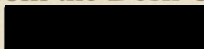


THE
NEW ENGLAND
COUNCIL

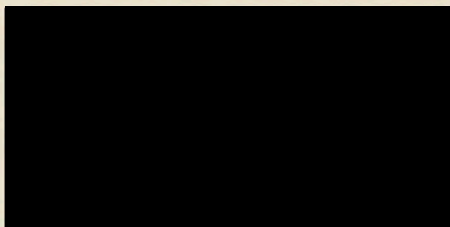
From the Desk Of



Brian

Congratulations on your recent
Recognition. It is well deserved.

Your Loyal Boston
Viewer.



C-Span is not television, says founder and CEO Brian Lamb: "It's the antithesis of everything else on the air."

Simply put, C-Span (Cable-Satellite Public Affairs Network) is the public's window on Washington—unedited gavel-to-gavel coverage of congressional sessions, congressional hearings, speeches by policymakers at think tanks, White House briefings, and interviews with academics, authors, historians, journalists, and policy wonks.

C-Span has no big-salaried personalities and offers no razzmatazz for viewers with short attention spans. But the amazing thing is not just that tens of millions of people watch it—it's that C-Span got on the air at all.

Cable TV was in its infancy when Lamb, then Washington bureau chief for *Cablevision* mag-

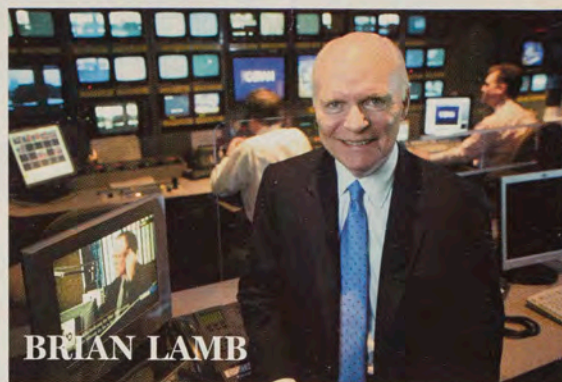
azine, brought the idea for C-Span to a group of cable operators. He had 30 minutes to make his pitch.

Eventually 22 cable operators were sold on the idea. With \$450,000, four employees, and one telephone line, C-Span went on the air in 1979, sharing a satellite with the Madison Square Garden Network. Congress was occasionally bumped by professional wrestling.

Brian Lamb's first call-in show aired in 1980. "The lines have never stopped ringing," he says.

C-Span now has three cable-TV channels. C-Span Radio is carried nationwide on the XM network.

Lamb credits visionary cable operators for much of the network's success. C-Span's sole support



comes from the cable systems that carry its programs; it has never received government funds and has no advertisers.

Lamb has been the face and the spirit of C-Span since its beginning. "I was cheap talent," he says. None of the hosts was paid to be a host—all had other jobs at the network.

But Lamb sees audience members as the real stars of the show. "This is the only place where the public has a leading role," he says. "We're the voice of the nation."

When Matt Gerson began volunteering with the Prevent Cancer Foundation, not even his closest friends knew why.

Gerson never talked about the fact that when he was ten years old he was diagnosed with Rhabdomyosarcoma. His parents were told he wouldn't see his 11th birthday.

What he remembers most is the isolation he felt as one of only two kids being treated in an adult cancer clinic. "I would go sit in a telephone booth to hide," he says.

The minute he saw art therapist Tracy Councill's program in the pediatric oncology/hematology clinic at Georgetown's Lombardi Comprehensive Cancer Center, Gerson had a new mission in life. He saw kids—many with no hair, some with IV drips in their arms—so engrossed in arts projects that their illnesses were briefly forgotten. He immediately volunteered to be the fundraiser in chief for the program he named Tracy's Kids.

Since that first Georgetown visit in 1998, Gerson has raised nearly \$2 million for Tracy's Kids, en-

abling the program to expand to Children's Hospital and two future sites in Northern Virginia.

Gerson worked for the Motion Picture Association of America and is now at Universal Music Group. As a volunteer, he's used industry contacts to create movie-themed fundraisers. The Walt Disney Companies are a major contributor.

