giving him a permanent job, and he combined his undergraduate studies with working at the station, earning money to help pay for college. “Working in the business helped make my course work much more relevant,” he says. “Developing my own list of clients and selling to small businesses in the Richmond area really taught me the realities of sales.”

After graduation, Robertson moved through a variety of sales and management jobs at NBC and CBS affiliates before landing a job at CBS in network sales in 1973 and working his way up to vice president of sports marketing in 1977. “I had a great job with a great list of clients,” he says. “But I'd always had a burning desire to work for myself and be on the ground floor of a really entrepreneurial company.”

So, when he met one of the founders of Telepictures in 1978, he was ready to go. “I was only 27,” he recalls. “I figured I could always go back to one of the networks if I failed.”

During one of Robertson's frequent trips to L.A., he saw the pilot for *The People's Court* and immediately acquired the show for Telepictures. The first buyer who saw the show turned it down flat, telling Robertson that he “should stay away from product like this” if he wanted to succeed in syndication.

The buyer at ABC's O&Os, however, loved the show. It

went on to become a major hit, establishing Telepictures as a powerhouse in the rapidly growing syndication business. During the first half of the 1980s, Robertson and the company launched a number of other hits and played a key role in the development of the barter syndication industry. Those successes attracted the attention of Lorimar, then one of America's most successful TV producers, and in 1985, the two companies merged. Lorimar Telepictures continued to expand, acquiring the old MGM studio lot and eventually going public. In 1989, Warner Bros. acquired the company, and Robertson became head of the domestic sales arm.

During his 15-year tenure at Warner Bros., Robertson says, “the business has completely changed.” Some of those changes, such as consolidation and Time Warner's growth, have added the Turner, Castle Rock and other libraries to WBTD's catalog, putting Robertson in charge of a unit that has more than 14,000 hours in active domestic syndication.

But these changes have also produced a much tougher sales climate, he says. Today, most of the major syndicators are part of larger companies that own TV stations that they can use to launch new product. Time Warner doesn't own stations, putting Robertson at a competitive disadvantage that he has overcome with a number of innovative strategies, such as giving stations an ownership stake in his shows, and by focusing on must-buy, quality programming.

That has helped his operation thrive in both the off-network business, racking up huge sales for such series as *Friends*, and the first-run business. “Since 1995, there have been 71 talk shows launched, and only three of them have worked: *Dr. Phil*, *Rosie* and *The Ellen DeGeneres Show*,” Robertson says. “We've launched two of them [*Rosie* and *Ellen DeGeneres*].”

In his private life, Robertson is an avid sportsman and art collector and has become extremely involved with his alma mater. He headed a committee that helped raise \$168.5 million for the capital fund for Virginia Commonwealth University and, in 2003, was appointed to a four-year term on the Board of Visitors, the university's governing body.

But he was educated by life, too. “When I was young,” he says, “I saw my father [who was a successful radio announcer] having a tough time adapting to television. That taught me the importance of always keeping a positive attitude and embracing change. I love the intellectual challenges of this business.” —G.W.

