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November 6, 2003

Ms. Marlene Dortch, Secretary
Federal Communications Commission
445 12th Street, S.W.
Washington, D.C. 20554

Re: *Ex Parte* Communication: CS Docket No. 98-120

Dear Ms. Dortch:

On November 5, 2003, the following representatives of Courtroom Television Network LLC met with Mr. Jonathan Cody, Special Assistant to Chairman Powell:

Bob Corn-Revere	Davis Wright Tremaine LLP
Nancy Alpert	Court TV Senior Vice President, Business and Legal Affairs
Bob Rose	Court TV Executive Vice President, Affiliate Sales

The purpose of the meeting was to discuss the enclosed filing in CS Docket No. 98-120. During the meeting, the Court TV representatives also provided Mr. Cody with the enclosed information concerning Court TV, its programming, and public service activities.

Should any questions arise concerning this matter, please communicate directly with the undersigned counsel for Courtroom Television Network LLC.

Respectfully submitted,

COURTROOM TELEVISION NETWORK LLC

James S. Blitz

Enclosures

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November 5, 2003

Ms. Marlene Dortch, Secretary
Federal Communications Commission
445 12th Street, S.W.
Washington, D.C. 20554

Re: *Ex Parte* Communication: CS Docket No. 98-120

Dear Ms. Dortch:

In recent *ex parte* presentations in this proceeding,[1] the Association for Public Television Stations, the Corporation for Public Broadcasting, and The Public Broadcasting Service (collectively, the "Public Broadcasters") asked the Commission to reverse its prior determination that the must carry requirement for a broadcaster's "primary video" signal requires carriage of only one programming stream along with program-related content, even if the broadcaster uses its digital allotment to multicast several program offerings.[2] In the instant filing, A&E Television Networks ("AETN") and Courtroom Television Network LLC ("Court TV"), by their counsel, urge the Commission to reaffirm its definition of "primary video" as set forth in the *Digital Must Carry Order*.

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[1] *See Ex Parte* filings by the Public Broadcasters in CS Docket No. 98-120, sent to (1) Chairman Michael Powell, dated September 10, 2003, (2) Ms. Marlene H. Dortch, Esq., dated September 11, 2003, and (3) Jane Mago, dated September 17, 2003.

[2] *Carriage of Digital Television Broadcast Signals*, 16 FCC Rcd. 2598, 2622 (2001) ("*Digital Must Carry Order*") ("'primary video' means a single programming stream and other program-related content").

AETN and Court TV also urge the Commission (i) to reject any suggestion that it use content-based distinctions in adopting or applying its must carry rules, (ii) to reaffirm that the purpose of the must carry rules is not to stimulate the digital transition, and (iii) to again reject the "either/or" proposal allowing broadcasters to choose between requiring cable carriage of either their analog or digital television signals during the DTV transition.

1. The Commission's "primary video" definition fully comports with the plain language of the Act and with its statutory and factual context.

An examination of the plain language of Section 615 of the Communications Act of 1934 fails to support the Public Broadcasters' arguments that the Commission's *Digital Must Carry Order* misinterprets the phrase "primary video." *See* Public Broadcasters' September 10, 2003 filing at 1-3. Public Broadcasters again challenge the Commission's reading of the Act, arguing that "primary video" refers to a number of channels, rather than just one. Contrary to their analysis of the statutory language, however, this is a straightforward exercise in statutory interpretation. The Communications Act does not use the phrase "primary video" in a vacuum. Rather, the relevant statutory language refers to "the primary video … of each of the local commercial television stations carried on the cable system…" 47 U.S.C. § 534 (b)(3). In this context, "video" can be read only as a singular noun, since it refers to the video carrier of a television station whose signal is carried by a cable system.

Had Congress intended a broader definition of "primary," it would have clearly specified its intentions. *See Ex Parte* letter of Bloomberg Television and TechTV, LLC in CS Docket No. 98-120, filed October 23, 2003 ("Bloomberg/Tech TV *Ex Parte*") at 4-5. Rather, by using the word "primary" to precede "video," Congress recognized that broadcasters may choose to offer additional or ancillary video content, but the only content that could potentially merit statutory must carry protection is a station's primary, free, over-the-air broadcast channel receivable within its market. Unlike the Public Broadcasters' example of "primary evidence," which refers to an amorphous body of information which almost always can be read in the plural as in the singular, the context of the Act indicates that "video" is intended in its singular form, referring to a specific video stream of a television station, not to a package of programming.

The Public Broadcasters also are incorrect in citing 1 U.S.C. § 1 to support reconsideration of the Commission's "primary video" definition. That provision could not possibly mean that every singular term in federal law is to be read as being plural, especially in a case, such as this one, where inferring such a meaning would significantly alter congressional intent and infringe on First Amendment rights. *See Motion Picture Association of America v. FCC,* 309 F.3d 796 (D.C. Cir. 2002). (FCC cannot interpret particular provisions of Communications Act in ways that conflict with the rest of the Act, particularly in matters that involve programming). Significantly, the Public Broadcasters' quotation of this provision omits the key statutory caveat "*unless the context indicates otherwise*." 1 U.S.C. § 1 (emphasis added). As discussed above, the context of "primary video" in this provision of the Communications Act of 1934 strongly indicates that the term refers to only one video transmission stream.

2. Defining "primary video" as a single video stream is consistent with copyright law.

The Public Broadcasters also err in suggesting that the Commission's "primary video" definition is somehow at odds with the compulsory copyright license granted to cable operators in Section 111 of the Copyright Act, 17 U.S.C. § 111. Their position appears to be that there must be symmetry between the breadth of the Commission's must carry rules and the cable compulsory license in Section 111, and that interpreting "primary video" to be a single stream would somehow compromise that symmetry.

However, precise symmetry between the must carry and cable copyright rules is not required by the Copyright Act and has not existed since the FCC deleted distant signal carriage and syndicated exclusivity rules in 1980, thereby allowing cable operators to carry the signals of any broadcast stations that their customers wanted them to carry. *See Malrite TV of New York v. FCC,* 652 F.2d 1140 (2d Cir. 1981), *cert. denied*, 454 U.S. 1143 (1982). Before then, the compulsory copyright license required payments by cable operators which were premised on carriage rules as they existed when the Copyright Act was enacted in 1976, at which time FCC rules limited the number of distant broadcast stations that a cable system could carry. After those rules were eliminated, the copyright rates were adjusted in an effort to roughly compensate copyright holders for the changed circumstances resulting from the modifications to the Commission's

signal carriage rules. *See Adjustment of the Royalty Rate for Cable Systems,* 47 FR 52146 (Nov. 19, 1982).

If copyright consistency is in fact a legitimate concern, then the Public Broadcasters' remedy would be to commence a proceeding before the Copyright Office as anticipated by 17 U.S.C. § 801(b)(2)(B), asking a Copyright Arbitration Royalty Panel to find that a cable operator's voluntary carriage of more of a television station's video streams than just the primary video entitles the copyright holders to additional compensation. Ample precedent exists for such adjustments to copyright fees, and a Copyright Office proceeding presents a far more appropriate forum for addressing the Public Broadcasters' copyright concerns than the instant FCC proceeding. *See, e.g., Adjustment of the Syndicated Exclusivity Surcharge,* 55 FR 33604 (August 16, 1990) (revising copyright rates to reflect FCC's re-adoption of syndicated exclusivity rules).

Public Broadcasters similarly are incorrect in arguing that the Commission's "primary video" interpretation would interfere with the compulsory license's prohibition against altering a broadcaster's signal. *See* Public Broadcasters' September 10, 2003 filing at 4. That prohibition applies to the content of a single programming stream, preventing a cable operator from altering programming content or removing commercials. It was not intended to cover a scenario where a cable operator simply chooses not to carry a separate and unaltered programming stream. Moreover, if this were an issue, it is one for the Copyright Office, and not the Commission, to address.

