

# Cablefax Daily™

WHAT THE INDUSTRY READS FIRST

## Next Steps: Operators Make Moves Toward 10G Realization

After more than 19 months of efforts to maintain network performance, operators are starting to turn their eyes again to plans for the future. That includes the implementation of plans to enable symmetrical 10G service, the need for which has become stronger than ever thanks to the COVID-19 pandemic.

"The biggest focus, I think, is getting more capacity. This has definitely changed what the needs are because look, we're virtual again, right?" **Viavi Solutions** Senior Product Line Manager *Robert Flask* said during a panel at **SCTE's** Cable-Tec Expo Thursday. "It's definitely changed the speed of rollout, and I think that's been exciting. Ten-year plans became five-year, three-year plans."

Other vendors are seeing similar patterns from their operator partners. While the pandemic was a surprise that forced many to focus on keeping networks steady from day to day, there's an opportunity again now to look forward to what's coming down the line and anticipate those needs.

"A lot of our customers fell back to almost business as usual... but now that we're coming out the other end of that, we're starting to see customers look at what they've done over the last year and start to get back into that mode of where do we need the networks to go," **Ciena** Director, Field Systems Engineering *Ryan Amenta* said.

He said the experience of the pandemic has pushed some of his clients to devote more energy into automation. Putting

that much capacity out in a short period of time took a huge amount of effort from all teams, and automation could be a key to streamlining deployment of that level of capacity in the future. "So if we run into another big requirement where the whole world changes overnight, they're ready to adapt to those situations," Amenta said.

**CableLabs** VP, Wired Technologies *Curtis Knittle* said the specifications for DOCSIS 4.0, a technology that supports the 10G platform, has been as finished as it can be for now since the middle of 2020. "What's happening now though is we've got companies getting devices in the lab and whenever that happens and you connect power to these devices, you start to see some of the things that need to be changed in the spec," he said. "We've got interop events planned for next year, and undoubtedly during interop events, things will pop up."

Approximately ten interop events are on the 2022 calendar for CableLabs, the first set to take place in January. Knittle said at this point the organization isn't quite sure who will show up and who will be ready for such events. It ultimately depends on the readiness of devices. In addition to the interop events focused on DOCSIS 4.0, CableLabs will also be hosting four interops each for Remote PHY and Remote MACPHY, two distributed access architecture variants.

The panel took place as **Comcast** was achieving another milestone on the way to 10G. During Expo, the operator conducted what it believes to be the first test in the world of a 10G connection all the way from its network to a modem. To



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do so, it used what it believes to be another first—a virtualized cable modem termination system powered by Full Duplex DOCSIS 4.0 technology. The demonstration was completed by teams of technologists based in Philadelphia and Denver, and Comcast SVP, Next Generation Access Networks *Elad Nafshi* shared exactly how they did it in a blog post for all interested engineers.

“We’ve been excited about 10G and its potential to deliver the next stage in the evolution of high-speed internet since its inception, and it’s becoming increasingly clear that 10G represents the world’s fastest, most technologically advanced, efficient; and cost-effective approach to deliver multigigabit upload and download speeds to hundreds of millions of people worldwide,” he said in the blog.

#### DISH GOES AFTER ANOTHER ALLEGED PIRATE

**DISH** continues its copyright infringement campaign, this time filing a \$26 million legal challenge of what it says are a collection of global pirate TV services that are branded throughout the US by the names **Desi TV**, **Desi TV Pro**, **Live TV** and/or **Live TV Pro**. The lawsuit comes after a four-year investigation by DISH that included purchasing set-tops pre-loaded with services from a Brooklyn store and online and observing similar purchases at a Coney Island establishment. The complaint features photos of packages mailed to investigators as well as screenshots of the content loaded onto the devices. The lawsuit filed Thursday in the Eastern District of New York lists **786 Wireless World** and CEO *Rana Afzal* as defendants as well as “Does 1-10.” DISH said the Does actively work to conceal their identities. “Starting in June 2017, and through-