Dick Robertson
President, Warner
Bros. Domestic
Television Distribution

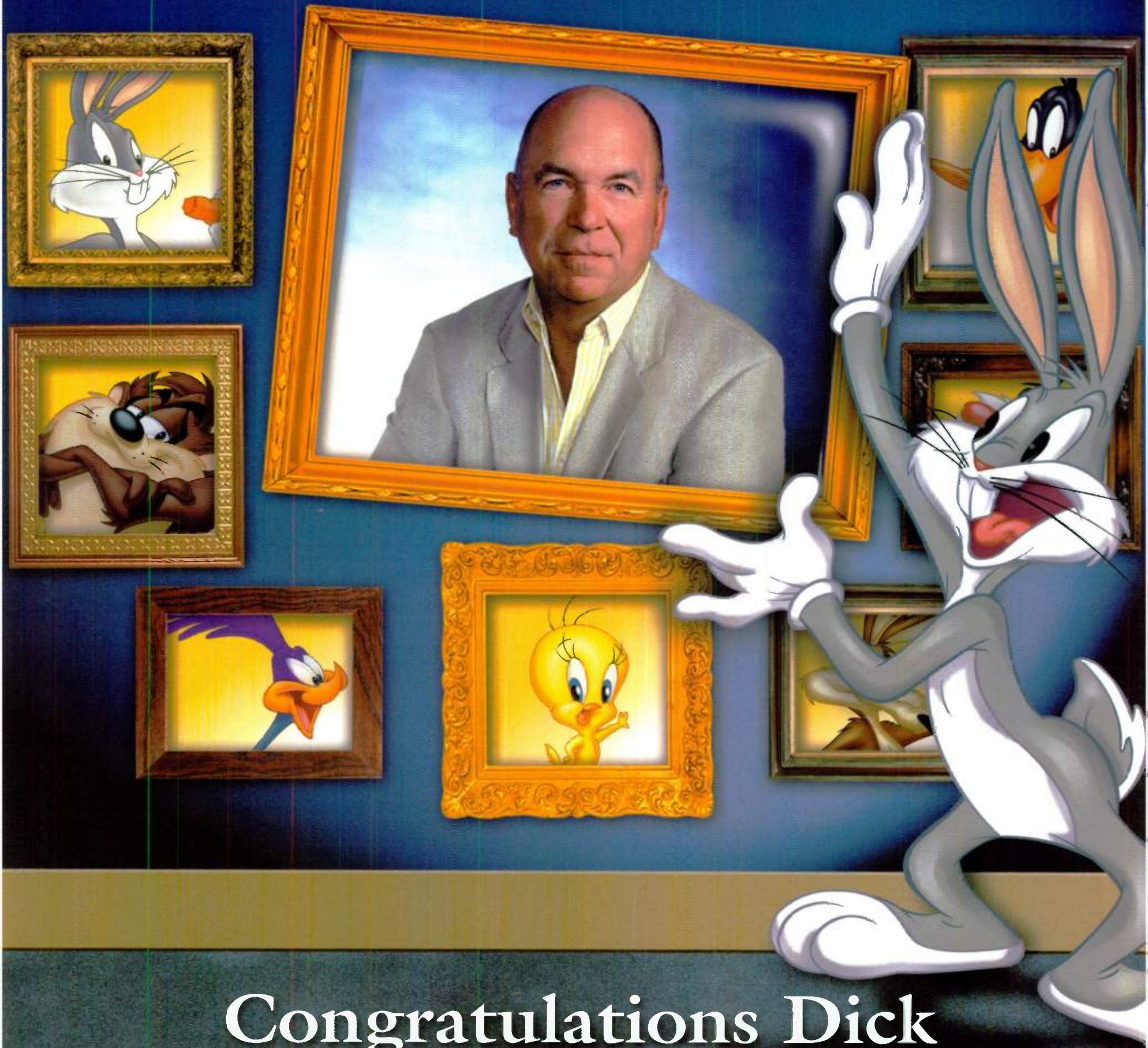


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HALLOf FAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA

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Joining the Hall of Fame.



Congratulations Dick

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President
Warner Bros. Domestic Television Distribution

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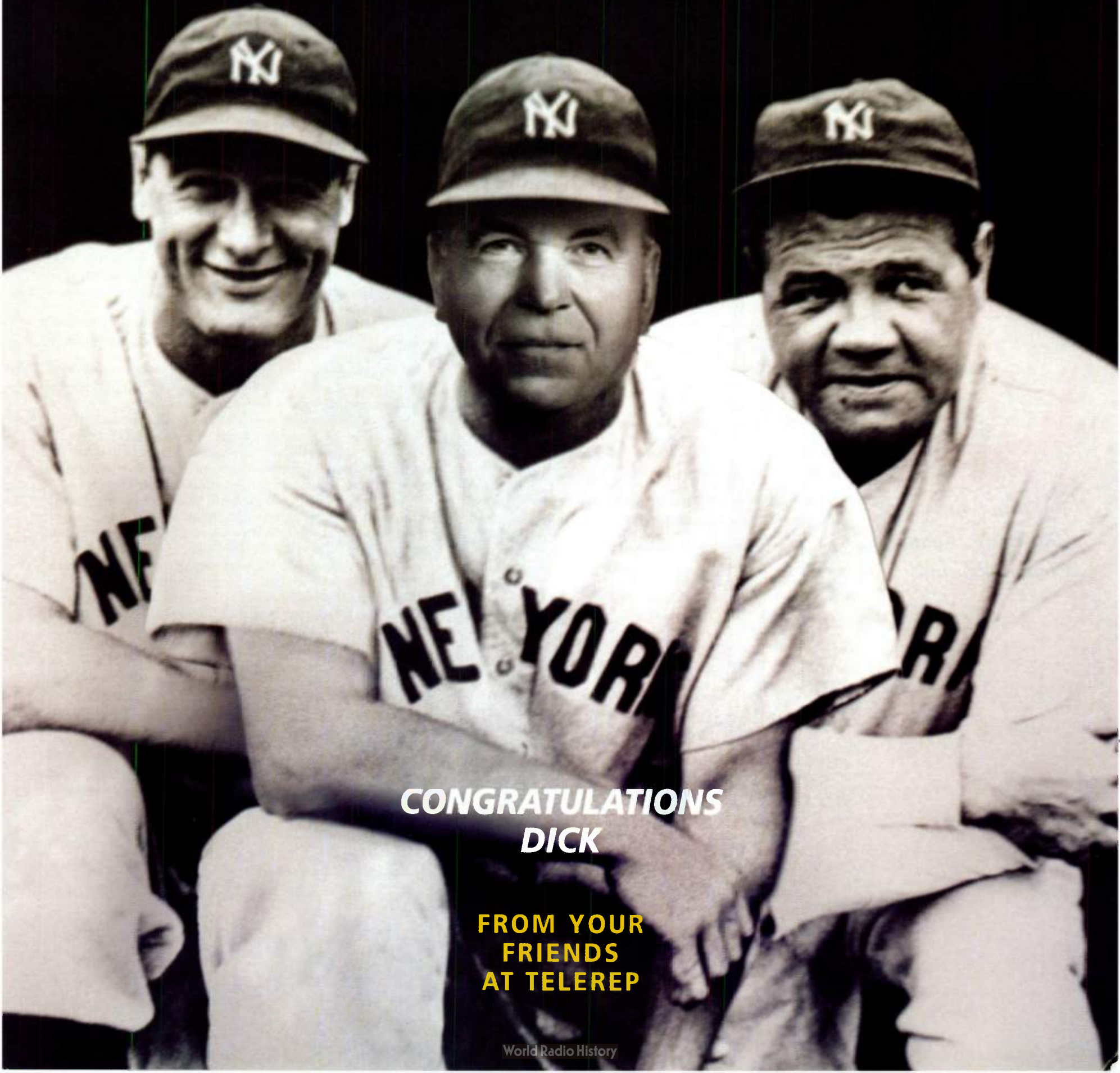
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ANOTHER LEGEND MAKES THE HALL.



