

MEDIAWEEK

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TBS Moves to Fix Prime Time

Cable net looks to spark 18-49 viewers with sitcoms, more original movies **PAGE 4**

TV PROGRAMMING

They're In It for The Short Run

Nets: limited-arc series make schedules flexible

PAGE 5

NETWORK TV

Variety Show Goes Spot-Free

Series could break new ground for TV sponsors

PAGE 6

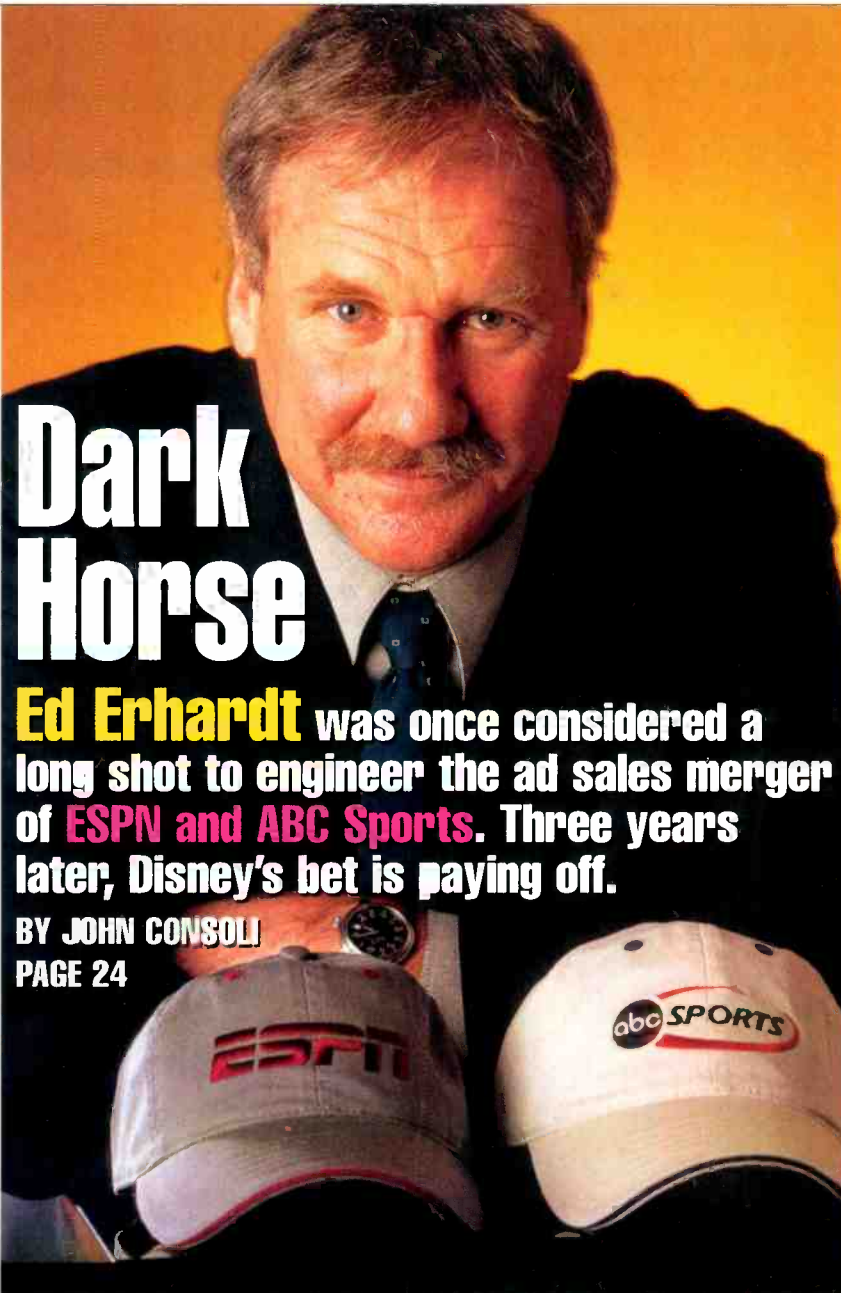
RADIO

Groups Commit To Digital

120 stations to roll out new broadcasting format

PAGE 6

Mediaweek Magazine
Monitor **PAGE 33**



Dark Horse

Ed Erhardt was once considered a long shot to engineer the ad sales merger of **ESPN and ABC Sports**. Three years later, Disney's bet is paying off.

BY JOHN CONSOLI
PAGE 24

MARKET INDICATORS

NATIONAL TV: TIGHT
With makegoods now kicking in, remaining ad inventory is limited and expensive. Auto, fast food, telecom and movies are the dominant prime-time advertisers in January.

NET CABLE: BRISK
First quarter continues to pace well above first-quarter '02 and '01, with movies and wireless money hiking scatter prices. So far, second quarter is moving at about the same pace.

SPOT TV: DRIVING
Early '03 is trending better than expected as automotive continues to roll out advertising. Entertainment is strong, while retail and financial spending is mixed.

RADIO: STEADY
New York, Chicago and Los Angeles are moving ahead of last year, driven by strong national advertising. Auto dollars are holding up well into first quarter.

MAGAZINES: ACTIVE
As second-quarter ad schedules begin to move, new personal and business technology products are creating a tight marketplace across news, business, entertainment and men's lifestyle titles.