out the course of DISH’s sweeping, four-year investigation, DISH investigators observed the Doe Defendants repeatedly infringing DISH’s exclusive rights—without authorization from DISH—by continuously streaming in the United States these copyrighted programs through the infringing services to the Doe defendants’ customers,” the complaint said. The service can be accessed via digital TV “set-top boxes” utilizing the Android operating system that are also sold and marketed by the Doe Defendants through their websites, such as [www.livetvbox.org](http://www.livetvbox.org). DISH said 786 Wireless fulfills orders of set-top boxes that are placed on the Doe Defendants’ websites, and also operates a walk-in retail operation in Brooklyn, where users can make direct purchases of set-top boxes pre-loaded with the infringing services. DISH said the Does ignored dozens of cease-and-desist letters sent during the four-year period. Last month, DISH filed a lawsuit seeking more than \$24 million from IPTV service **iStar**, which it claims is illegally transmitting channels that it has the exclusive license to.

#### SECT. 230 BILL TARGETS ALGORITHMS

Democrat **House Commerce** leaders unveiled a bill to reform Section 230, the section of the Communications Decency Act that protects websites and online platforms from being held liable for third-party content. The legislation would amend Section 230 to remove absolute immunity in certain instances, such as when an online platform “knowingly or recklessly” uses an algorithm or other tech to recommend content that materially contributes to physical or severe emotional injury. The bill, sponsored by Reps *Anna Eshoo* (D-CA), *Frank Pallone* (D-NJ), *Mike Doyle* (D-PA) and *Jan Schakowsky* (D-IL), will be introduced in the House tomorrow.

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**REDBOX TEAMS WITH LIONSGATE**

**Redbox** is scaling its original movie business, and it's tapped **Lionsgate** to help. Under a multiyear distribution deal, Lionsgate will handle distribution of Redbox Entertainment titles across home entertainment windows in addition to SVOD licensing for select titles under the Redbox Entertainment brand. Redbox expects to release 36 original movies per year, with recent films including "Capone" and "Shadow in the Cloud." The two also agreed to license films and television series from Lionsgate's 17,000-title library to Redbox's AVOD and FAST services.

**NARB SAYS AT&T SHOULD DITCH AD CLAIMS**

A **National Advertising Review Board** panel recommended **AT&T** discontinue three commercials which it said communicated the unsupported message that the upload speeds of cable are inadequate to support videoconferencing. The panel also said the telco should modify or discontinue a commercial that it felt had unsupported claims that its fiber service is superior to cable services for videoconferencing and reliability. **Comcast** had brought the challenge to the **National Advertising Division**, with AT&T appealing all of NAD's recommendations that it modify its claims. The appellate advertising body did find that AT&T properly supported certain comparative advertising claims for its fiber-optic internet service in one commercial and one internet video advertisement. AT&T stated that it "supports NARB's self-regulatory process and will comply with the NARB's decision," however, the advertiser noted that it respectfully disagreed with NARB's recommendation to discontinue or modify certain AT&T Fiber ads.

**ROGERS INVESTING \$188M IN ONTARIO**

Canadian operator **Rogers** said it would invest more than \$188 million to extend its fiber network to connect more than 24,000 homes and businesses across Ottawa, Clarence-Rockland, North Grenville and Carleton Place. When complete, residents and businesses will have access to the full Rogers suite of services, including its 1.5Gbps internet offering.

**RDOF UPDATE**

On Thursday, the **FCC's** Wireline Competition Bureau authorized Rural Digital Opportunity Fund support for 469 winning bids. Authorized winning bidders include **Cox Communications**, **Cincinnati Bell** and **NTS Communications**. The Bureau also designated five carriers across six states, including **Charter** and **Conexon Connect**, as eligible telecommunications carriers. ETC status is conditioned on them receiving support under the RDOF program. Last week, the FCC said it would approve more than \$163.8 million dollars for 42 providers in the second round of funding for the Rural Digital Opportunity Fund.