CONGRATULATIONS
DICK

FROM YOUR
FRIENDS
AT TELEREP



Jeff Smulyan

His father bought an Indiana radio station so he and his son would get a chance to work together.

S

Jeff Smulyan
Chairman, Emmis
Communications

Since 1980, Jeff Smulyan has built one of America's top 10 radio groups and the 23rd-largest television group, creating a diversified media company with \$591.9 million in revenues in fiscal 2004.

By the time he reached college, Smulyan had already set his sights on a career in broadcasting. After getting his bachelor's degree in history and telecommunications from the University of Southern California, he planned to get a master's in communications, but one of his professors persuaded him to study entertainment and communications law instead. Smulyan followed that advice and gained valuable experience in the industry working a summer and part-time job at ABC while he earned his law degree.

After school, Smulyan used that experience to run WNTS(AM) Indianapolis, where David Letterman had a midday show, and later KCRO(AM) Omaha, Neb.—stations where his father was an investor. "My father didn't really know a lot about the industry," Smulyan remembers, "but he made the investment so I'd move back to Indiana and we'd have a chance to work together."

Smulyan says his father and grandfathers all had an entrepreneurial style, and he had always wanted to start his own media company. So in 1979, Smulyan began laying the groundwork for that dream, purchasing a small FM station, WSVL Shelbyville, Ind., and, a year later, founded Emmis Broadcasting. Smulyan brought in some outside investors, but he was the principal shareholder. "I invested every cent I could lay my hands on," he says.

After some difficulties and delays, Smulyan got the station on the air with new call letters: WENS. The adult-contemporary format was an immediate hit with listeners, and Smulyan built on that success—quickly—acquiring 16 stations, mostly FM services, and selling two during the 1980s.

After taking over a station, the company would typically revamp its programming and relaunch the service, a strategy Smulyan followed in creating WFAN New York (the country's first all-sports radio station), KPWR Los Angeles and WRKS-FM New York, the nation's first classic-soul station. In 1988, the company began diversifying by acquiring its first magazine, *Indianapolis Monthly*, and a year later it acquired the Seattle Mariners baseball team.

But like a number of rapidly growing media companies in the 1980s, Smulyan had to scale back some of his ambitions when a recession hit at the end of the decade. In 1990, he sold six stations and used the money to pay off debt. "Selling WFAN was the hardest thing I've had to do," he admits. He also sold the Mariners in 1992.

By 1994, however, the company was back on a growth track. That year, Smulyan snapped up three FM stations and took the company public. As the company continued to expand its radio portfolio, he got interested in the television industry. Since acquiring his first four TV stations in 1998 for \$307 million, he has built up the 23rd-largest television station group on B&C's annual ranking.

Today, the company's principal operations comprise 23 FM and four AM radio stations, 16 TV stations, six city/regional magazines, Emmis Books, and Emmis Interactive.

In 1994, President Bill Clinton appointed Smulyan ambassador to the U.S. Delegation to the Plenipotentiary Conference of the International Telecommunications Union. In that role, he negotiated a landmark agreement between Israel and the PLO that allowed them to cooperate on telecommunications issues.

That experience, he explains, "really opened my eyes to the international market and its potential." In 1997, the company got a national radio license in Hungary and, in 2003, acquired nine stations in the Flanders region of Belgium.

Throughout the company's history, Smulyan and Emmis executives have made a substantial commitment to public service, giving away millions of dollars in airtime and helping raising large contributions for a variety of charities. For example, the company has actively worked with other businesses and state and local officials in Indiana to promote the state's economic development.

Following the 9/11 terrorist attacks, Emmis raised more than \$6 million in cash and in-kind services for the victims and associated charities.

Over the years, Smulyan has received a number of awards for his community-service activities, and in 2002 the National Association of Broadcasters Education Foundation gave Emmis the prestigious Hubbard Award, which honors broadcasters for outstanding public service. Given Smulyan's reputation, is it any surprise to learn Emmis is the Hebrew word for "truth"?—G.W.