CHRIS CASABURI

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CNBC

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Source: Nielsen N-Power September - November monthly average (8/26/02 - 11/24/02) 6 Minute Qualifier, Standard Unification, Total Day (6a - 6a). Subject to qualifications upon request. Exclusive audience is a key measure of loyalty.
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At Deadline

■ NBC'S LACK MOVES TO SONY MUSIC

Andy Lack resigned as president/COO of NBC on Friday to rejoin his former boss at CBS, Howard Stringer, as chairman/CEO of Sony Music Entertainment. Stringer, chairman/CEO of Sony Corp. of America, was president of CBS in the 1980s, when Lack was a news executive at the network. In 1993, Lack was named president of NBC News; in June 2001, he moved up to NBC president and COO. Lack's departure from NBC was not unexpected, since he and NBC chairman Bob Wright were frequently at odds. Initial word out of NBC was that Wright and others would absorb Lack's duties and he would not be replaced.

■ BLOOMBERG REDESIGNS, THEN SHUTS DOWN

Bloomberg Personal Finance, the 410,000-circulation investment title published by Bloomberg L.P., has folded. The last issue will be February. The magazine had just undergone an extensive redesign by Robert Priest. The 7-year-old magazine, published 10-times yearly, ended 2002 down 34.2 percent in ad pages to 237, reports the *Mediaweek Monitor*. "We felt that of all our media properties, *Bloomberg Personal Finance* was outside of our core mission," said a company representative. Some 40 staffers will be reassigned. Bloomberg L.P., 72 percent owned by New York City Mayor Michael Bloomberg, will still publish *Bloomberg Markets* and *Wealth Manager*.

■ HECHT TO RUN TNN, FOR MEN

After two years of trying to establish a distinct brand identity for the New TNN (formerly The Nashville Network), parent MTV Networks decided last week to solely focus on a male audience and named MTV producer Albie Hecht president of the network. Former general manager Diane Robina is in discussions with MTV Networks about a future role with the company. Building upon what is already a male-skewing schedule, Hecht said he wants to "create a home base for the total guy." Hecht will soon unveil his development slate, which may include a video game awards show, and men's health and issue-related shows.

■ AD PAGES UP 10.7% IN DECEMBER

Magazine advertising pages in 2002 were down for the second year in a row, falling 3.2 percent, according to the Publishers Information Bureau. But the blow was softened by year-end growth. Ad pages in December grew 10.7 percent, following November's 6.9 percent increase. Meanwhile, spending in December jumped 20.1 percent. Collectively, publishers reported revenue gains of 4.8 percent in 2002, to \$16.7 billion.

■ TURNER PROMOTES SALES, MARKETING TEAMS

Turner Broadcasting restructured its entertainment and sports sales and marketing teams last week. Linda Yaccarino, vp/general sales manager at TBS Superstation, was promoted to gm of TBS and TNT sales. Keith Bowen, TNT senior vp/general sales manager, was named senior vp of national accounts at TBS and TNT. Trish Frohman, senior vp of Turner Sports, will also oversee relationships with sports partners, including the NBA, Nascar and Major League Baseball. Chris Eames, senior vp of sports sales, was promoted to senior vp of sales, marketing and promotion, working across the entertainment and sports nets.

■ NEW CABLE PROJECTS ROLLED OUT AT TCA

BET's deal with Paramount Domestic Television to pick up reruns of *The Parkers*, UPN's *Girlfriends* and Showtime's *Soul Food* were among the cable highlights at the Television Critics Association conference last week in Pasadena, Calif. Sci Fi finalized a deal with parent company Universal TV Group's Reveille to develop two Marvel Comics titles into shows. Additionally, Game Show Network announced the March 16 premiere of its first documentary, *Big Bucks: The Press Your Luck Scandal*. And ABC Family said it will air repeats of ABC's *The Mole* and *The Bachelorette*.

■ **ADDENDA:** AOL Time Warner execs hinted last week that the company is considering spinning off **Time Warner Cable** into a separate unit...Tribune Co. promoted **Patrick Mullen**, president of Tribune Television, to president of Tribune Broadcasting. Mullen will oversee the company's 24 TV stations, its entertainment division and radio station WGN-AM in Chicago...**John Irwin**, a veteran CBS sales exec, was named senior vp of Viacom Plus, the parent company's cross-platform sales unit...**Terry Balagja**, most recently at D'Arcy, Masius, Benton & Bowles, was named senior vp, creative marketing, at Fox Broadcasting Co....**Steve Jones** was promoted to vp and general manager of radio for ABC News, from vp of programming and operations for ABCNEWS.com.

■ **CORRECTIONS:** In a chart that accompanied a Jan. 6 news story on response rates, the two trend lines were mislabeled. The trend line labeled Arbitron should have been labeled Nielsen Media Research, and vice versa...In the Dec. 16 issue, the *Mediaweek Monitor* misreported *Power & Motoryacht's* January 2002 issue ad pages. The title had 174.25 pages, which put the January 2003 issue 2.98 percent ahead of last year.



Wolf Caught Between NBC's *Kingpin* and ABC's *Dagnet*

In what is shaping up to be one of mid-season's most anticipated ratings battles, ABC's *Dagnet* and NBC's *Kingpin* both are set to launch Sunday, Feb. 2, at 10 p.m. The shows initially were scheduled to air nowhere near each other.

Dagnet was slated for Mondays at 9, and *Kingpin*, a six-episode limited series, was not supposed to hit the air until March. But after ABC said last month that it would swap *Dagnet* with its Sunday-night stalwart *The Practice*, NBC moved up *Kingpin*'s launch to February.

Caught in the middle of the battle is Dick Wolf. Because he produces both *Dagnet* and *Kingpin*'s lead-in, *Law & Order: Criminal Intent*, Wolf will have to root for both networks Sundays at 10. "You can imagine my schizophrenia," Wolf told *Mediaweek*. But finding himself a pawn in the network ratings game comes as no shock to the veteran producer. "When you're in the business this long, nothing surprises you," Wolf said.