3. <u>The "primary video" definition does not diminish the technological flexibility the Commission has afforded to broadcasters.</u>

Public Broadcasters also continue in their mistaken arguments in claiming that the "primary video" definition contradicts the Commission's policy of encouraging technological flexibility. *See* Public Broadcasters' September 10, 2003 filing at 4-5. To the contrary, at the broadcast industry's own request, the Commission has previously afforded broadcasters an unprecedented degree of flexibility to use their digital allotment for most any purpose. *See Advanced Television Systems and Their Impact upon the Existing Television Broadcast Service*, 12 FCC Rcd. 12809, 12820-23 (1997). Having received maximum flexibility in using their digital allotment, and after having been given this spectrum for free to begin with, broadcasters should not now be heard to

argue that granting mandatory carriage only to their primary video stream constitutes an impermissible limitation of this flexibility. Broadcasters should not be permitted to bootstrap their freedom from DTV regulation into an excuse to protect their programming channels at the expense of others, or worse, into an excuse to regulate others. Such a result would not promote "flexibility." To the contrary, requiring cable carriage of multiple multicast channels would severely limit a cable operator's flexibility to choose the programming that it wishes to provide, contrary to the First Amendment rights of cable operators and affected cable programmers. Such a result may serve the broadcasters' narrow interests in developing and distributing a range of new program offerings that are not related to their respective over-the-air "primary video" signals, but it would not serve the public interest.

4. Content issues can play no role in the Commission's decision.

Several of the Public Broadcaster's *ex parte* filings suggest that the programming content of non-commercial television stations somehow gives the Commission the obligation or the authority to treat that programming differently than the programming of commercial television stations, for purposes of whether to require cable carriage of a broadcaster's multicast signals.[3] Similarly, a recent *ex parte* filing by Paxson Communications Corporation again suggests that the Commission should rely on broadcast content as a reason to expand broadcasters' must carry rights to include multiple channels. Paxson claims that "increasing the amount and diversity of over-the-air broadcast content" and "increasing the amount of local and public affairs programming available free over-the-air" should be significant factors in the Commission's decision in this proceeding. *Ex Parte* letter of Paxson Communications Corporation in CS Docket No. 98-120, filed October 1, 2003 , p. 5. *See also Ex Parte* letter of DIC Entertainment Corporation in CS Docket 98-120, filed November 4, 2003 (arguing that success of new children's network is contingent on multicast must carry).

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[3] *See* Public Broadcasters' September 11, 2003 filing at 3 (discussing the "governmental interest in preserving public television") and Public Broadcasters' September 17, 2003 filing (describing the types of programming that Public Broadcasters may provide using their multicast channels).

In this proceeding there is no need to take issue with the broadcasters' claims regarding the value of their programming. Nor is there any purpose to comparing the relative merits of broadcast versus cable programming. Obviously, AETN, Court TV, The History Channel, and other cable networks easily could provide numerous examples of the public affairs and educational programs that they provide, as well. But such matters are beside the point in any proceeding to determine mandatory carriage rights, because the First Amendment denies government authority to award regulatory favors based upon its estimation of the value of the speech involved. Accordingly, there is absolutely no constitutional justification for the Commission to make distinctions in its must carry rules based on programming content, nor is there any basis for treating non-commercial broadcasters any differently from commercial broadcasters in this regard.

The United States Court of Appeals for the D. C. Circuit has made quite clear that the perceived value of public broadcasting cannot justify preferential regulation that favors noncommercial broadcasters. Consequently, any attempt to base FCC policy on the value of Public Broadcasters' programming would be unconstitutional. *Action for Children's Television v. FCC*, 58 F.3d 654, 668-669 (D.C. Cir. 1995). *See also Turner Broadcasting System, Inc. v. FCC*, 512 U.S. 622, 681 (1994) ("*Turner I*") (O'Connor, J., concurring in part and dissenting in part) (cable programming networks have "as much claim as PBS to being educational or related to public affairs"). As the Public Broadcasters themselves recently observed in the broadcast flag proceeding, their programming should not be treated any differently than other broadcast programming, since by so doing "the Commission would be unnecessarily injecting content analysis into what should be a content-neutral rule." The Public Broadcasters further explained that such a distinction "would create severe administrative burdens, as the Commission would be called upon to review and adjudicate whether to classify certain types of programming as protected or exempt" from the rule. *Ex Parte* letter of Public Broadcasters in MB Docket No. 02-230, filed October 8, 2003, p. 2 (discussing broadcast flag proceeding). The identical arguments would hold true here in this context as well.

The Supreme Court undoubtedly would invalidate any digital must carry or multicast requirements predicated on the presumed value of the favored programming. Indeed, the Court only narrowly upheld single-channel analog must carry based on the assumption by a bare majority of the Justices that those rules were content-neutral. *Turner Broadcasting System, Inc. v. FCC*, 520 U.S. 180, 189 (1997) ("*Turner II*"). Four

Justices already concluded that analog must carry was content-based and therefore unconstitutional, i*d*. at 229 (O'Connor, J., dissenting), a conclusion that would have been unanimous if the original rules had been predicated on the arguments now put forward by Paxson and the Public Broadcasters. In evaluating analog must carry, the majority expressly disavowed the notion that "Congress regarded broadcast programming as *more* valuable than cable programming," or that "that Congress' purpose in enacting must-carry was to force programming of a 'local' or 'educational' content on cable subscribers." *Turner I*, 512 U.S. at 648 (emphasis in original). But the majority cautioned that "speaker-based laws demand strict scrutiny when they reflect the Government's preference for the substance of what the favored speakers have to say." *Id*. at 658. Here, by asking the FCC to adopt multicast must carry as an element of the digital transition in order to promote various new types of broadcast programming, Paxson and the Public Broadcasters espouse content-based goals that cannot be squared with the *Turner* Court's rationale that "Congress sought to preserve the *existing structure* of the Nation's broadcast television medium." *Id*. at 652. Thus, not even the majority in *Turner* would accept the arguments being advanced in support of multicast carriage.

There even is a serious question whether the Court would continue to support single-channel analog must carry if the case was presented today. As Comcast Corporation recently explained, due to the significant changes that have occurred in the cable and video markets since the Supreme Court's *Turner* decisions, it is very possible that Court would not reach the same conclusions today, and the logic of those decisions cannot be extended to justify multicast or dual must carry requirements. These marketplace changes include the substantial growth of competition to cable service, a decreasing number of homes that rely on over-the-air broadcast service, and the decision to permit one entity to own multiple television stations in a single market. *See Ex Parte* letter of Comcast Corporation in CS Docket No. 98-120, filed October 16, 2003 at 1-3. *See also* Bloomberg/Tech TV *Ex Parte* at 5 (the *Turner* Court barely found analog must carry to be constitutional and it is a far different and less defensible constitutional proposition for each digital broadcast station to displace multiple non-broadcast networks, were the Commission to require multicast must carry).

As with every other programmer who must compete in the marketplace, the value of Public Broadcasters' programming ultimately will determine whether or not it is carried. If the programming provided on multicast channels is of high quality and is

valued by viewers, then that programming will be carried by cable systems based on merit, just like programming from other broadcast and non-broadcast sources. *See Ex Parte* letter of Comcast Corporation in CS Docket No. 98-120, filed October 17, 2003 at 1 (in recognition of the fact that numerous local public broadcast stations will offer valuable multicast programming, Comcast has reached agreements to carry such programming in every market in which it provides high definition cable service). Absent regulatory intervention, this marketplace dynamic will work efficiently to ensure widespread cable carriage of worthwhile programming. However, no basis exists for defining "primary video" differently for non-commercial broadcasters or to otherwise expand such stations' must carry rights, based on the nature of their programming. Broadcasters should face the same marketplace conditions governing acceptance of their multiple feeds as every other programmer in their efforts to secure cable carriage.

5. <u>The Commission may not support must carry requirements due to its desire to stimulate the digital transition.</u>

The Commission should not look to the must carry rules as a mechanism for stimulating the transition to digital television. As noted above, promoting a new type of broadcast program service was not among the goals Congress set forth for analog must carry. Quite simply, multicast must carry would not advance any of the interests on which the Supreme Court relied in upholding the Commission's analog must carry rules: (1) preserving free over-the-air local broadcasting, (2) promoting widespread dissemination of information from a multiplicity of sources, and (3) promoting fair competition. *Turner II,* 520 U.S. at 189. In addition, granting multicast carriage rights would not materially advance the goal of promoting the digital transition. The Commission, the General Accounting Office ("GAO"), and commenters in this and related proceedings have all explained that a wide variety of factors will play a significant role in the digital transition and that many issues other than digital must carry must first be resolved, before the DTV service can hope to succeed.[4] In light of the

[4] *See Second Periodic Review of the Commission's Rules and Policies Affecting the Conversion to Digital Television*, 18 FCC Rcd 1279, 1287, 1314 (2003) (noting the importance of consumer awareness, the widespread consumer availability of DTV equipment, and improved marketing in the digital transition); *Additional Federal Efforts Could Help*

numerous factors cited by these parties, must carry should not be looked to as the linchpin of the digital transition; indeed, must carry will play no more than a tangential role in the process.