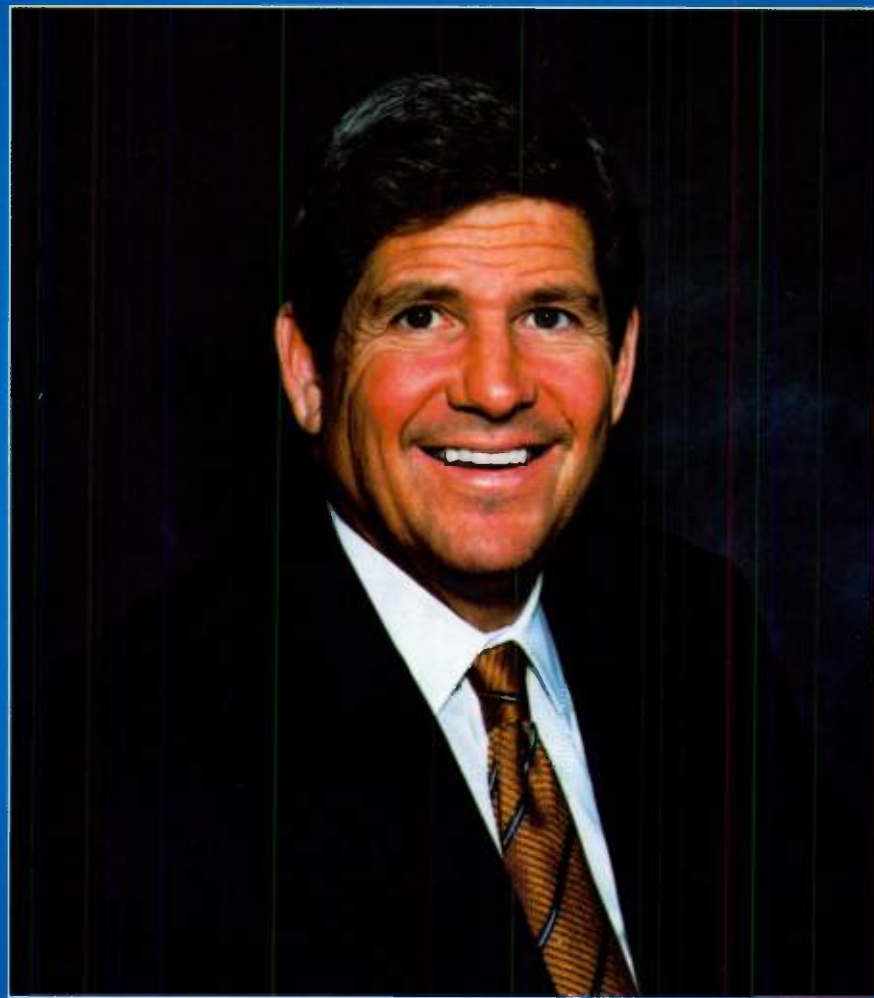
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HALL of FAME

MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA

CONGRATULATIONS JEFF

ON BEING NAMED TO THE HALL OF FAME



*We salute your imagination,
innovation and dedication.*

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BROADCASTING & CABLE'S 14TH ANNUAL
HALLOfFAME
MONDAY | NOVEMBER 8, 2004 | WALDORF-ASTORIA



Stuart Scott on the new SportsCenter set.

SportsCenter: 25 Years of Excellence

ESPN's signature show established the brand, laughing all the way and changing the nature of sports coverage

By Stuart Miller

A highlight reel. A news program. A joke-fest. A launching pad for media stars. A leader in sports journalism. A stuck-in-your-head musical ditty. A place where superstar athletes want to be seen. A memorable ad campaign. A shared nightly experience for millions of American men. An unstoppable cultural phenomenon.

This is *SportsCenter*, the second show ever to be inducted into the

Broadcasting & Cable Hall of Fame. (*The Simpsons* was first, last year.)

When ESPN launched on Sept. 7, 1979, at 7 p.m., it introduced itself with *SportsCenter*, originally hosted by George Grande and Lee Leonard. Back then, the show served a vital function: The network had no money to buy its way into the major professional sports, and the highlight reels provided its sole link to big-time sports. Within months, the network had added a 7 a.m. version.

"From the beginning, *SportsCenter* and the network were pretty

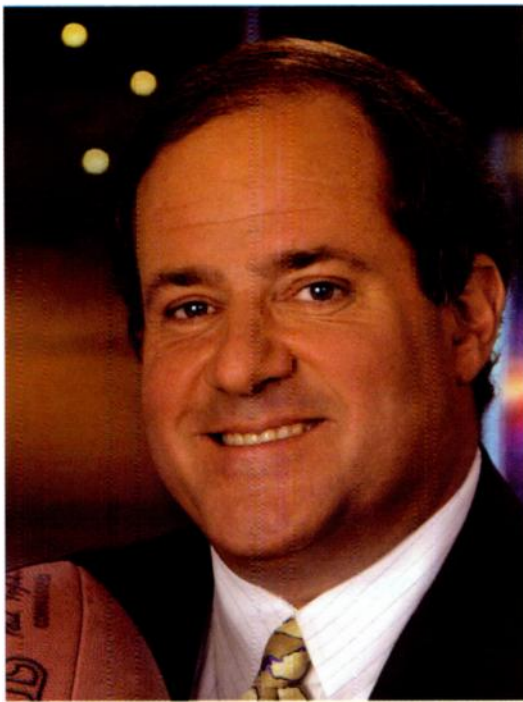
We congratulate all of the pioneers and innovators
inducted into the Broadcasting and Cable
Hall of Fame this year.

With a special salute to our own Hall of Famer.