Conventional wisdom assumes that *Dagnet*'s name recognition should help ABC keep its lock on the Sunday 10 p.m. audience. NBC has slotted *Kingpin* on Sundays as a three-week replacement for *Boomtown*; the other three episodes of *Kingpin* will air on Tuesdays at 10 p.m.

Several buyers suggested that NBC's schedule shift with *Kingpin* underscores the network's concern about the crucial Sunday 10 p.m. time period. "NBC appropriately senses an audience opportunity and a potential regeneration with *Kingpin*," said John Rash, senior vp/director of broadcast negotiations for Campbell Mithun. Yet Mitch Metcalf, NBC senior vp, program planning and scheduling, said the *Kingpin* switch is "no reflection on *Boomtown*." —A.J. Frutkin

Nielsen Strikes Deal With Hearst-Argyle TV in Boston

Now that Nielsen Media Research has signed Hearst-Argyle Television's ABC affiliates WCVB-TV and WMUR-TV for its local market people-meter service in Boston, the question is whether other major stations in (continued on page 6)

TBS Fine-Tunes Prime-Time Lineup

Eager to shore up 18-49 ratings, net eyes original movies, reality series

CABLE TV By Megan Larson

While TBS Superstation executive vp and general manager Dennis Quinn is pretty confident about which direction his network has to move in order to remain competitive, he admits that parts of his programming schedule is weak, particularly in prime time, in which TBS lost about 10 percent of its adult 18-49 viewers last year.

Building upon ratings success achieved last year with an acquired off-network sitcom block that ran into prime access, Quinn is looking to get back the youthful eyeballs he lost in 2002, and then some. By scheduling *Seinfeld* at 8 p.m. on Wednesdays starting last week, Quinn said the show had already helped boost TBS' 18-49 audience 27 percent to 975,000 through Jan. 8.

The Non-Stop-Comedy-Block (4:30-8 p.m.), launched last year with repeat episodes of *Seinfeld*, *Friends* and *Home Improvement*, helped grow the time period about 8 percent in fourth quarter 2002 over the same period in 2001. That growth helped TBS become the top network among adults 18-49 during total day last year, according to Turner's analysis of Nielsen Media Research data.

"Other networks could learn a lesson from that strategy," said Kathryn Thomas, associate director of Starcom Entertainment. But while the access block has been a success, prime time needs to be sharpened in light of recent turnarounds at TNT and USA. "TBS is a viable tool for reaching audiences, but among competition it's second or third or lower on the list of networks to buy," added Thomas. "It tried to be a little more male and a little younger, but it needs to define that a little better."

To be fair, a rapidly expanding cable universe has made it extremely difficult for older general entertainment cable

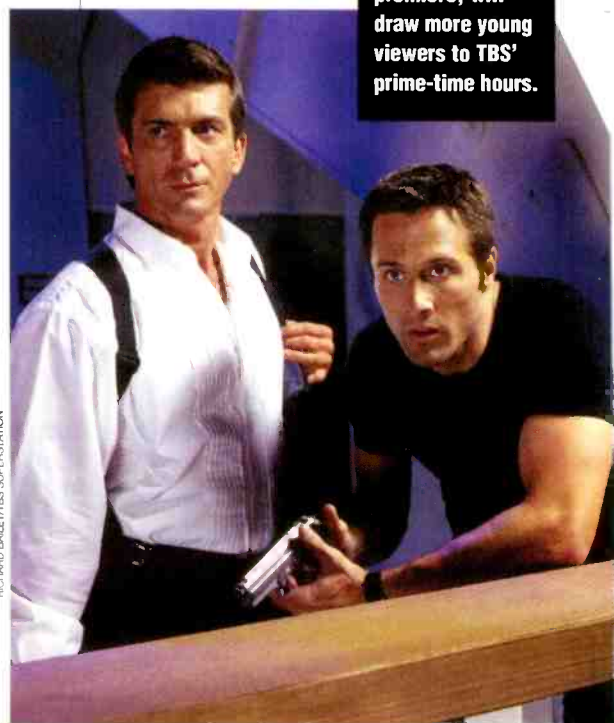
networks to retain audiences. But TBS' sister net TNT, as well as USA, which suffered ratings declines thought to be irreversible a few years ago, have grown audience due to new, popular programming and smart scheduling.

TBS is still a top-five cable network, but over the last three years in fourth quarter, TBS' total-day delivery of persons 2-plus and adults 18-49 has dipped about 20 percent and 13 percent to 1 million and 572,000, respectively, according to agency Horizon Media. Prime time has suffered an even steeper decline.

Quinn says he hopes to increase TBS' output of original movies by as much as 60 percent this year, leading off with last weekend's *America's Prince*, followed by *Counterstrike* in March and *National Lampoon's Thanksgiving* later this year. Last year, TBS'



Quinn is betting that an uptick in originals such as *Counterstrike*, set for a March premiere, will draw more young viewers to TBS' prime-time hours.



Atomic Twister was the highest rated original movie in basic cable. "We have a good lock on what our audience wants," said Quinn. Three reality-based series are also in development for prime, but he declined to give any further detail on their themes.

Certainly, TBS' shortfall in prime could be filled with an original hit to put it top of mind with young audiences. "It doesn't hurt to have a signature series to give viewers an idea of what to expect from a network," said Starcom's Thomas. "*South Park* was not so much a series as a state of mind."

TBS' ad sales have gone well with the Non-Stop-Comedy-Block, which helped the network fetch double-digit cost-per-thousand rate increases for fourth-quarter scatter in 2002. That pace has continued into first quarter of this year. "The comedy block is gaining traction and helped us create some good promotional opportunities. It's like a second prime time," said Quinn.