6. The either/or must carry proposal disserves the Commission's goals and should again be rejected.

Finally, the Commission should reject efforts to resurrect the so-called "either/or" proposal, under which broadcasters could choose between requiring cable carriage of either their analog or digital television signals during the DTV transition. "Either/or" is really just a back door way of requiring dual carriage, which the Commission has already rejected. *See Digital Must Carry Order*, 17 FCC Rcd. at 2605. The relatively low market penetration of digital television receivers would effectively require cable operators to carry *both* a broadcaster's analog and digital signals. This is the case because a broadcaster opting for digital carriage in an either/or regime would know that such a request will also require analog carriage, since the vast majority of cable subscribers who want to view the station would not be able to receive the digital signal.

Finally, pursuing "either/or" as a means of effectuating the DTV transition is also disingenuous, since it would in fact *prolong* that transition by giving broadcasters no incentive to reach the 85% penetration threshold, which is required before a broadcaster must return its analog allotment. Accordingly, either/or would enable broadcasters to retain both their analog and digital spectrum without encouraging the transition to

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Advance Digital Television Transition 23, at 39-40 (November 2002) (public acceptance will perhaps be the most significant hurdle in the DTV transition, suggesting that the Commission must work to increase public awareness of the transition and what it means to consumers, consider strengthened digital-tuner mandates to "prime the pump," and assess the merit of establishing a date-certain for cable systems to switch from analog to digital carriage); Bloomberg/Tech TV *Ex Parte* at 3 (requiring broadcasters to develop high quality digital programming in order to obtain cable carriage, not a government guarantee of carriage regardless of program quality, will motivate consumers to purchase digital television sets). *See also* Comments of Sinclair Broadcasting Group and Consumer Electronics Association in MB Docket No. 03-15.

digital broadcasting, thereby frustrating the Commission's goals. *See* Bloomberg/Tech TV *Ex Parte* at 6-7.

In conclusion, the Commission has been presented with no reason why it should reconsider its determination that a television's "primary video" constitutes a single video stream, for purposes of the must carry rules. Any arguments that the promotion of certain types of programming should play a role in the Commission's decision constitutes an impermissible content-based determination that cannot be defended constitutionally.

Respectfully submitted,

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For Immediate Release

COURT TV ORIGINAL MOVIE *THE INTERROGATION OF MICHAEL CROWE* WINS 2002 PEABODY AWARD

New York, NY – April 3, 2003 – Court TV has been honored with the network's first Peabody Award for *The Interrogation of Michael Crowe*. The Peabody Awards, established in 1938, honor outstanding achievement in electronic media, including radio, television and cable.

The Interrogation of Michael Crowe, the network's second original made-for-television movie, premiered on December 4, 2002. It is based on the true story of a 14-year-old boy who was coerced by police into confessing to the murder of his younger sister, although he was later exonerated by the California State Attorney General. The movie starred Ally Sheedy as Michael's mother Cheryl Crowe and Mark Rendall as Michael Crowe.

The Interrogation of Michael Crowe was produced in association with JB Media and was distributed by Hearst Entertainment. Andrea Baynes and Jean Bureau served as executive producers. The film, written by Alan Hines, was directed by Don McBrearty. Mary D. Silverman and Rosalie Muskatt are the Court TV executives in charge of Original Movies. Art Bell is the Executive Vice President of Programming and Marketing for Court TV.

The Peabody Awards are administered by the Grady College of Journalism and Mass Communication at the University of Georgia. They will be presented this year on May 19th at the Waldorf Astoria in New York City.

Court TV's documentary of the same name, also based on the Crowe case, was honored with an Alfred I. duPont-Columbia University Award in 2002.

Court TV (www.Courttv.com or AOL Keyword: Court TV), a basic cable network, provides a window on the American system of justice through distinctive programming that both informs and entertains. As the leader in investigative television, Court TV telecasts trials by day and high-profile original programs like Forensic Files and popular off-network series like NYPD Blue in the evening. Court TV is 50% owned by AOL Time Warner, and 50% owned by Liberty Media Corp. The network is seen in almost 80 million homes.

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NAMIC, AOL TIME WARNER CHAIRMAN DICK PARSONS, UNITED STATES SECRETARY OF EDUCATION ROD PAIGE AND COURT TV TO COMMEMORATE HISTORIC BROWN VS. BOARD OF EDUCATION 50th ANNIVERSARY DURING ANNUAL NAMIC CONVENTION

Parsons And Paige Will Unveil Vignettes About The Impact Of The Brown Decision On Their Lives

COSTA MESA, CA – September 5, 2003 – NAMIC announced today that Richard D. Parsons, chairman and chief executive officer of AOL Time Warner, and U.S. Secretary of Education Rod Paige will be the keynote speakers at the group's Mentoring Luncheon on September 16, 2003, in the Grand Ballroom of the Grand Hyatt in New York City. The luncheon, held as part of NAMIC's 17th annual convention, will carry the theme, "Embrace Diversity, Embrace Success," and will commemorate the 50th anniversary of *Brown vs. Board of Education*, a decision which ended segregation and guaranteed equal rights for all citizens. Court TV Chairman and CEO Henry Schleiff, will give opening remarks and introduce Mr. Parsons. Both Parsons and Paige will offer their perspectives on the *Brown* decision, diversity as it relates to education and the entertainment industry and will share their thoughts about the impact *Brown* has had on their personal and professional lives. Cheryl Brown Henderson, daughter of the named plaintiff, founder and president, The Brown Foundation, will also attend as a special guest.

"Our goal is to ensure that people of color are threaded throughout the ranks at companies within our industry," said Jenny Alonzo, president, NAMIC. "We recognize the link between mentoring and employee success and are pleased to pattern upcoming activities after one of the greatest equal opportunity milestones in our nation's history."

Court TV's Henry Schleiff will also announce his company's partnership with parent, AOL Time Warner, and the Brown v. Board of Education 50th Anniversary Commission to celebrate the *Brown*

- more -

anniversary. A series of Court TV -produced vignettes will be part of an overall plan to commemorate the anniversary. Parsons and Paige will appear in these vignettes, along with prominent African Americans and others to speak about the legacy of the *Brown* decision. The series of vignettes will begin airing on Court TV this fall and will run through the *Brown* decision anniversary in May 2004.

"I think it is most appropriate that we are announcing our partnership with AOL Time Warner and the Brown v. Board of Education 50th Anniversary Commission at the NAMIC Mentoring Luncheon," said Schleiff. "Part of the legacy of *Brown* is the recognition of the fundamental fairness and importance of equal education and equal opportunity. In the cable industry, the L. Patrick Mellon Mentorship Program has successfully paired people of color with top executives in an attempt to break down barriers and to provide opportunities for practical experience and advancement."

NAMIC's mentoring program was initially established in 1993, and renamed in 1997 in honor of the late L. Patrick Mellon, one of NAMIC's founding members. The goal of the L. Patrick Mellon Mentorship Program is to facilitate diversity in the cable and telecommunications industry by making mentors available to NAMIC members to assist them with their career advancement strategies.

May 17, 2004 marks the 50th anniversary of the decision in *Oliver L. Brown et. al. vs. the Board of Education of Topeka, (KS) etc. al.* In this historic ruling, the U.S. Supreme Court held that the discriminatory nature of racial segregation violated the 14th Amendment of the U.S. Constitution, which guarantees equal protection of the laws for all citizens. The decision brought about immediate and sweeping changes in education and in daily life for countless U.S. citizens.

Comprised of more than 1,200 industry professionals with membership in 16 regional chapters nationwide, NAMIC was founded in 1980 as the National Association of Minorities in Cable to raise awareness, expand opportunity and shape the future. A non-profit, 501(c)(6) trade association, NAMIC champions the cause of diversity in telecommunications through strategically facilitating mainstream and grassroots outreach methods. NAMIC has initiated programs developed to achieve diversity in leadership,

employment, procurement, programming and ownership such as the Annual NAMIC Conference, a cornerstone of Cable Diversity Week; the L. Patrick Mellon Mentorship Program; and, its Executive Leadership Development Program (ELDP) at the UCLA Anderson Graduate School of Business. For additional information about the 17th Annual NAMIC Conference," visit www.namic.com.