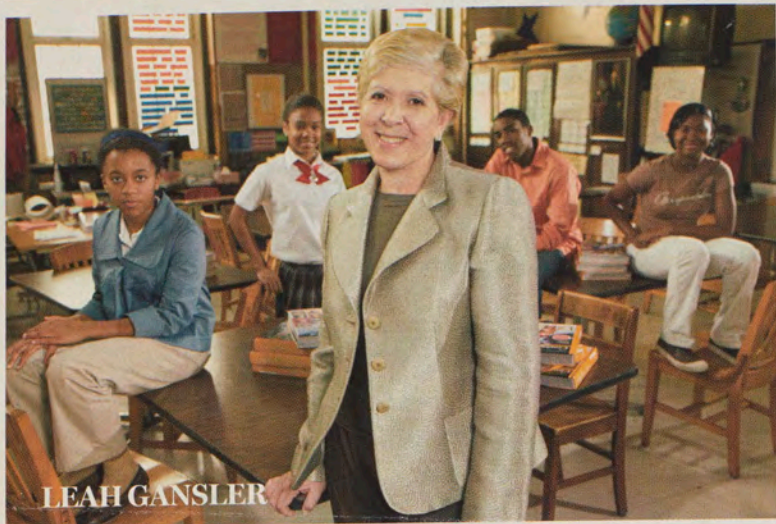
Each December, the young artists exhibit their work and create a group project with family members and Lombardi staff.

Five years ago, the project was one of the DC "party animals," an elephant that Tracy's Kids covered with a mosaic of pottery tiles. "We stopped talking about going for treatment and started talking about going to work on the elephant," one mother said.

Childhood cancer will never be a laughing matter for Matt Gerson. But he hopes that Tracy's Kids makes treatment bearable



for young patients. "Seventy percent of childhood cancers are curable now," Gerson says. "The disease doesn't have to define the rest of their lives."



It helps to have friends in high places.

Luckily for disadvantaged children around Washington, Leah Gansler does. She launched a nonprofit, CharityWorks, in 1999 after volunteer work showed her the great need among children and families. Wanting to include friends but not stay with the same charity every year, she devised two networks: one of 125 volunteers, who would screen charities and work with those chosen, and one of 40 CEOs and others who could give and raise money and would choose the recipient groups.

The plan was an instant success: CharityWorks's first \$375,000 went to Habitat for Humanity for 20 plots of land and one house, which Gansler's members built.

To date, the group has raised \$7 million—every cent of which has gone to charity. (Late in 2007 it hired an executive director.) Gansler and company commit time and talent as well as treasure—helping the Higher Achievement Program buy a building and grow, the Maya Angelou Public

Charter School open a second campus, and the Orphan Foundation put 24 kids all the way through college.

Gansler was working up to 15 hours a day for her creation when she suffered seizures and a stroke. She kept going. To a booster who protested, Gansler said, "I don't get tired when I know I'm doing something to help someone."

Especially someone like Kristian Smith, a DC teen who, with the help of CharityWorks and Higher Achievement, enrolled in a top private high school and says, "I was able to pick hope over chaos." Or Shalita, molested and abandoned as a child, who was told "you'll be nothing but a prostitute"—with a scholarship from CharityWorks, she finished college, got a job, and is planning her wedding.

Gansler "is a venture-capital investor in young charities," says business mogul Ted Leonsis. To area kids, she may be more of an Energizer Bunny with a halo.

Sidney Harman is a modern Medici.

The head of Harman Industries, an audio-equipment company, he believes that the visual and performing arts are fundamental to the health of a society. "It is the stuff that makes life with all of its triumphs and disappointments clear, revealing, and transforming," he says.

Harman has backed that belief with contributions to the Kennedy Center and the Shakespeare Theatre—cosponsoring its free production at Carter Barron every summer.

When Shakespeare Theatre artistic director Michael Kahn approached Harman with plans for a new theater, Harman had plans of his own. He envisioned a building that would also house up-and-coming performing-arts groups—a place to encourage new creative work and introduce new audiences to the classics.

Sidney Harman Hall opened in October. The dazzling new space and Shakespeare's Lansburgh Theatre now make up the Harman Center for the Arts.

Harman has given \$19.5 million to make the new building possible—the last \$5 million as a challenge grant that has been matched by other supporters.

Harman, a lover of jazz and classical music, also helped create partnerships between Shakespeare Theatre and other performing groups. The Washington Bach Consort, the Washington Performing Arts Society, and Ford's Theatre have already used the stages at the Lansburgh and the Harman.

For Sidney Harman, the bricks and mortar have surpassed his aspirations. "Its location is sublime," he says. "We'll have multinational, multicultural, and multilingual young audiences. They can get here a dozen different ways."

Harman is proud of the fact that there isn't a bad seat in the house that bears his name. But he'd rather not sit too close to the stage. "I like to sit back far enough to get the full view," he says. "When you're too close, you run the risk of losing the enchantment." ■