It's actually better than that. "It commands a premium over prime time," said Linda Yaccarino, senior vp/gm of TBS and TNT sales. Though viewers can catch some of these shows in syndication on their local TV stations, Yaccarino stresses it's TBS' packaging of the product that is so attractive. TBS offers four dedicated sponsorships for the block each quarter that include a significant presence during the access time period five days a week, as well as enhanced billboards and sponsorship of series-related trivia interstitials. Though TBS has a diverse advertiser base, the increase of younger viewers during certain parts of the schedule has attracted more movie money and spending by wireless telecommunications companies.

The comedy-block buy will likely be more attractive during the 2003-04 upfront because of the addition of *Everybody Loves Raymond* to the schedule next year. Looking further out, *King of Queens* joins the lineup in 2005.

TBS will also continue to freshen its coverage of baseball's Atlanta Braves, which is older-skewing and occupies 63 percent of its prime-time schedule during the season. Quinn said he hopes a younger Braves team and hoped-for competition from league rivals the New York Mets and the Philadelphia Phillies will help attract younger viewers this year.

"Ratings are dependent on a specific number of good movie titles and the performance of National League East, but that's not a bad base to work with," said John Rash, senior vp and director of broadcast negotiations for Campbell Mithun. "TBS, as with all networks, is judged against prior performance; and while there may be audience erosion, it is as competitive as it has ever been." ■

Nets: In It for the Short Run

Limited-arc series, especially in reality genre, offer scheduling flexibility

TV PROGRAMMING By John Consoli

Despite promises by broadcast network executives that prime time will not be overrun by the current outbreak of reality shows, several of which premiered last week, the shorter arcs of the genre (as few as six episodes) have provided programmers with more scheduling flexibility than the usual 13-episode comedy or drama.

"I don't think any network is saying they are going to shift to all-reality programming," said Preston Beckman, Fox executive vp of strategic programming. "But right now, short-term reality series are being accepted by viewers and have become part of the prime-time programming wheel. We haven't stopped developing scripted comedies and dramas, but a lot of networks have holes to fill and short-term reality can improve a time period very quickly."

Last week's premiere of *Joe Millionaire*, for example, filled Fox's Monday 9 p.m. void left from the canceled drama *Girls Club* (although *Boston Public* briefly subbed for *GC*) and delivered the network's highest ratings in the time period in adults 18-49 (10.1) and total viewers (18.6 million) in eight years. Beckman said Fox hopes to use the slot to run reality hours for the rest of the season, with seven episodes of *Married by America* to follow *Joe Millionaire* when its 10-episode run ends. Fox might also add a reality slot on Thursday nights at 8 p.m., he added.

Boasting similar success with reality last week was ABC's *The Bachelorette*, which kicked off its seven-episode run Jan. 8 at 9 p.m. with an 8.4 rating in adults 18-49 and 17.4 million viewers. Another short-run ABC reality series, *Celebrity Mole*, did not fare as well, with a 6.7 in households and a 5.2 in adults 18-49, but it fared significantly better than the show it replaced, canceled drama *MDs*.

CBS also succeeded last week with its new limited-run reality entry, *Star Search*, which premiered on Jan. 8 at 8 p.m. with an 8.5 and an 8.3 the following night. The debut outrated most episodes of *60 Minutes II*, which CBS previously aired in the time period. Nine episodes of *Star Search* will air over four weeks.

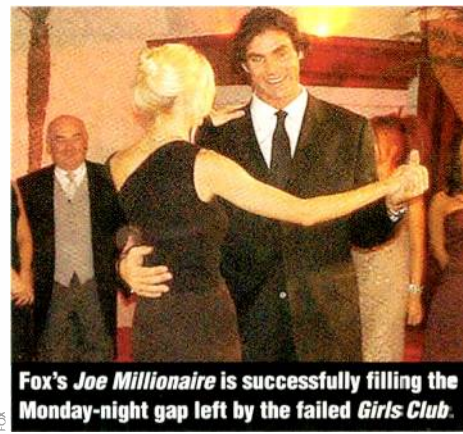
Not to be outdone, the WB attracted viewers to its short-run reality series *High School Reunion*, which did a 3.1 in households Jan. 5 at 9 p.m., 34 percent higher than scripted drama *Angel* averaged previously in the time period.

"A lot of this is about risk reduction," said Kelly Kahl, CBS executive vp of scheduling and program planning. "If one of these shows

proves to be successful, we can order more episodes, and shows can be moved around just about anywhere to fill holes temporarily."

Steve Sternberg, executive vp of research at Magna Global USA, doesn't see a problem with the influx of short-term reality, as long as it is used mostly to fill holes left by failed shows. "The danger can arise when you start moving around your successful shows to accommodate reality shows," said Sternberg.

Could shorter-term shows also translate to scripted sitcoms and dramas? NBC next month will air six episodes of its edgy new drama *Kingpin*. Explained Mitch Metcalf, NBC senior vp of scheduling: "Hopefully in the end it will be a limited run that gets viewer attention and eventually gets a full-run order." But even Metcalf doesn't believe short-order, scripted shows will become the norm. "I don't see it becoming a new programming model. If you do too much of it, it can disrupt the con-



Fox's *Joe Millionaire* is successfully filling the Monday-night gap left by the failed *Girls Club*.

tinuity of your schedule. I see it more like another tool in the tool box for the networks."

Although Brad Adgate, Horizon Media's senior vp/corporate research director, agreed that short-term reality series can bring a network a quick profit if it clicks with viewers, he pointed to one down side: there is virtually no repeat or syndication value—or revenue potential—to a limited-run show.