Court TV is the leader in the investigation genre, providing a window on the American system of justice through distinctive programming that both informs and entertains. Court TV telecasts trials by day and high-profile original programs like *Forensic Files* and popular off-network series like *NYPD Blue* in the evening. Court TV is 50% owned by AOL Time Warner, and 50% owned by Liberty Media Corp. The network is seen in almost 80 million homes. (www.courttv.com or AOL Keyword: Court TV).

# # #

COURT TV

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For immediate release

COURT TV TEAMS WITH AOL TIME WARNER TO CELEBRATE 50TH ANNIVERSARY OF BROWN VS. BOARD OF EDUCATION

Activities Leading up to the May, 2004 Anniversary will Include On-Air Vignettes, a Time For Kids Magazine Supplement and a Televised Youth Town Hall Meeting

New York, NY – September 16, 2003 – Court TV today announced that it will work with AOL Time Warner to mark the 50th anniversary of one of the most historic Supreme Court decisions in United States history, known as *Brown vs. Board of Education*. In partnering to celebrate the *Brown* decision, the companies will also collaborate with the United States Brown vs. Board of Education Commission and the Brown Foundation. The plan was unveiled at the annual NAMIC Mentoring luncheon by Court TV Chairman and CEO Henry Schleiff. AOL Time Warner Chairman Richard Parsons also addressed the luncheon with his personal perspective.

On May 17, 1954, the U.S. Supreme Court held in *Oliver L. Brown et. al. vs. the Board of Education of Topeka (KS) etc. al.*, that the discriminatory nature of racial segregation violated the 14th Amendment of the U.S. Constitution, which guarantees equal protection of the laws for all citizens. The decision brought about drastic changes in education and in daily life, for millions, although many still believe there is progress to be made. The President and Congress came together recently to create the Brown vs. Board of Education Commission, whose purpose is to encourage and coordinate a year of activities commemorating the anniversary of the Brown decision. The Commission chose Court TV to be its primary media partner in spearheading broadcast activities.

"We are tremendously honored that the Brown vs. Board of Education Commission has chosen Court TV as its broadcast partner in commemorating the anniversary of the

landmark decision," said Court TV chairman and CEO Henry Schleiff. "The decision touched countless lives and continues to have a lasting impact on our society, and we look forward to working with our parent company, AOL Time Warner, in doing our part to celebrate its legacy, and, its future."

The partnership between Court TV and AOL Time Warner will include the following activities:

- A series of 30-second vignettes that will air on Court TV, featuring prominent African Americans and others, reflecting on the impact and the legacy of the *Brown* decision. These vignettes will premiere in the fall and will air through May 2004. The vignettes will include video footage and stills from Time Warner's extensive library.

- A youth town hall meeting in Topeka, Kansas, at the Brown vs. Board of Education National Historic Site, which will include several original plaintiffs, attorneys and family members from the decision, as well as civil rights activists and other VIPs. The Town Hall meeting will focus on a discussion among today's youth about the history of the decision and what it means for this generation. The discussion will become an hour-long program for Court TV, premiering in May 2004.

- An hour-long documentary is in development that will air on Court TV in May, 2004 which will provide an overview of the landmark decision and take a hard look at its effects today.

- An education outreach element of the collaboration surrounding *Brown vs. Board of Education* will include a special *Time for Kids* magazine supplement based on the content of the Court TV documentary making it relevant to kids lives today. It will be developed by Time Inc.'s Time for Kids Media Group and is planned to arrive in schools in early, 2004.

Court TV-The Investigation Channel, is the leader in the investigation genre, providing a window on the American system of justice through distinctive programming that both informs and entertains. Court TV telecasts trials by day and high-profile original programs like *Forensic Files* and popular off-network series like *NYPD Blue* in the evening. Court TV is 50% owned by AOL Time Warner, and 50% owned by Liberty Media Corp. The network is seen in almost 80 million homes. (www.Courttv.com or AOL Keyword: Court TV)

COURT TV®

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COURT TV® EXAMINES A TRAVESTY OF JUSTICE IN A SMALL TEXAS TOWN IN A COMPELLING NEW DOCUMENTARY SPECIAL

__Railroaded in Texas__ Chronicles the Story Through the Voices of Those Who Were Accused, Those Who Investigated, and Those Fought for Justice and Won

New York, NY – October 9, 2003 – It was one of the largest mass drug arrests in Texas history, but it would later become a notorious travesty of justice. On July 23, 1999, an 18-month undercover sting operation culminated in a huge drug sweep in the small Panhandle town of Tulia, Texas. The truth – that there was false testimony and virtually no evidence -- ultimately was unraveled in the courtroom by a relentless team of local defense lawyers joined by legal firepower from the NAACP and other civil rights groups, but not until innocent men and women spent years in prison for crimes they did not commit. **Court TV's** special one-hour documentary, ***Railroaded in Texas,*** takes viewers on a sobering journey inside this extraordinary story to examine the unsettling question of how this could have happened in the closing years of 20th century America. Hosted by Court TV anchor James Curtis, *Railroaded in Texas* premieres on Thursday, October 30, 2003 at 10 PM ET/PT.

The arrests of 46 men and women, mostly African-Americans, in the small, dusty town of 5,000 were hailed by many as a successful end to Tulia's reputed drug problem. No one seemed troubled that the arrests were the result of an undercover drug operation that was carried out by only one officer – a man from outside Tulia named Tom Coleman. Over the next three years, as the defendants languished in jail, investigations by the defense team unearthed a disturbing and overwhelming pattern of evidence that the perpetrators were convicted and jailed based solely on Coleman's word and trumped up evidence.

Railroaded in Texas follows the investigation of this shocking case, including the undercover operation, the arrests, and the convictions, but also the unyielding pursuit by the defense team to seek justice, and the eventual pardons of the defendants. In the special, Court TV® speaks with members of the defense team, including NAACP lawyer Vanita Gupta and lead defense attorney

Jeff Blackburn, who mounted an all-out campaign and worked determinedly to overturn the convictions. They describe how, despite the complete lack of evidence (Coleman had no photographs documenting his alleged 130 undercover drug buys, no audio or video tape, and no corroborating witnesses) and the emergence of a series of massive inconsistencies in Coleman's testimony, the Tulia defendants received sentences of up to 300 years. Other interviews include *New York Times* columnist Bob Herbert, one of the first national voices to weigh in through his many columns on the case, who declares in the documentary that "he was absolutely never going to stop writing about it;" stunned Tulia, Texas residents; and several of the defendants, who are finally putting their lives back together.

"The brazen and corrupt actions of law enforcement in Tulia were shocking," said Court TV President and COO Art Bell. "As The Investigation Channel, it is our mandate to tell the stories of investigations, even ones gone terribly wrong. This is an important story for us to tell -- a reminder of how fragile our civil liberties can be, and to applaud the tireless efforts of the lawyers, citizens and members of the press that gave this story the national exposure it deserved."

James Curtis is co-anchor of Court TV's daytime trial coverage program *Trial Heat*™ (11am-1pm ET/PT, M-F). He joined the network's anchor team in Spring 2001 following a successful 10-year career as a prosecutor in California's Riverside County District Attorney's office, and as a private consultant to law enforcement officials. Curtis became a familiar face on American television in 1995 when he served as a legal commentator and analyst on Court TV during the O.J. Simpson trial. Prior to joining Court TV, Curtis hosted the Fox program "Curtis Court" where he arbitrated televised cases. He has also appeared on numerous television networks -- NBC, CNBC, MSNBC and ABC -- commenting on high-profile cases

Railroaded in Texas is produced by Gordon Platt for Court TV. Robyn Hutt and Jeffrey Tuchman are the Executive Producers for Court TV. Ed Hersh is Court TV's Senior Vice President of Documentaries and Specials.

Court TV--The Investigation Channel™, is the leader in the investigation genre, providing a window on the American system of justice through distinctive programming that both informs and entertains. Court TV telecasts trials by day and high-profile original programs like *Forensic Files*® and popular off-network series like *NYPD Blue*® in the evening. Court TV is 50% owned

by AOL Time Warner, and 50% owned by Liberty Media Corp. The network is seen in almost 80 million homes. (www.Courttv.com or AOL Keyword: Court TV).