George Bodenheimer



Disney and **ESPN** Networks
Affiliate Sales and Marketing



BERMAN'S BEST

Yes, they're pretty silly, but Chris Berman's nicknames for players have become a part of *SportsCenter* history. Here's our arbitrary list of favorites:

Roberto "Remember the" Alomar
 Lance "You Sank My" Blankenship
 Bert "Be Home" Blyleven
 Wade "Cranberry" Boggs
 Greg "Life Is a" Cadaret
 Mark Carreon "My Wayward Son"
 Ivan "Bubbling" Calderon
 Tom "Cotton" Candiotti
 Jim "Two Silhouettes on" DeShaies
 Rick "Innocent" Lysander
 Kirt "What Was That" Manwaring
 Oddibe "Young Again" McDowell
 Eddie "Eat Drink and Be" Murray
 Cookie "Days of Wine and" Rojas
 Bruce "Two Minutes for" Ruffin
 Mario "Scotch and" Soto
 Franklin "Ticket" Stubbs
 Bruce "Three-Piece" Sutter
 Alan "Have Gun Will" Trammel
 Butch "Oil and" Wynegar.

SPORTSCENTER

much one and the same," says ESPN lifer and *SportsCenter* veteran Bob Ley.

Soon, however, the show proved to be much more: *SportsCenter* became the network's calling card, its brand identity, a fact that didn't waver as the NFL, MLB, NHL and NBA joined the ESPN roster.

Today, although ESPN has grown into a massive corporate entity spawning everything from a magazine to a Web site to a golf school, *SportsCenter* remains the heart of the network. The omnipresent show, which passed its 25,000th show in 2002 is seemingly the only program that appears on television more often than *Law & Order*. With first-runs and re-airs, it's on nearly 4,000 hours in a given year.

It has its own language, its own sense of humor. If you have never seen *SportsCenter*, you might miss the inside jokes. But after 25 years, it is an institution that is serious about the depth of its sports coverage but also is likely to have one of its anchors joke about how what he's describing was just a game.

It has also created stars, from Greg Gumbel, who worked at *SportsCenter* until 1986, to Gayle Gardner, one of the first female anchors, who joined in 1983.

SportsCenter forever transformed the sportscape by making every game national. Before ESPN, highlights existed solely in local TV newscasts, where they were largely parochial in focus. "They gave sports fans an opportunity to share each event with people across the country the way we do with the Super Bowl," says Robert Thompson, director of Syracuse University's Center for the Study of Popular Television, citing as just the most recent example this year's coverage of Seattle Mariners Ichiro Suzuki's race to break George Sisler's 84-year record for the most hits in a season.

Ley says that was "an unintended consequence. We can look really smart smoking pipes and talking about our sociological incentives, but we really just wanted to fill time to get to the end of

the show each day."

But it wasn't just the highlights that drew people to *SportsCenter*; it was the personalities delivering them. First and foremost was Chris Berman, who built a cult following on his 2:30 a.m. newscasts with his punny nicknames, beginning with John Mayberry "RFD" and continuing through the likes of Mike "Enough" Aldretti, Doyle "Brandy" Alexander, Frank Tanana "Daiquiri" and Todd "We Are the" Worrell.

"Chris Berman was a beacon to everybody, showing that this would be a different kind of highlight show," says Executive Editor John Walsh, who was a fan of Berman's and ESPN's before signing on there in 1988.

In fact, a turning point for ESPN came inadvertently when an executive thought Berman's silliness had gone far enough and banned the nicknames.



Bob Ley in 1980...



and Bob Ley today.

Berman struck back with what would become *SportsCenter*'s signature wit and irreverence: He eliminated all nicknames, so Babe Ruth was just George and Mookie Wilson reverted to William.

Then, help came in the form of Kansas City Royals star George Brett, who turned out to be a big Berman fan. His protest against the nickname ban during the 1985 American League Championship Series was picked up by newspapers nationwide, and suddenly *SportsCenter* was making news, not reporting it. The edict was soon lifted.

Steve Anderson, executive vice president of production and technical operations, says it was the first time ESPN understood its appeal with the athletes themselves but, equally important, "it made us focus on the fact that,

as much as *SportsCenter* had to be credible, it also had to be entertaining. It's a balancing act we always try to figure out. It continues to evolve."

When ESPN bought the NFL rights in 1987, it was a huge step forward for the network and further raised *SportsCenter*'s profile. But the next evolutionary leap came in 1988 when Walsh

THE TIMELINE

SEPT. 7, 1979: ESPN launches at 7 p.m. with first *SportsCenter*, hosted by George Grande and Lee Leonard

APRIL 1980: Adds 7 a.m. slot
OCTOBER 1980: *SportsCenter* expands to one hour on Saturday night and one hour on Sunday night.

FEBRUARY 1981: Rhonda Glenn becomes first full-time woman sportscaster on national TV network.
DECEMBER 1988: 10,000th *SportsCenter* telecast

JULY 1989: Feature on pitcher Tim Lincecum's adoption of Guatemalan child wins *SportsCenter* its first Emmy.



***ESPN salutes our own
George Bodenheimer
and SportsCenter,
cable pioneers with a shared vision-
serving the fan.***

***Congratulations to all of the
2004 Broadcasting & Cable
Hall of Fame Inductees.***

ESPN



A young Greg Gumbel starred at ESPN.