Buyers are divided over the value of short-term series. "It's always better to be in a long-term, established scripted, hit show, rather than chancing the prospects of a shorter-term new show," said Tim Spengler, exec vp/director of national broadcast, Initiative Media. "And with reality, it depends on the demo the show draws. Some advertisers will stay away altogether." ■

the market will fall in step.

For eight months, WCVB, WMUR and the other top outlets in Boston have gone without ratings data, citing problems with Nielsen's methodology. Boston is the first market where local ratings are being measured by Nielsen with local people meters. In mid-December, Nielsen's Boston service received accreditation from the Media Rating Council.

Hearst's agreement with Nielsen in Boston is part of a new five-year group deal for all 27 of its TV stations.

Nielsen is hopeful the other major outlets—including CBS' owned-and-operated WBZ, Sunbeam Television NBC affiliate WHDH and Fox O&O WFXT—will follow suit. "We are close to signing another station, and we hope to make an announcement as soon as [this] week," said a representative for Nielsen, a unit of VNU, publisher of *Mediaweek*.

For his part, Michael Carson, vp/general manager of WHDH, said he is not signing on. "Nielsen has not given us any reason to change our position," Carson said. —*Katy Bachman*

Few New First-Run Options Available in Syndication

With the National Association of Television Program Executives conference in New Orleans just one week away, considerably fewer new first-run options are on tap for this year. Of the four new daytime talk shows available, only King World's *Living It Up! With Jack & Ali* has been declared a firm go, with reported station clearances in 70 percent of the country. Meanwhile, Universal Television's *Fergie* could get pulled if a decent time period in New York is not found for the Sarah Ferguson vehicle. Warner Bros./Telepictures, which hopes to introduce talkers starring Sharon Osbourne and Ellen DeGeneres, is reporting *Sharon* at 40 percent cleared and *Ellen* at 30 percent.

While Sony Television's eBay has lined up some deals, the syndicator will not say what percent of the country the show is sold in. NBC Enterprises reports that new reality hour *Starting Over* has been cleared in more than half of the U.S. —*Marc Berman*

Out, Damn Spots

Commercial-free show headed for the WB will integrate sponsors' products

NETWORK TV By A. J. Frutkin

In what could prove to be a key signpost on the road to the death of the 30-second commercial, the WB last week was close to a deal to air a six-episode live entertainment series in prime time this summer with no commercials. The series, tentatively titled *Live From Tomorrow*, is from *Who Wants to Be a Millionaire* producer Michael Davies. WB executives declined to comment, but sources close to the network said it was finalizing a six-hour time-buy deal with Davies' Diplomatic Productions.

Conceived as an update of *The Ed Sullivan Show*, *Tomorrow* will feature integrated product-placement segments instead of traditional commercial pods. The show has two major sponsors so far, Pepsi and Nokia.

Tomorrow's concept is a result of several factors that have negatively impacted TV advertising, ranging from the increase in entertainment options to the invention of digital video players that can skip over commercials.

"The old business model doesn't work," said Matty Lesham, Diplomatic executive vp. "I'm not saying our way is going to work, but if we're going to do this, we have to rewrite the book."

Many advertisers agree. "There's an inevitable point in time when a lot of TV will be commercial-free," said Guy McCarter, senior vp/director of entertainment marketing at OMD USA, who negotiated Pepsi's sponsor-

ship of *Tomorrow*. "This is a first step in that direction and a chance to look at communicating with consumers in a way other than the 30-second spot."

Although ABC has a first-look deal with Davies, most executives involved with the show said the WB is a good fit. "The network's demographic composition is analogous to the one we're trying to hit with this show," said Chris Coelen, head of alternative TV for United Talent Agency, which represents Davies.

Perhaps the biggest question facing the show's viability lies with WB affiliates, which will lose up to three minutes per hour of spot inventory in the ad-free program. Stuart Beck, president of Granite Broadcasting and owner of WB outlets in Detroit and San Francisco, said he hopes the network will make affiliates whole via either direct cash compensation or longer local-ad "bumpers" before and after *Tomorrow*. "We applaud the WB's ingenuity, but we need to run our business," Beck said. "We're entitled to have programming in a form that allows us to pay the bills." —*with Sandy Brown*



OMD's McCarter got Pepsi on board.

4 Radio Stations Go Digital

Broadcasters to convert a total of 120 outlets; first receivers due in spring

RADIO By Katy Bachman

As satellite radio struggles to gain consumer acceptance, terrestrial radio last week took a giant leap forward to provide digital-quality sound that listeners can receive free over the air—provided they have a digital radio receiver. More than 35 radio groups representing stations in 40 markets last week committed to convert more than 120 radio stations to digital in the coming weeks, and 4 stations are now up and running in digital: WDMK-FM, Radio One's Urban outlet in Detroit; Capitol Broadcasting's WRAL-FM in Raleigh, N.C.; Susquehanna Radio's WYGY-FM in Cincinnati; and Buckley Broadcasting's WOR-AM in New York.

Groups that signed deals last week to license HD Radio technology developed by iBiquity Digital Corp. include 9 of the 15 radio groups that are iBiquity investors, including Clear Channel, Viacom's Infinity Broadcasting (iBiquity's founder), Cox Radio, Entercom Communications and Susquehanna Radio.

Digital radio promises consumers CD-quality sound on FM and FM-quality sound on AM with less interference than analog. The technology also gives broadcasters the ability to develop ancillary interactive services for both consumers and advertisers. Bob Struble, iBiquity president/CEO, projects that by the end of this year, more than 300



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5
in ad
pages.

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stations will have converted to digital.