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For Immediate Release

THE COURT TV SAFETY CHALLENGE: TRAVELING SAFE PREMIERES WEDNESDAY, MARCH 19

Network Special Event Tests Viewers' Knowledge of Vital Safety Issues for Spring Travel

ABC News' Cynthia McFadden Hosts

New York, NY – March 5, 2003 – As families across the country begin preparations for their spring and summer travels, **Court TV** is turning its attention to travel safety with the fourth installment of its award-winning *Safety Challenge* series of specials, ***The Court TV Safety Challenge: Traveling Safe.*** Hosted by ABC News senior legal correspondent Cynthia McFadden, *The Court TV Safety Challenge: Traveling Safe* brings viewers face-to-face with real-life situations, confronting critical safety issues that can arise during a vacation such as a hotel fire, airport crime, pickpockets, cruise ship sickness and lost children. *The Court TV Safety Challenge: Traveling Safe* premieres on Wednesday, March 19 at 8:00 PM ET/PT.

The compelling interactive format of this one-hour special allows viewers to test their own knowledge, leaving them empowered and armed with tools and information to handle a crisis. Safety experts also give viewers advice and essential tips on how to protect themselves in an emergency.

The Court TV Safety Challenge: Traveling Safe addresses the following safety issues:

- **Hotel Fires**

What could be more terrifying than waking up to a fire in a hotel room? The Safety Challenge secured 16 volunteers to participate in a staged fire at a defunct hotel. Dramatic video footage taken with thermal cameras reveals just how quickly fire and smoke can spread, cutting off exits. The cameras also show firefighters coming face-to-face with shooting flames before the fire is eventually extinguished. Ft. Lauderdale Fire Chief Steve McInerny then walks viewers through the hotel and addresses essential fire safety tips.

- **Drowsy Driving**

One in five American adult drivers admits to having fallen asleep behind the wheel, and more than 100,000 accidents every year are blamed on tired drivers. In *Traveling Safe,* viewers get to ride along with Virginia State Trooper Mark Wilkinson who says that "getting behind the wheel is a disaster waiting to happen." Court TV speaks with sleep expert Richard Grace about helpful tips on how to stay awake at the wheel during long road trips. The special also puts the viewer in a sophisticated driving simulator that demonstrates how impaired a driver's abilities can become with no sleep, as the simulator crashes several times.

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- **Airport Safety**

Airport security is tighter than ever, but airports are still a popular spot for thieves to steal baggage and credit cards. Los Angeles Police Sergeant Kevin Coffey and his partner demonstrate how vulnerable travelers can be in airports by actually stealing unsuspecting passengers' baggage. The Safety Challenge reveals amazing surveillance footage of real bag snatchers at work and visits the L.A.P.D. evidence room, which exposes 700 items stolen by one thief. Angela Gittens, Director of the Miami International Airport shares her tips on keeping bags safe during travel.

- **Pickpockets**

Every seven minutes, a pocket gets picked somewhere around the world and a trip is ruined. *Traveling Safe* shows just how easy it is to fall prey to pickpockets with surveillance video of thieves in action. Bob Arno, an expert in defending yourself against pickpockets, demonstrates how easy it can be to steal wallets using real pedestrians in the streets of New York City (of course all items are returned), and gives advice on the best way to carry your belongings.

- **Cruise Ships**

Nearly five percent of cruise ship passengers will suffer medical ailments, from sprained ankles to food poisoning, and in 2002 alone, 20 different cruise ships had outbreaks of a "Norwalk-like" virus. Court TV, with the help of Captain John-Marie Guilou of the Radisson Seven Seas Mariner, also helps viewers learn how to protect themselves from cruise ship catastrophe, such as a fire.

- **Amusement Parks**

Child safety expert Bob Stuber, a former San Francisco police officer, addresses safety for children at amusement parks. In a "lost child" demonstration, Stuber gives tips on how to keep track of children in a crowded place and how to find them quickly if they get lost. Also, a ride inspector walks viewers through a theme park in Florida and provides information on how to make sure the rides are safe.

Viewers will have the opportunity to take the online "safety challenge" during and after the television broadcast by logging on to Court TV's website at www.courttv.com, or through AOL Keyword: COURTTV. The quiz questions, along with the correct answers and additional information, resources and interviews, will also be posted.

Cynthia McFadden, senior legal correspondent for ABC News, hosts the show and has served as host of all three previous Safety Challenge specials. McFadden joined ABC News in February, 1994 as the network's legal correspondent and serves as a correspondent for "20/20" and as one of the hosts of "20/20 Downtown." Previously, Ms. McFadden had been an anchor and senior producer at Court TV, beginning with the network's inception in 1991. During her tenure at Court TV she anchored more

than 200 trials, among them the William Kennedy Smith rape trial, the Menendez brothers murder trial and the Rodney King beating trial.

The Court TV Safety Challenge: Traveling Safe is the fourth installment of the acclaimed, award-winning Safety Challenge series. The Columbus International Film & Video Festival honored the first Safety Challenge with a Chris Award. The show also recently received the 2002 Angel Award.

The Court TV Safety Challenge: Traveling Safe was produced by ABC News Productions for Court TV. Lisa Zeff is executive producer for ABC News. Ed Hersh, senior vice president of documentaries and specials, serves as executive producer for Court TV.

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For Immediate Release

COURT TV TO PREMIERE "AL ROKER INVESTIGATES: THE FARMINGVILLE INCIDENT" WEDNESDAY, FEBRUARY 12 AT 8 PM ET/PT

Al Roker Hosts Compelling Documentary About Bias Crimes

Hollywood, CA – January 8, 2003 – Court TV premieres a one-hour special, ***Al Roker Investigates: The Farmingville Incident,*** on Wednesday, February 12, 2003 at 8 PM ET/PT announced Art Bell, Executive Vice President, Programming and Marketing, Court TV. *Today* show anchor Al Roker serves as host and executive producer of this compelling new documentary which goes behind the headlines to examine bias crimes, how police investigate them, and how communities respond to these crimes.

"Even though most people believe that America is a melting pot, this story proves there is still simmering hatred for people we see as different," said Al Roker. "This show shines a spotlight on the need for continuing hate crime legislation in this country."

In *Al Roker Investigates: The Farmingville Incident*, Roker follows the investigation of a hate crime on Long Island, examining the underpinnings of intolerance. In September 2000, two Hispanic day laborers were beaten without provocation by two anti-minority skinheads. Roker focuses on this Farmingville, Long Island incident that served as a wake up call for national issues that urgently need to be addressed.

In the documentary, Court TV examines how this bias crime was identified, investigated and eventually prosecuted. Roker interviews law enforcement officials, prosecutors and representatives of groups trying to combat these crimes. Also interviewed is Carol Stern, Chief Operating Officer of the Anti-Defamation League, who shares the view of Court TV and Mr.

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Roker that it is important we learn more about this national problem, and take appropriate steps to prevent these crimes. The show also gives viewers a first-hand look at the cutting-edge training police officers go through to identify and solve bias crimes, and provides a glimpse of other communities that have fought back against these heinous acts.

"We are particularly pleased that Al Roker chose Court TV as the place for this important documentary, which tells a cautionary tale about bias crimes in a small town," said Henry Schleiff, Chairman and CEO, Court TV. "We all need to be vigilant against the pointless hatred that breeds such violence."

Al Roker Investigates: The Farmingville Incident is produced for Court TV by Courlei Productions. Al Roker is Executive Producer, Michael Smith is Producer, and Susan Iger is Executive in Charge of Production. Ed Hersh is Senior VP of Documentaries and Specials for Court TV and serves as Executive Producer.

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For immediate release

COURT TV® PRESENTS WORLD PREMIERE OF DOCUMENTARY BASED ON THE FILES OF THE INNOCENCE PROJECT AT HAMPTONS FILM FESTIVAL

Richard Dreyfuss to Host "Marvin Anderson's Nightmare: Stories of the Innocence Project" About A Virginia Man Finally Exonerated After 15 Years in Prison

New York, NY – October 20, 2003 – Court TV® premieres a one-hour documentary based on the files of the Innocence Project at The Hamptons Film Festival on October 25, 2003. The show is the first in a series of documentaries on real-life wrongful convictions, which stem from a partnership with The Innocence Project, a pro bono legal assistance organization renowned for having assisted in reversing convictions in over 100 cases. Barry Scheck, co-founder the Innocence Project will be in attendance for the premiere, as well as Mr. Anderson, the subject of the documentary, and the show's director Nick Davis.