Beginning in 1992, Keith Olbermann (left) and Dan Patrick matched wits masterfully.

was hired and began raising the bar journalistically. Walsh, who worked closely with Anderson, spent the first six months observing life at *SportsCenter*, learning that there really was no “meaningful” news presence and that the network slighted *SportsCenter* by constantly pulling its anchors off for other broadcasting duties.

“*SportsCenter* was ready to take the next step, but it wasn’t as deeply appreciated by people internally as it was by the viewers,” Walsh says. Staffers looked at him, he says, “as if I’d landed from Mars” because he had little TV experience and hadn’t worked in sports in six years. “It wasn’t a question of how much I knew about journalism but how much *SC* should delve into journalism. It was difficult for me and the staff to come together.”

He arrived during “a very rough patch,” taking over from bosses who ran the place, says Ley, “with all the skill of cops on Rodney King. John’s great contribution was harnessing the energies of the place.”

Walsh gradually began sharpening the focus of *SportsCenter*, dropping the formula of showing all American League highlights and then all National League highlights in favor of a report that told the biggest stories first, no matter what. “John turned the show into the equivalent of a newspaper with a front page,” Ley says. “He brought a discipline to *SportsCenter*.”

Then, when the Pete Rose betting scandal exploded in the summer of 1989, *SportsCenter* was there and ready, providing impressive coverage that was in-depth and knowledgeable. Additionally, ratings soared as much as 72% above normal. “That was a big turning point because it rallied the staff,” Walsh recalls.

“It was at that point we evolved from a score-and-highlight show to a news operation,” Anderson adds. Indeed, *SportsCenter* poured resources into stories from Hank Gathers’ on-court

death to Magic Johnson’s HIV announcement to Mike Tyson’s rape trial and became a respected fixture in sports journalism.

SportsCenter’s status was elevated in a different way in 1992 when the network teamed newcomer Keith Olbermann with Dan Patrick on the anchor desk. Each had plenty of individual style and wit (an example: Olbermann’s “He pulled a groin—his own, I hope”), but together the two had a dynamic chemistry that made them not just the show’s but sports journalism’s biggest stars for the next five years.

Managing Editor Norby Williamson says the connection between viewer and anchor comes from the fact that the anchors write their own material so “they have to be deep into everything. You cannot fake it for a sophisticated sports audience.”

But Olbermann and Patrick often went beyond the writing to a playful improvisation. One night, Patrick started calling easy basketball shots “the bunny,” as in “Lloyd Daniels blows the bunny.” So a surprised Olbermann went one better (or one sillier) by saying of Greg Anthony’s off-target three-pointer “He misses the bunny-and-a-half!”

In 1995, *SportsCenter* cemented its place in popular culture with the debut of the “This is *SportsCenter*” ad campaign. The deadpan ads captured the appeal of the show’s stars, while making *SportsCenter* the center of the sports universe (which it may well be): Evander Holyfield made raw-egg shakes for the kids in ESPN’s daycare center; Grant Hill played the piano in ESPN’s lobby for tip money, serenading a frazzled Dan Patrick with “Charge!”;

Lou Duva played a cut man in the corner for Rich Eisen during commercials, with Eisen pleading “Cut me, Lou,” while sipping tea; Trevor Hoffman came in to “close” for a tiring Kenny Mayne, who stormed off the set.

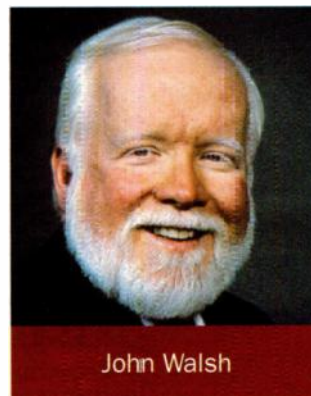
Suddenly, the anchors became icons, celebrities on a par with the athletes they covered, and the show was the *Tonight Show* of the cable world, a welcome part of America’s life, a cultural touchstone. That was reinforced in 1998 when ABC debuted *Sports Night*, a show clearly meant to be a behind-the-scenes look at the *SportsCenter* life. Although the critically acclaimed show was short-lived, it helped launch creator Aaron Sorkin, who followed with *The West Wing*.

When a show becomes the object of satire and parody, it’s a sign that it has arrived. The *Sports Night* spoof was, in fact, proof that *SportsCenter* had entered the mainstream.

But in the era that “This is *SportsCenter*” and *Sports Night* were kicking off, the real show was careful not to tilt too far toward infotainment. It stepped up its investigative and enterprise efforts: Between 1995 and 1998, *SportsCenter* dug into such diverse topics as the overseas labor issues behind athlete-endorsed footwear, the FBI investigation into Arizona State’s possible point shaving,

the autograph-signing money earned by former major leaguers who did not pay taxes on it, and domestic violence in the sports world.

And the show continued evolving. Anderson says there was initial concern that the Internet explosion would adversely affect *SportsCenter*, but it turned out that getting the scores isn’t enough for most fans. “There’s an insatiable appetite for



John Walsh

MARCH 1990:

SportsCenter provides exclusive footage of on-court death of Loyola Marymount basketball star Hank Gathers from heart failure.