**GCI SAYS YES TO VECIMA**

**GCI** has selected **Vecima Networks'** "Entra" 10G EPON and Unified Access portfolio to help it reach its goal of making 2Gbps service widely available in Alaska. GCI plans to bring 2 Gig service to about three-quarters of Alaskans early next

year, and said it's on track to hit 10G within five years. Vecima's products will be used to power GCI's AU-Aleutians Fiber To The Home Project, expanding broadband to the remote islands.

**ALLO PICKS ON COMCAST DATA CAP**

**Allo Communications** made a not-so-subtle swipe at **Comcast** on [Twitter](#) Thursday, declaring that it had recently ran the numbers on data caps. "If we charged our customers for going over a 1.2 TB data cap, we'd be tacking on extra fees for more than 10% of customers," the fiber provider tweeted. "We hear you saying no thanks and we agree. That's a deal-breaker for us and it should be for you too." Comcast wasn't mentioned by name, but data cap opponents have criticized for its 1.2 TB data usage limit. Customers who use more are charged \$10 for each 50 GB added to their plan, with the amount not to exceed \$100/month. Comcast has said only a small percentage of its customers exceed the cap and it offers an unlimited data option. Allo is challenging incumbents like Comcast and **Charter** in markets such as Breckenridge, Colorado, and Lincoln, Nebraska.

**BLOCKGRAPH ALLOWS ENHANCED DATA SHARING**

**Blockgraph** introduced a data refinery Thursday that allows marketers to analyze multiple granular first-party data sets without exposing proprietary or identifiable data. Marketers and publishers can bring together campaign and sales data without exposing sensitive data. The solution, called Double-Block, will allow users to grab new audience and media insights that can inform the planning of convergent TV campaigns and measurements of their effectiveness.

**PROGRAMMING**

Pop star **Kesha's** love of the supernatural is coming to **discovery+** next year in the form of six-ep series "Conjuring Kesha" (wt). She already hosts popular paranormal podcast "Kesha and the Creepies." – **OWN** is continuing its holiday tradition of serving up Christmas movies, which will debut on consecutive Tuesdays beginning Nov. 30. This year's slate includes "A Chestnut Family Christmas" and "A Christmas Stray." The net's kicking off the holiday fun with **Kym Whitley**-hosted cooking competition series, "The Big Holiday Food Fight," which debuts Nov 16. – **Fox News'** latest expansion is a six-title deal with **HarperCollins** for its publishing imprint Fox News Books. The imprint's third title, "All American Christmas" from "Fox & Friends Weekend" co-host **Rachel Campos-Duffy**, debuts next month.

**PEOPLE**

**Paula Tripp** is joining **BET** as SVP, Consumer Insights. She most recently served as the Head of Foundational and Menu Insights at **McDonald's**. – **Marcos Santana**, President of **Telemundo Global Studios**, will assume a new role as advisor and executive producer starting January 2022. The move comes after 14 years in leadership roles at Telemundo. He'll be able to focus on select original productions, including the third season of "La Reina del Sur," while pursuing other independent opportunities.

# D&I VIEWPOINTS

*A Look at Diversity, Equity & Inclusion from Inside the Industry*



## Unfinished Business



**Judi Lopez**  
**Fuse Media &**  
**Guest**  
**Columnist**

We are living in a unique time where diversity, equity and inclusion have become a priority for companies of all sizes. From small, independent businesses to globally recognized brands, countless industries are asking themselves how to meet this moment and how to carry meaningful progress and change forward. As recent charged events fade from public consciousness, we must acknowledge that we are far from achieving the dream.

As media companies whose images shape popular culture and public perception, those of us in the entertainment industry bear a great deal of responsibility to lead this charge. And yet we must face the truth that the industry has a long way to go. This is especially true of representation and inclusion of the Latino audience. While we make up nearly 20% of the US population, the most recent Annenberg Inclusion Initiative study revealed that only 5% of top TV series of 2019 featured a lead Hispanic or Latino actor, with many of those roles reinforcing negative stereotypes.