Marvin Anderson's Nightmare: Stories of the Innocence Project tells the heart-wrenching story of Marvin Anderson, a Virginia man who was wrongly convicted of robbery abduction and rape in 1982 and sentenced to 210 years in prison. Anderson fought his conviction for years, finally enlisting the help of The Innocence Project, which secured his freedom with an official exoneration in 2001, based on DNA evidence. Court TV's documentary delves into this riveting story with first-hand interviews with Anderson, his family, lawyers and investigators.

There are now 138 people who have been exonerated by post-conviction DNA testing in the United States. The Innocence Project at the Benjamin N. Cardozo School of Law, founded in 1992 by Professor Barry C. Scheck and civil rights lawyer Peter J. Neufeld, has provided direct representation or critical assistance in more than two-thirds of these 138 cases. (www.innocenceproject.org).

Marvin Anderson's Nightmare: Stories of The Innocence Project is produced by Nick Davis Productions for Court TV. Robyn Hutt and Ed Hersh are the Executive Producers for Court TV.

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About
COURT TV

Court TV is the leader in the investigative genre of television. It has evolved over the past five years into a top rated powerhouse cable destination by airing compelling documentaries, original movies, live trial coverage with expert analysis and other investigation-focused series and specials. Court TV is 50% owned by AOL Times Warner, and 50% owned by Liberty Media Corp. The network is seen in almost 80 million homes.

PRIME TIME

Court TV launched an all-original weekday prime beginning September 2003. The diverse schedule includes original documentaries, series and specials plus popular off-network series such as *NYPD Blue* and *Cops*. The network is also celebrated for its serious, award-winning documentaries on crucial social and judicial issues, hosted by Al Roker, Martin Sheen, Dominick Dunne ABC News' Cynthia McFadden and others.

Court TV is the only network totally dedicated to investigation, achieving tremendous ratings growth such acclaimed series as *Forensic Files, The System, Dominick Dunne's Power, Privilege and Justice, I,Detective* and *Body of Evidence: From the Case Files of Dayle Hinman.* Court TV recently renewed *Forensic Files*, the network's highest rated series, through 2009, and *Dominick Dunne's Power, Privilege and Justice* returns for a third season, beginning July 2003.

The success of original prime time programs in the investigation genre has spawned many new projects now rolling out, including: the premiere of *Masterminds*, a new series combining the "whodunit" with "howdunit;" *Smoking Gun TV*, based on Court TV's popular and award-winning website; and a *Forensic Files* special: *The Assassination of John F. Kennedy: Investigation Reopened* (working title), the first modern day forensic investigation of the assassination of President John F. Kennedy.

Beginning in July 2003, Karen Duffy (a.k.a. "Duff") will be the new host of Court TV's weekly series, *Hollywood at Large.* The series, which explores the intersection of entertainment, crime and justice in today's popular culture, also moves to the network's prime time line-up in October 2003.

Court TV has also premiered several specials in 2003 including *Al Roker Investigates: The Farmingville Incident*, about the investigation of a hate crime on Long Island; *Psychic*

Detectives, hosted by Andrea Thompson which follows detectives and psychics working to solve tough cases; and *The Court TV Safety Challenge: Traveling Safe*, hosted by Cynthia McFadden. The latest edition of Court TV's acclaimed, ongoing safety series, *The Court TV Safety Challenge: Behind the Wheel,* premiered June 2003.

MOVIES

In 2003, Court TV was honored with the network's first Peabody Award for *The Interrogation of Michael Crowe,* an original movie starring Ally Sheedy as Cheryl Crowe, a mother who fought tirelessly to prove her son's innocence following police accusations that he had murdered his sister. The critically acclaimed movie was based on a true story about the volatile and timely issue of coerced confessions – a story that had previously been the focus of a Court TV documentary of the same name, which won an Alfred I. DuPont-Columbia University Award.

In March 2002, Court TV premiered its first original film, *Guilt by Association*, starring Academy Award winning actress Mercedes Ruehl. The film dramatized the issue of mandatory minimum drug sentencing through the story of a woman unjustly imprisoned.

DAYTIME

Trial coverage, the cornerstone of Court TV's daytime programming, focuses on newsworthy and controversial legal proceedings, delivering powerful, real-life drama that provides a window on the justice system. Recent significant trials include the Robert Blake preliminary hearing; hearings related to the Scott Peterson case; NJ v. Neulander (retrial); TX v. Clara Harris (woman convicted of her husband's murder) Florida v. King Brothers (boys accused of killing their father); CA v. Westerfield (neighbor accused of abduction of a 7-year-old); CA v. Knoller and Noel (dog mauling trial); TX v.Yates (mother convicted of drowning her five children); Florida v. Nathaniel Brazill (student accused of shooting a teacher); North Carolina v. Carruth (former Carolina Panthers running back facing the death penalty for ordering the murder of his pregnant girlfriend); People v. Boss, et al. (the Amadou Diallo shooting).

ANCHORS AND ONAIR TALENT

Washington veteran and duPont-Columbia Award-winning journalist Fred Graham is Court TV's chief anchor and managing editor. Emmy and duPont-Columbia Award winner Catherine Crier is the network's Executive Editor, Legal News Specials, and also hosts the daily series *Catherine Crier Live* airing from 5-6PM M-F. The on-air team also includes Lisa Bloom, Jean Casarez, Roger Cossack, James Curtis, Alan Dershowitz, Nancy Grace, Amanda Grove, Eddie Hayes, Beth Karas, Rikki Klieman, and Vinnie Politan.

ONLINE

Court TV operates three distinct websites. **CourtTV.com** provides news and features, information on major trials, special reports, programming and scheduling, video archives, chats, the Court TV store and bookstore, plus a special section on educational resources and public affairs. **Crime Library.com** is a vast collection of fiction and non-fiction stories on criminal justice. The award-winning and phenomenally popular website **TheSmokingGun.com** offers an irreverent look at the law, justice and celebrities that continues to gain momentum as it becomes a "must read" for journalists and fans alike.

EDUCATION AND PUBLIC SERVICE

Court TV contributes to America's communities through a variety of highly successful public service initiatives under the newly-launched "Keep America Safe" banner. *Choices and Consequences,* winner of the cable television's highest public service award, the Golden Beacon, aims to help young adolescents stay out of the nation's courts by fostering an understanding of the consequences of violent or reckless behavior. *Empowering Children in the Aftermath of Hate* is geared towards promoting diversity and acceptance among elementary and middle school students. The Beacon award-winning *Safety Challenge* series and Court TV's traveling digital fingerprinting program for kids also address parents' safety concerns. Its educational initiatives include *Forensics in the Classroom*, the country's first standards-based forensics curriculum. The educational program was developed with the guidance of the American Academy of Forensic Sciences and is available at no cost to high schools nationwide.

Court TV is also committed to important issues facing our country and our citizens. Through its defense of the First Amendment; its tenacious dedication to helping America's children stay safe and educated, Court TV has a proven and accomplished legacy of public service and good work.