In some ways, radio's transition to digital should be a lot smoother than television's, but the industry still faces some similar issues. While not as expensive as a TV station to convert to digital, a radio station on average will spend about \$300,000. And the industry's pace of conversion will also depend on how quickly consumers snap up the new digital radios. At the Consumer Electronics Show in Las Vegas last week, JVC, Harmon-Kardon and Kenwood showcased digital radios slated to hit the market in early spring. Struble of iBiquity says he expects "tens of thousands" of consumers will buy the radios this year.

"We'll be cautious going forward. There are no radios, so why should we deploy capital?" said Bill Suffa, Clear Channel senior vp of capital management, who said the company plans to outfit "a handful of stations" in '03. "On the other hand, we're an [iBiquity] investor, and we want to move the industry forward. That's the balancing game we're playing."

"We're not going to follow trends—we're going to capitalize on them," said Peter Smyth, CEO of Greater Media, which will convert its 19 stations this year. "Younger listeners grew up on digital, and if radio's going to grow its business and introduce them to radio, it's important that we move into the technology now." ■

A&E Goes Back to Basics

Struggling net signs up new original movies and docs, refocuses *Biography*

CABLE TV By Megan Larson

After suffering through a tumultuous year that saw it fall out of the top 10-rated basic cable networks, the result of incongruous programming and resulting in the shedding of several senior executives, A&E is attempting to refocus its efforts on delivering quality product that made it distinctive in the first place. To help the process along, the veteran cable network last week hired former TNT programming president Bob DeBitetto as senior vp of original programming after four months without a department head.

Under the direction of recently appointed executive vp and general manager Abbe Raven, A&E axed reruns of ABC talk show *The View* from the network's prime-access schedule and stopped production on *Biography* specials that do not focus on people. Rather, A&E executives are looking to reinvigorate its tired *Biography* series with profiles of current movie stars and people in the news. Another aim is to produce the quality original films that made the network a destination for older, affluent and educated viewers. Thirdly, more original documentary projects are also part of the network revamp.

"A&E was so on the forefront of quality cable programming, and then they halted creatively. This is a come-back-to-our-roots process," said Kathryn Thomas, associate direc-

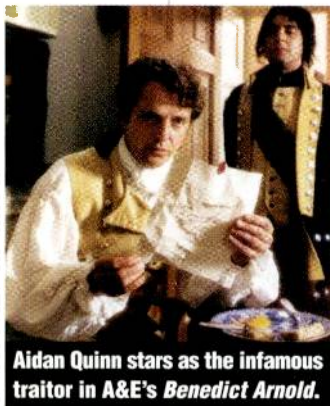
tor for Starcom Entertainment.

In addition to the grand scale productions like *Benedict Arnold*, which premieres tonight, and *Napoleon* (set for April), A&E announced last week the spring debut of *The Nazi Officer's Wife*, a documentary/film adaptation of the Edith Hahn Beer memoir narrated by both Susan Sarandon and Julia Ormond. The BBC spy thriller series *M15* will also be added to the schedule this summer. Documentaries *Expedition Egypt*, *Hauntings* and *Other World* are slated to run Friday nights beginning on Jan. 17.

Since Raven was named to her new post in October last year (the former History Channel gm traded places with Dan Davids), she programmed a mystery-themed block on Mondays and moved the off-network dramas *Crossing Jordan* and *Third Watch* to Saturday prime. "I took a hard look at what was working and said, 'let's capitalize on that,'" said Raven.

"One of the challenges is to have a clear, articulate vision in mind about who we are trying to speak to," said DeBitetto. In addition to hiring DeBitetto, Raven named Nancy Dubuc vp of documentary development.

So far, the changes have started to work. For the first week and a half of 2003, A&E grew its delivery of adults 25-54 to 525,000, 44 percent over fourth quarter 2002, with the help of a new John Travolta *Biography*, which scored a 1.8 household rating. ■



AIDAN QUINN STARS AS THE INFAMOUS TRAITOR IN A&E'S *Benedict Arnold*.

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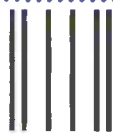
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RADIO STATIONS

Classic Country Formats On the Rise in South, West

BY KATY BACHMAN

Taking a cue from the success of the Classic Rock format, Cox Radio's KTHT-FM in Houston last week dropped its Contemporary Hit Radio format for Classic Country, an oldies-based Country format that has started to slowly crop up around the U.S., mostly in the South and West. According to M Street Directories, which tracks station formats, there are 290 radio stations that program Classic or Traditional Country, up 10 percent over last year.

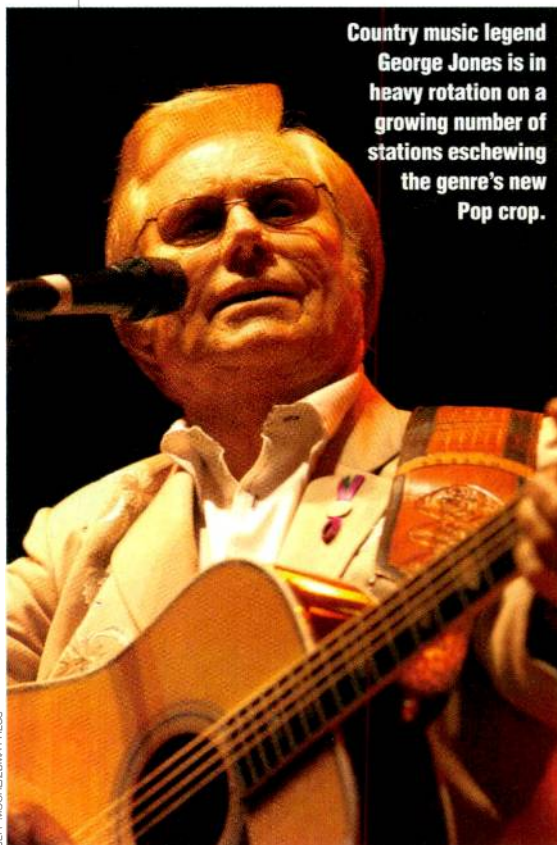
Cox, which owns four stations in Houston including KKBQ-FM, the No. 2-ranked Country station in the market, is hoping KTHT will help it compete for more Country listeners with Infinity Broadcasting's two Country stations, KILT-FM, the top-rated Country station in Houston, and KIKK-FM, both of which slid slightly in the Summer survey. "This strengthens our position to be the place for Country in Houston," said Chris Wegmann, vp and general manager of KTHT.