This approach is not only a disservice to accurate representation but reflects a disregard of what audiences want. The annual Fuse Multicultural Insider study commissioned by Fuse Media revealed that increased diversity is an ethical decision as much as it is a business decision. Respondents—in particular, sought-after younger audiences—say they are more likely to support media companies that showcase content that accurately represents and empowers different cultures. The reverse also held true: over half of said they would stop watching a show that misrepresents their culture.

To ensure accurate representation on-screen and racial and ethnic diversity needs to be a priority offscreen. Studio and network executives, producers and directors of color bring unique perspectives and voices which otherwise may go unheard in important business conversations. With the abundance of creative talent waiting for their moment, it is inexcusable to not include voices of color behind the scenes, especially when characters of color need to be represented in honest, relatable ways. One important resource for our industry in this regard is The T. Howard Foundation which has a diversity advancement program that assists companies in attracting the best diverse talent in front and behind the camera.

It is important to be mindful of the fact that no minority is a monolith, and the term “diversity” is constantly evolving. Simply placing people of color on screen and assuming audiences will flock to them is not enough. As mentioned before, we all want to see ourselves reflected in popular culture, and there are countless stories to tell and cultures to explore. When we do, we’ll see new audiences, partners and sources of revenue.

As a Latino-owned entertainment company dedicated to celebrating stories of underserved and misrepresented audiences, 100% of Fuse original series include Latinos and people of color. Our mission has always been to place diversity and inclusion at the forefront of all creative and business decisions. We have made great progress while continuing to be mindful that the work is constantly evolving, is never truly complete and requires an open mind and a willingness to engage in meaningful and honest dialogue. We hope you will join us in this important endeavor.

*Judi Lopez is Head of Content Distribution & Advocacy for **Fuse Media**.*



# PROGRAMMER'S PAGE

## Easy to Feel Heartsick Watching 'Dopesick'

The phrase "opioid crisis" is thrown around so often, we can grow numb to it, not understanding the true horror living behind those words. **Hulu's** new eight-part series "Dopesick" provides a fresh perspective on how Purdue Pharma brought OxyContin to the masses. It's a scripted drama that relies heavily on journalist's *Beth Macy's* investigative book of the same name to dramatize the *Sackler* family, their company Purdue Pharma and the impact painkillers have on a small, fictional Appalachian town. Creator *Danny Strong* didn't just want to tell a tragic tale of addiction—though that's here as well. "There's actually quite an exciting investigation in which you see these prosecutors make a terrific case against Purdue," Strong said. It's certainly timely. On the same day the limited series debuted, a federal judge ruled Purdue could resume work on bankruptcy plan, denying a request from a DOJ program to pause work pending an appeal of the settlement. The project was originally pitched to Strong as a movie, but after doing his research he realized there's no way he could pull it off in two hours. "There was just so much information, and I found it all fascinating. I didn't want to cut anything," he said. "I thought, 'let's do it as a limited series. I love them... I think they are some of the coolest things out there in entertainment right now.'" *Michael Keaton* plays a doctor in a coal-mining town who is convinced by a Purdue rep to prescribe Oxy to long-suffering patients. He soon learns the promise that the drug is addictive to less than 1 percent of those who take it is far from reality. In researching Purdue, Strong said there was a never-ending list of jaw-dropping moments. One that really stuck out to him was the company's patent for a self-destructing email messaging system. "To me, there was something about the deception of that that exemplified so much of what they did," Strong said. (The first three eps of *Dopesick* began streaming on Hulu Wednesday, Oct. 13, with new eps dropping weekly through Nov. 17) — *Amy Maclean*