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COURT TV PROGRAMMING AND NEW MEDIA AWARDS

George Foster Peabody Award
2003 - *The Interrogation of Michael Crowe* (Original Movie)

Alfred I. duPont – Columbia University Award
2002 - *Ghosts of Attica*
2001 - *The Interrogation of Michael Crowe* (Documentary)

News and Documentary Emmy Award
2002 – *Meeting with a Killer* - Nomination

American Bar Association Silver Gavel Award
2003 - *The Interrogation of Michael Crowe* (Original Movie)
2003 - *Guilt by Association* - honorable mention

Gay and Lesbian Alliance Against Defamation (GLAAD) Media Award
2003 - Court TV Daytime: Kantaras V. Kantaras trial coverage - Nomination
2003 - Courttv.com – Nomination

Gracie Allen Award – American Women in Radio & Television
2003 - Catherine Crier – Outstanding Achievement, Program Host
2002 - *Catherine Crier Live*: "Voices from Oklahoma City: Grandmothers' Grief"

CINE Award
2003 – *Interrogation of Michael Crowe* original movie
2002 - *Ghosts of Attica* documentary

Deadline Club (NYC Chapter of the Society of Professional Journalists) Award
2001 - courttv.com

PRISM Award - Entertainment Industry Council
2001 - *American Babylon* documentary

New York Festivals Award
2002 - *Osama bin Laden on Trial* – Gold WorldMedal and Grand Award: Best Documentary
2002 - *Guilt by Association* – Silver WorldMedal
2002 - *Memphis Homicide* – Finalist Certificate
2001 - *Brooklyn North Homicide Squad* – Finalist Certificate
2001 - *The Interrogation of Michael Crowe* documentary – Bronze WorldMedal

2000 - *Stolen Kids…Guilty Parents* – Bronze WorldMedal and United Nations Award Nominee
2000 - *Wrestling with Death* – Finalist Certificate
2000 - *Scoutmaster's Secret* – Finalist Certificate

Journalistic Achievement Award – American Society for Aesthetic Plastic Surgery
2003 - Daytime Trial Coverage – California V. Guillermo Falconi

NOVEMBER 2003

COURT TV
The Investigation Channel®

HIGHLIGHTS

PRIMETIME

The JFK Assassination: Investigation Reopened

A Forensic Files™ Special

COURT TV
FORENSIC FILES™

Wednesday, November 19 @ 9p

November marks the 40th anniversary of the JFK assassination. *Forensic Files* highlights this event by using digital forensics to conduct an audio analysis of the Dallas police recording. Were the sounds heard at the scene "static" as critics say or something more sinister?

New Episodes!

I ZONE℠

The INVESTIGATORS℠

Wednesday, November 5 @ 10p
THE SYSTEM: The Wrong Man? Henry Chichester

Wednesday, November 12 @ 8:30p
HOUSE OF CLUES

Wednesday, November 12 @ 10p
THE SYSTEM: Fakers and Takers

Thursdays, @ 8:30p
HOLLYWOOD AT LARGE

Saturday, November 15 @ 10p
THE SYSTEM: Who Killed the Black Dahlia?

DAYTIME

LIVE TRIAL COVERAGE℠

Continuing coverage of the latest developments in the case against NBA star **Kobe Bryant**

Trial coverage of the **Scott Peterson** case – Peterson stands accused in the mystery surrounding his wife and unborn child

CATHERINE CRIER LIVE℠

Case Analysis: Scott Peterson, Kobe Bryant, Robert Blake, Phil Spector, Rosie O'Donnell, DC Sniper

Debate: Should judges have more discretion in sentencing? Should Michael Skakel get a new trial?

Investigation: JFK assassination, Elizabeth Smart's ordeal, missing kids

WWW.COURTTV.COM

Live!

November 17 – "International Day for Tolerance" – Join Al Roker in a live musical and interactive webcast event promoting diversity

JFK – The police recording, an audio analysis of the recording, and links to various conspiracy sites

Great Gardner Art Heist – Guess the masterpiece in the "Art Heist Sweepstakes"

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The Mission of Court TV Original Movies

Court TV-The Investigation Channel has a long history and commitment to examining issues critical to society and the justice system, in an effort to enlighten, encourage debate and effect change. This mission is achieved through thought-provoking documentaries, issue-driven original films and public affairs campaigns. "Chasing Freedom" is the third of Court TV's original feature-length television movies that focus on social themes and justice-related topics. The network's second film, "The Interrogation of Michael Crowe" was awarded one of journalism's most coveted awards, the prestigious Peabody Award, and a documentary based on the same topic won the Columbia duPont Journalism award. The network's first film, "Guilt by Association" was recognized by the American Bar Association with a "Silver Gavel" award. Court TV was also recently awarded the 2003 Legal Action Center's Public Interest Award for all of its justice-driven programming.

Before Court TV began producing advocacy-related programming, it was already widely recognized for its public affairs efforts, especially its youth oriented program, "Choices and Consequences."

Court TV's first film, "Guilt by Association" starred Academy Award-winning actress Mercedes Ruehl and addressed the controversial topic of mandatory minimum sentencing laws. "The Interrogation of Michael Crowe," both the movie starring Ally Sheedy and the original documentary, covered the topics of coerced confessions and were based on a true story about a San Diego boy who was coerced info confessing to the murder of his sister.

Examples of issue-driven documentaries include "Al Roker Investigates, the Farmingville Incident," about a hate crime on Long Island, and specials based on the ongoing human rights work of the Robert F. Kennedy Memorial Center.

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For immediate release

COURT TV® UNIFIES ITS NATIONAL PUBLIC SERVICE EFFORTS UNDER NEW *KEEP AMERICA SAFE*[sm] BANNER

Initiative will focus on "Safe Homes, Safe Streets, Safe Kids"
With Emphasis on Local Market Activities

Chicago, IL, June 9, 2003 -- Court TV will gather many of its successful Beacon Award-winning public service, educational and community relations campaigns under a new umbrella, dubbed *Keep America Safe: Safe Homes, Safe Streets, Safe Kids*[sm], announced Court TV President, Dick Beahrs. The new overlay will tie together several established franchises, such as *Choices and Consequences* and the *Safety Challenge*[sm] series, while incorporating several newly successful educational, community forum and neighborhood initiatives, and providing a flexible and expanded template for new programs. Dick Beahrs is being honored with a Vanguard Award for public service during the 2003 NTCA convention, where Keep America Safe will be announced.

The new *Keep America Safe* umbrella concept enables Court TV to coordinate its community outreach and humanitarian programs in the area of safety, to which the network already has a longstanding commitment. In association with affiliates, this new pro-social vehicle will have a wider reach, providing information and support on air, on-line, and through in-market events.

According to Mr. Beahrs, "Court TV has always been dedicated to making a difference to our audiences, and *Keep America Safe* is designed to strengthen our equity partnerships with affiliates and, together, have a positive impact on society. It is imperative that the next generation of our public service remains relevant, addresses issues that resonate strongly -- such as safety -- plus be consistent with our brand. We can now move forward with increased dedication and, with operators in their communities, truly be partners in safety."

New Website

An expanded website will be unveiled soon (www.courttv.com/safe) to cover the spectrum of services under *Keep America Safe*. Schools, parents and community organizations, law enforcement agencies, and youth groups can use it to find resources, tools, information, suggestions for handling individual problems or setting up pro-active events. Included will be Choices and Consequences, Community Forum information,

Safety Challenge series, including safety vignettes, Digital Fingerprinting, regional *Everyday Heroes*™ events, plus upcoming on-air specials such as the Robert F. Kennedy memorial series and the *Al Roker Investigates*[sm] series.

Choices and Consequences

Court TV's *Choices and Consequences* is the 2000 Golden Beacon Award-winning public service initiative since 1996 that empowers youth to make responsible decisions and to contribute positively to society. *Choices and Consequences* is designed to sensitize young people to the risks of aggressive behavior and to help make them aware that decisions made in a moment can have consequences for a lifetime. Court TV partners with educators, parents and community leaders to provide curriculum supplements, programming and Web site materials. These resources are designed with the overall goal of enhancing character-building skills in today's youth.

Court TV produces and airs award-winning *Choices and Consequences* half hour specials, in conjunction with Cable in the Classroom's outreach, for use by K-12 teachers, for civics, social studies and language arts classes. The programs feature community forums from around the country, covering youth-related topics such as self-esteem, teen depression and drug abuse. Recently, Court TV teamed with the Department of Education and First Lady Laura Bush in the exploration of character education; the White House Office of National Drug Control Policy (ONDCP) in a forum moderated by Court TV anchor James Curtis, discussing teen marijuana use; and the U.S. Department of Justice's Community Oriented Policing Services division (COPS), in an in-depth discussion about bullying. These half hour programs air throughout each month on Saturday mornings. *Choices and Consequences* full hour programs, covering a wide range of youth-related topics, also air on the first Friday of every month.

The *Choices and Consequences* middle school and high school curriculum units, including the widely distributed *Homicide: Life on the Street: Lessons in Law* and *Teen Pranks* are made available free to teachers. Print and video versions are available to teachers on the Court TV web site.