APRIL 1994:

SportsCenter expands to one hour in the evening, beginning at 6:30 p.m.; in 1999, it will move up to 6 p.m.

AUGUST 1995:

Late-night *SportsCenter* moves up to 2 a.m. from 2:30 a.m. and expands to one hour.

OCTOBER 1995:

“This Is *SportsCenter*” ad campaign debuts. To date, 260 have now aired.

NOVEMBER 1996:

ESPNNews, television’s first 24-hour sports-news network debuts, an indication of the influence of *SportsCenter*.

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(Next stop Cooperstown!)

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& Company**



SportsCenter branded ESPN with fans.



It wasn't slick, but here's how the early SportsCenter set looked, circa 1980.

highlights," he says. Viewers want to see not just the play, he points out, but someone like Stuart Scott's take on it.

Still, the show did respond to the Internet revolution by adding audio to highlights and, Williamson says, by being more thoughtful in divvying up the time allotted. It used to be that each game would get about the same amount of time, but now the outlook is, "not all games are created equal." Now the staff plots out extra time for the biggest stories, so that, for instance, as Ichiro was approaching the record, the highlights could feature every at-bat, not just every hit.

The show also reduced the full-page scoreboards and other on-screen graphic information, shifting the emphasis further to storytelling. "In the last few years, we've committed more resources for that," he says, noting the expansion of *Sunday SportsCenter* to 90 minutes "to give us more room to do quality work."

(Interestingly, that sounds much like the changes newspapers made in response to ESPN a decade earlier. Ley points out that print reporters, realizing that everyone knew the score and had seen the highlights, were forced to improve and be more ambitious, replacing basic game coverage with a feature or column-oriented approach.)

The result over the past three years, Williamson says, has been "a more aggressive *SportsCenter*, taking risks on the big stories, being more sophisticated as journalists." After the controversies surrounding Janet Jackson and Kobe Bryant earlier this year, the show telecast a five-part series on sex and sports.

On a lighter note, it also did a five-part series on athletes and videogames. Williamson says the show has reacted to the changing cultural

landscape in other ways. As news channels like MSNBC and Fox News have shown a lust for heated argument, a long-time staple in the life of the sports fan, *SportsCenter* has mixed in more opinion and debate alongside the news.

The constant presence of enterprise and investigative journalism has helped offset some of the criticisms of *SportsCenter*, yet they never entirely disappear.

From its earliest days, critics complained about the anchors' attitudes' overshadowing the athletics, about the awful imitators who followed on local sports, and about the emphasis on dunks, home runs and their ensuing trots, and end-zone dances. ESPN has even been blamed by some in the media for the U.S. loss in Olympic basketball since today's athletes emphasize highlight-style plays over solid fundamentals.

"They deserve some of the criticism," Thompson says. "Players' going for the ESPN moment has changed some of the overall rhythm of what sport is."

But he adds that there was an inevitability to that, stretching back to the marriage of TV and sports that began with the New York Giants-Baltimore Colts NFL championship game in 1958.

Ley says that blaming ESPN for Little Leaguers' doing home-run trots is a bit absurd since parents and coaches are more of an influence than a sportscaster sitting at a desk on TV.

And Ley and Walsh say that, through the years, the show has become more thoughtful in what gets put on the air and how it is presented. "The mandate has always been to become more ambitious with highlights, to find opportunities to be creative," Walsh says. "We have an obligation to recognize that we should show a strategic bunt to complement a spectacular tabloid-type highlight."

Additionally, Thompson says that, although "the ESPN stylistic virus has spread everywhere and everybody starts sounding the same," you can't blame ESPN for the incompetence of its imitators on the local level any more than you can blame John Belushi and everyone else from *Animal House* for paving the way for the *Porky's* movies. "Other sports shows don't always appreciate that, along with the attitude and catchphrases, comes a really good set of credentials," he says. "This is still journalism."

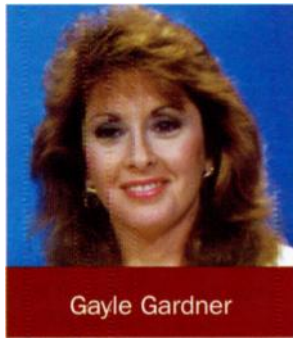
Of course, it's still about the highlights, too. With 10,000 per year on the screen, there's no getting away from that. And there's no getting away from *SportsCenter*. For better or for worse, the 18 million viewers a year and the athletes themselves seem wedded to it.

When Mark McGwire wanted to announce his retirement, he didn't go to the print media and didn't hold a press conference; he called Rich Eisen live on the 11 p.m. *SportsCenter*.

While Fox's *The Best Damn Sports Show* has fared better than the CNN/SI effort, it is still a distant, distant second in the social consciousness. "*SportsCenter* so dominates this type of cultural expression it has almost become a generic term, like Band-Aid or Xerox, for a sports-highlight show," Thompson says.

Perhaps the true testament to the show's power and reach came when ESPN decided to plunge into the reality-TV craze. Its effort, *Dream Job*, was not about getting the opportunity to play in the NBA or NFL. It was about getting a job on *SportsCenter*.