### REVIEWS

"Acapulco," streaming on **AppleTV+**. For months, a recurring theme of this weekly column was finding an escape via cable from the pandemic quotidian. That's not stopped us from recommending serious shows, including terrific **PBS** docs about the pandemic and 9/11. Today, though, we offer lighter fare. "Acapulco," the new nostalgic comedy on AppleTV+, is like a thin Mexican flan, deliciously sweet with a pleasant aftertaste. It begins at the story's end. Maximo (*Eugenio Derbez*), the storyteller, is a Mexican mogul in California who whacks gold golf balls into the Pacific from his mansion's backyard. He aims for his neighbor's yacht, but strikes his own, though he cares not. More important is entertaining and educating his little nephew, who's visiting. Maximo wants the boy to appreciate the family's roots. Quickly we meet Maximo as a teen (a wonderful *Enrique Arrizon*), as he fulfills his childhood dream of working at Las Colinas, an Acapulco resort. Though it's a rags-to-riches tale, the story is told with barely a hint of race and class, a turn-off for some. Assuming you can suspend socio-political reality a bit, Acapulco is a mix of nostalgia (the costumes and '80s soundtrack, with vocals in Spanish) and discovery. For most American viewers, Arrizon, Derbez and the rest of the cast are unknowns. They and the series are delights. — *Seth Arenstein*

### BASIC CABLE

#### P2+ PRIME RANKINGS\*

(10/04/21-10/10/21)

MON-SUN	MC US AA%	MC US AA (000)
<b>ESPN</b>	<b>1.017</b>	<b>3168</b>
<b>TBSC</b>	<b>0.811</b>	<b>2526</b>
<b>FNC</b>	<b>0.721</b>	<b>2246</b>
<b>MSNBC</b>	<b>0.374</b>	<b>1166</b>
<b>FS1</b>	<b>0.295</b>	<b>920</b>
<b>HGTV</b>	<b>0.284</b>	<b>885</b>
<b>INSP</b>	<b>0.252</b>	<b>786</b>
<b>TLC</b>	<b>0.251</b>	<b>780</b>
<b>HALL</b>	<b>0.244</b>	<b>759</b>
<b>CNN</b>	<b>0.219</b>	<b>682</b>
<b>USA</b>	<b>0.211</b>	<b>658</b>
<b>FOOD</b>	<b>0.211</b>	<b>656</b>
<b>NFL</b>	<b>0.193</b>	<b>602</b>
<b>DISC</b>	<b>0.187</b>	<b>584</b>
<b>TNT</b>	<b>0.182</b>	<b>567</b>
<b>HIST</b>	<b>0.174</b>	<b>541</b>
<b>TVLAND</b>	<b>0.149</b>	<b>465</b>
<b>WETV</b>	<b>0.148</b>	<b>462</b>
<b>BRAVO</b>	<b>0.148</b>	<b>459</b>
<b>AMC</b>	<b>0.146</b>	<b>455</b>
<b>ID</b>	<b>0.145</b>	<b>453</b>
<b>LIFE</b>	<b>0.144</b>	<b>448</b>
<b>HMM</b>	<b>0.133</b>	<b>414</b>
<b>FRFM</b>	<b>0.131</b>	<b>408</b>
<b>A&amp;E</b>	<b>0.123</b>	<b>383</b>
<b>GSN</b>	<b>0.123</b>	<b>383</b>
<b>NATGEO</b>	<b>0.106</b>	<b>331</b>
<b>TRAVEL</b>	<b>0.104</b>	<b>325</b>
<b>APL</b>	<b>0.102</b>	<b>317</b>
<b>FX</b>	<b>0.096</b>	<b>298</b>
<b>SYFY</b>	<b>0.093</b>	<b>289</b>
<b>BET</b>	<b>0.090</b>	<b>281</b>
<b>ADSM</b>	<b>0.087</b>	<b>270</b>
<b>ESPN2</b>	<b>0.085</b>	<b>264</b>

\*P2+ L+SD rankers are based on national Nielsen numbers, not coverage.



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