Safety Challenge

Leading the charge in prime time under the *Keep America Safe* banner is the 2003 Beacon Award winning *Safety Challenge* series. On June 11, Court TV premieres its fifth Safety Challenge, hosted by Cynthia McFadden, "Safe Behind the Wheel™" Since 2001, this quarterly franchise of Court TV specials has helped viewers navigate many areas of concern for Americans, including back to school safety, travel and car safety, home protection, safety at work and safety in public places. Using an interactive format and real-life scenarios, the shows ask viewers to test their knowledge, challenges what they know about crime prevention and safety, then arms them with essential safety information and prevention tips. Free screening copies are available to affiliates, or any public or private organizations.

Digital Fingerprinting

Court TV partnered with The Klaas Kids Foundation in 2001 to offer free digital fingerprinting to communities nationwide. It is available to affiliates and communities alone or as part of the Mobile Investigation Unit (MIU)™. It has been a successful Local Ad Sales tool netting affiliates almost $1.5 million through sponsored events (see separate release.) Digital fingerprinting is a safe, clean, confidential way to obtain the fingerprints of a child as young as six months old. None of the information is entered into a database. Each parent takes home a sheet with their child's fingerprints and digital photo to use in case of an emergency. Each sheet includes safety tips for families and instructions on how to take a sample of a child's DNA. Digital fingerprinting is a measure that parents can take to help their family feel secure. The program has already visited 45 cities and will be traveling around the U.S. this summer.

***Everyday Heroes* Events**

Court TV's *Everyday Heroes* award honors those who demonstrate acts of bravery and courage or go above and beyond the call of duty. Heroes are nominated by cable operators, community leaders, legislators and law enforcement officials in markets across the country. Local award ceremonies are held periodically in various markets, and the heroes' stories prove to be a source of inspiration for everyone in their communities. Court TV produces public service videos featuring each hero for their respective local cable operator's to air. The *Everyday Heroes* award began in November 2001. Honorees have ranged from Good Samaritans, brave citizens, firemen and police officers, to senators such as Bill Frist and John McCain.

Materials and information will be available at all Court TV in market events, or through the website, and through many partner organizations.

Court TV (www.courttv.com or AOL Keyword: Court TV), a basic cable network, provides a window on the American system of justice through distinctive programming that both informs and entertains. As the leader in investigative television, Court TV telecasts trials by day and high-profile original programs like Forensic Files® and popular off-network series like NYPD Blue in the evening. Court TV is 50% owned by AOL Time Warner, and 50% owned by Liberty Media Corp. The network is seen in almost 80 million homes.

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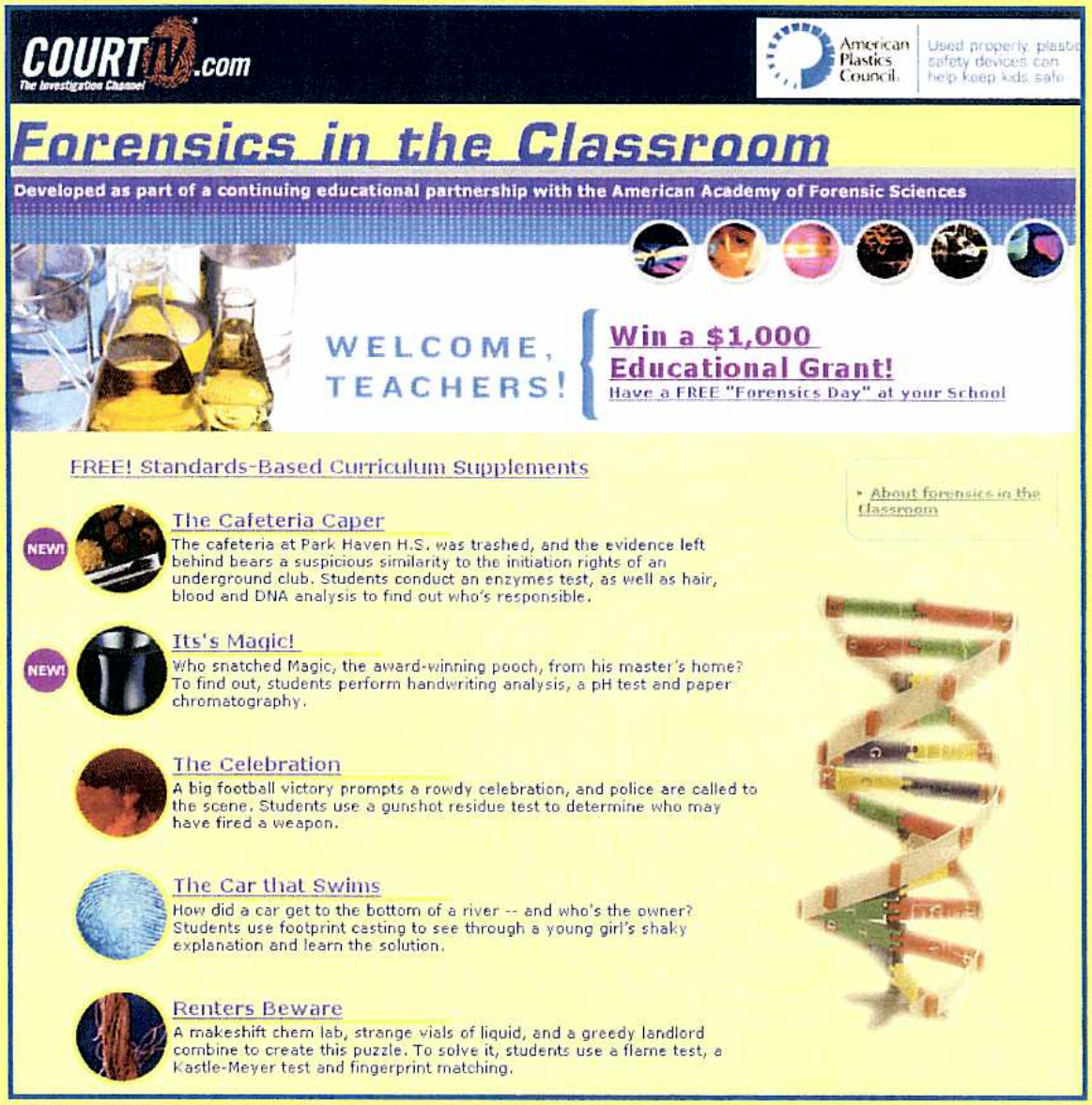
Court TV

Forensics in the Classroom



WHERE DO I GET THE FIC MATERIALS?

It's simple! Just visit **www.courttv.com/forensics_curriculum** NOW to download all of the materials, **FREE!**

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Courtroom Television Network LLC

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New York, NY 10016

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Fax: 212.973.7990
www.courttv.com

Henry S. Schleiff

Chairman and
Chief Executive Officer

October 24, 2003

Dear Friends and Associates of Court TV:

You are cordially invited to a special event that Court TV will hold at the United Nations, entitled *We Are Family: Educating Our Children for a Safer World,* in celebration of the "International Day for Tolerance." Our mission is to connect young people worldwide in a spirit of unity and diversity.

Court TV is honored to partner with esteemed organizations including the United Nations Department of Public Information, the Anti-Defamation League, Operation Respect, Survivors of the Shoah Visual History Foundation and the We Are Family Foundation.

This one-hour program will be hosted by Al Roker and feature live musical performances by such luminaries as Peter Yarrow of *Peter, Paul and Mary* and songwriter/producer Nile Rodgers of *Chic.* Highlights will include presentations by the leaders of each partner organization, interactive dialogue with young people, and a stirring rendition of the renowned song "We Are Family" featuring the United Nations International School Concert Choir. Mattie Stepanek, a 13-year old best selling author/ poet and peacemaker, whose amazing story of living with muscular dystrophy has inspired millions of children and adults worldwide, will play a special role in the event.

We will introduce education curricula developed by each organization, addressing issues of diversity for Pre-K through 12th grade levels, and highlights of workshops demonstrating the curriculum units will be featured throughout the program.

In our mission to touch young people across the country and around the world, the nation's leading education associations and cable television operators will provide support to this event which will be Web cast live on the United Nation's and Court TV's Web sites.

Please join us for what promises to be a memorable day.

Cordially,

Henry Schleiff
Chairman and CEO, Court TV

Court TV®
KeepAmericaSafe

EDUCATING OUR CHILDREN FOR A SAFER WORLD
WE ARE FAMILY