As "Country Legends 97.1," KTHT is programmed to appeal to the 35-plus Country listener who feels disenfranchised by the latest crop of Country artists with strong Pop crossover appeal such as Shania Twain, Faith Hill and the Dixie Chicks. Eschewing the new music, Classic Country is defined by Country music that was popular B.G. (Before Garth, as in Brooks), from the '60s through the '80s. Core artists include Patsy Cline, George Jones, Ronnie Milsap, Conway Twitty and Dolly Parton.

Compared to a year ago, KTHT's ratings had been inching down from a high of 1.9 Fall 2001 to 1.6 in the Summer survey. "We were the fifth CHR in the market, and we couldn't carve out a unique position. Now we have a niche to ourselves," said Michael

Cruise, program director for KTHT.

"When artists transition, the upper end [of the demographic] isn't always ready to come along, and that offers an opportunity. There is a 40-year-old-and-older audience, particularly male, that would like to hear more Merle Haggard, for example," said Jaye Albright,



Country music legend George Jones is in heavy rotation on a growing number of stations eschewing the genre's new Pop crop.

JEFF MOORE/ZUMA PRESS

a radio consultant with the Seattle-based Albright & O'Malley agency.

The precursor to the current trend is Tyler Media's KKNG-FM in Oklahoma City, which signed on four years ago as "Oklahoma's Classic Country Station." It is now the No. 3 station in the market with a 7.1 overall share.

"Classic Rock has worked as Rock has fragmented into different formats. But Country has always been Country," said Ty Tyler, president of Tyler Media. "At some point, Country has to fragment, because it's too broad. The new Country talent doesn't sound anything like the old. On some Country stations you can't tell if you're listening to Pop or CHR." Other stations are also drawing high ratings, such as Clear Channel's WESC-FM in Greenville, S.C., the No. 2-rated station with a 7.5 in the Summer book. The outlet hit as high as a 10 in the Winter 2002 Arbitrons.

But whether the format can become as ubiquitous as Classic Rock remains to be seen. Most of the music that makes up the Classic Country genre is added into mainstream Country formats in order to draw more men listeners.

"It's more a differentiating technique. Owners who may not want to attack the leading Country station in a market head-on program Classic Country to pick up a share or two," said Albright, who noted that both Clear Channel and Infinity Broadcasting have launched Classic Country formats in several market clusters such as Denver, Seattle and Portland, Ore., to help fill out their portfolios.

"Similar versions have been cropping up in the past several months," said Chuck St. John, program director for KCKK-AM, Jefferson-Pilot's Classic Country station in Denver, which saw its ratings rise to a 1.4 in the Summer Arbitrons from a 0.9 in the Spring book. "As more groups develop clusters in a market, you can use the Classic Country format to bring a share or two to the table in cluster buys, and it adds up."

RICHMOND, VA. TV STATIONS

WWBT Trumps Oprah

Oprah Winfrey may still be internationally hailed as the queen of syndicated television, but her show hasn't been winning its new time period recently in the Richmond-Petersburg, Va., market.

Since last September, when WWBT, Jefferson-Pilot Communications' NBC affiliate, found its renewal bid for *Oprah* bested by WRIC, Young Broadcasting Inc.'s ABC affiliate, the NBC station has seen an unexpected ratings boost thanks to a new newscast running in *Oprah's* old 4 p.m. time slot.