"That's when I realized the impact of this show," says Ley, who initially opposed the show's concept but was won over when he saw the appeal of a *SportsCenter* job to the show's loyal viewers. "Seeing people lining up around the corner for this really brought home the impact of the show. We don't just have viewers. We have fans." ■



Gayle Gardner

MAY 1998:
20,000th
SportsCenter airs.

MAY 2000:
"Q Report" says *SportsCenter* has the highest positive Q Score, a measure of brand familiarity, among men 18-plus of any ad-supported cable programming.

NOVEMBER 2000:
ESPN Latin America launches Spanish-language *SportsCenter*, produced in Argentina.

NOVEMBER 2001:
Baseball slugger Mark McGwire announces his retirement to the world by telling Rich Eisen on the 11 p.m. *SportsCenter* telecast.

AUGUST 2002:
25,000th *SportsCenter* airs.
SEPT. 7, 2004:
SportsCenter celebrates its 25th year.



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John Chancellor

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Jeff Bewkes

Dick Clark

Fred Allen



► Carole Black



► Imogene Coca

Gracie Allen

James Blackburn Sr.

Fred Coe



Steve Allen

John Blair

Joseph Collins

Robert Alter

Martin Block

Frank Conrad

Earle C. Anthony

Steven Bochco

William Conrad

► **Roone Arledge**

George Bodenheimer

Joan Ganz Cooney

Edwin H. Armstrong

William J. Bresnan

Don Cornelius

Gene Autry

David Brinkley

Howard Cosell

Merlin Aylesworth

Tom Brokaw

Katie Couric

William Baker

Dean Burch

► Walter Cronkite

Lucille Ball

Dan Burke

Bing Crosby

Red Barber

Stephen Burke

Bill Daniels

Julius Barnathan

George Burns

Nicholas Davatzes

Peter Barton

Raymond Burr

Lee De Forest



Ralph Baruch

Sid Caesar

John DeWitt

Robert M. Bennett



Eduardo Caballero

► Barry Diller

Jack Benny

Louis G. Caldwell

Charles Dolan

► Candice Bergen

Marcy Carsey

Phil Donahue

Edgar Bergen

► Johnny Carson

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John Gambling

Jackie Gleason

Arthur Godfrey

Gary David Goldberg

Leonard Goldenson

Peter Goldmark

Mark Goodson

Katharine Graham



► Kelsey Grammer

Merv Griffin

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Jack Harris

Mary Hart

Eddy Hartenstein

Paul Harvey

Carl Haverlin

Gabriel Heatter

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Ragan Henry

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David E. Kelley

Larry King

Michael King

Roger King

Robert E. Kintner

John Kluge

Kay Koplovitz

Ted Koppel

► Ernie Kovacs



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HONOR ROLL continued

Mario Kreutzberger
"Don Francisco"

Charles Kuralt

Brian Lamb

Michael Landon



► Geraldine Laybourne

Norman Lear

Jerry Lee

Terry Lee

Bill Leonard

Sheldon Leonard

Gerald Levin

Fulton Lewis Jr.

Shari Lewis

Phillips H. Lord

Peter Lund

Frank Magid

Robert Magness

Martin Malarkey

John Malone

Nancy Marchand

Guglielmo Marconi

E.G. Marshall

Garry Marshall

Dean Martin

Al Masini

L. Lowry Mays

Don McGannon

Judith McHale

Gordon McLendon

Lorne Michaels

Robert Miron

Leslie Moonves

► Mary Tyler Moore

Akio Morita

Bruce Morrow

► Carroll O'Connor

Tom Murphy

Edward R. Murrow

Sheila Nevins

Agnes Nixon

Charles Osgood

William S. Paley

Dennis Patrick

Jane Pauley

Lowell Paxson

Edward Petry

► Regis Philbin

Irna Phillips

Robert W. Pittman

Frances Preston

Lowell Putnam

Ward Quall

James H. Quello

Dan Rather

► Gilda Radner

Gene Rayburn

Ronald Reagan

Sumner Redstone

J. Leonard Reinsch

John Rigas

► James O. Robbins

Brian Roberts





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HONOR ROLL continued



► Cokie Roberts

Ralph Roberts

Dick Robertson

Gene Roddenberry

Fred Rogers

Robert Rosencrans

Elton Rule

Pat Sajak

Richard S. Salant

Lucie Salhany

David Sarnoff



Diane Sawyer

Bob Schieffer

Herbert S. Schlosser

► Rod Serling

Eric Sevareid



► Bernard Shaw

Jean Shepherd

Dinah Shore

Frank Smith

Bill Smullin

Jeff Smulyan

Aaron Spelling



► Lesley Stahl

Susan Stamberg

Frank Stanton

George Storer

Todd Storz

Howard Stringer

Ed Sullivan

David Susskind

Sol Taishoff

Brandon Tartikoff

Danny Thomas

Lowell Thomas

Marlo Thomas

Barry Thurston

Grant Tinker



► Ted Turner

Mike Wallace

John Walson

Barbara Walters

Vincent T. Wasilewski

Lew Wasserman

Pat Weaver

Lawrence Welk

Orson Welles

Tom Werner



Margita White

Paul White

Richard E. Wiley

► Oprah Winfrey

Dick Wolf

David Wolper

Robert C. Wright

Ted Yates

Frederic Ziv



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► The Simpsons

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