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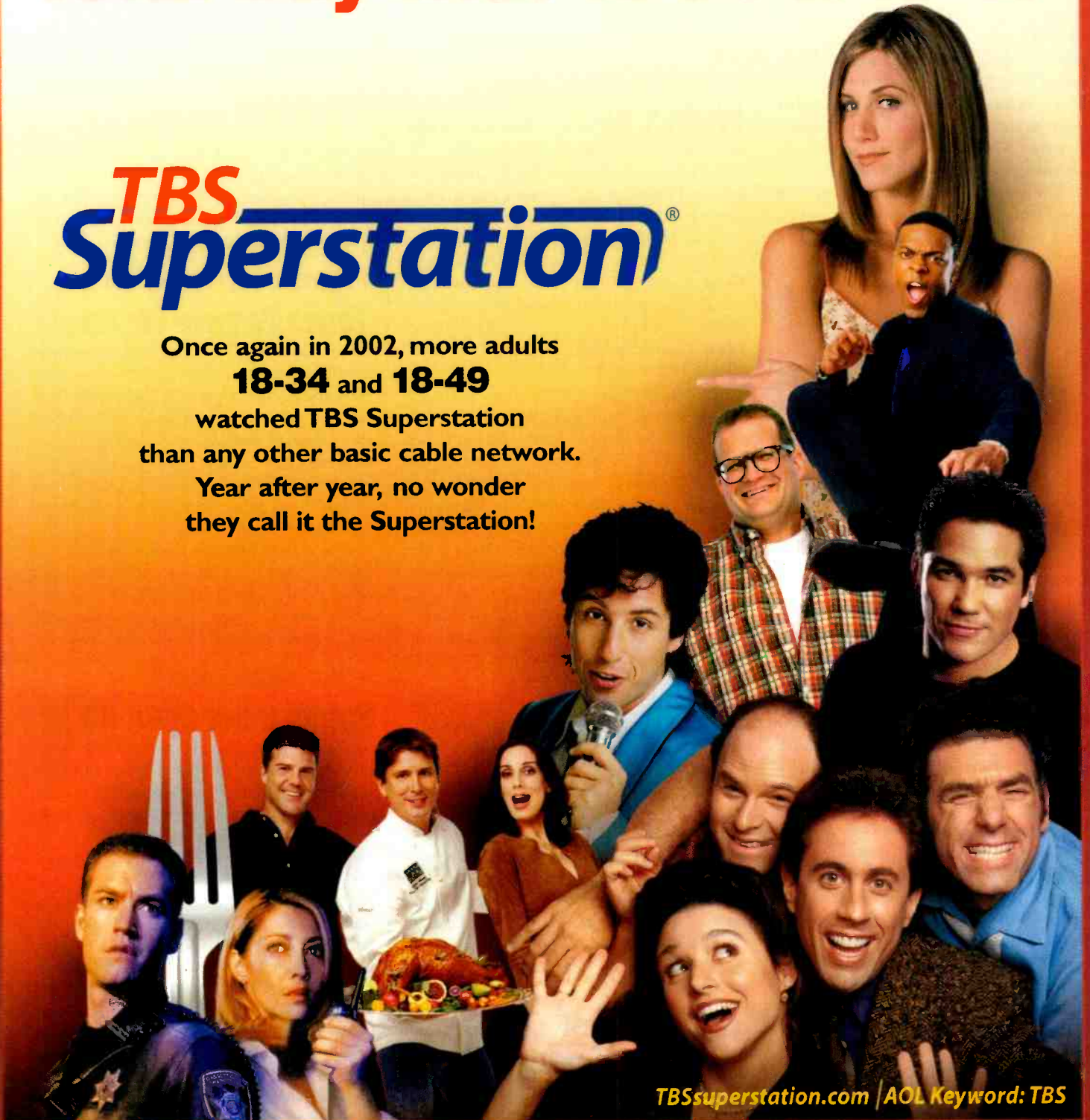
Source: Turner Research from Nielsen Media Data; 2002 (12/31/01/12/29/02). Prime is M-Su, 8p-11p. Total Day is M-Su, 6a-6a. Rankings are based on AA% and includes all ad-supported cable networks.
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Local Media

renewing *Oprah*, the more popular a syndicated show gets the more costly it gets. That's not the case when you're doing a local news show," said WWBT's director of marketing Paula Hirsh.

WWBT's afternoon lineup now features *Dr. Phil* at 3 p.m., early news at 4 p.m., *Inside Edition* at 4:30 p.m. and its market-dominant newscast at 5 p.m.

In lieu of *Oprah*, the new newscast at 4 p.m. has helped jump the time slot's fortunes 25 percent to a 6.5 rating/16 share for the November 2002 sweeps from a 5.2/14 for the same period in November 2001, when *Oprah* anchored the late afternoon lineup for the station.

Buyers in the market said they weren't surprised that WWBT, a strong news outlet, has been able to keep viewers with a new 4 p.m. newscast. "It makes sense that NBC 12



WWBT anchors Gene Cox and Julie Bragg are helping the NBC affiliate win viewers at 4 p.m.

would extend on its news resources to create a new time for a local news product," said Joan Bowling, vp of media services at Richmond-based Free Agents Marketing.

Adding *Dr. Phil* at 3 p.m. in September as a replacement for the *The Rosie O'Donnell Show* hasn't hurt either, with the NBC station seeing a 2.5/8 turn into a 6.6/18 this past November. "As far as *Dr. Phil*, I felt that this new product offered some of our clients an opportunity to choose something new with an earlier record of success," said Bowling.

Beyond its coup at 4 p.m., WWBT has, for the most part, been able to maintain ratings for its 5 p.m. newscast against *Oprah* in its new location. A comparison of November 2001 to November 2002 shows no change in WWBT's 5-5:30 p.m. rating or share, beating the rest of the market with a 9.6/21 in both November sweeps periods. *Oprah* pulled a 5.8/13 from 5-5:30 p.m. for its inaugural November 2002 sweeps period over at WRIC.

WWBT's news numbers dipped slightly from 5:30 p.m. to 6 p.m., down from a 12.2/24

in November 2001 to a 11.3/22 in November 2002. But it still beat *Oprah*, which pulled a 6.1/12.

Despite the fact that WWBT's news is beating its new afternoon syndie anchor run, WRIC has seen ratings rise at 5 p.m. By replacing *The Jerry Springer Show* with *Oprah*, WRIC has seen ratings and share grow about 9 percent year to year. —Sandy Brown

PHILADELPHIA RADIO STATIONS

WMWX Reworks Lineup

Hoping to boost lackluster ratings, WMWX-FM, Greater Media's Hot Adult Contemporary in Philadelphia, last week premiered a newly overhauled on-air lineup.

The retrofitting comes about a year and a half after the station dropped its Jammin' Gold format to aggressively compete for female listeners with Jerry Lee's independently owned market leader WBEB-FM and Clear Channel's Contemporary Hit Radio station WIOQ-FM.

Despite the lack of momentum, which has stalled overall ratings shares at around 1.5, operations manager Gerry DeFrancesco believes WMWX still has unrealized opportunity. "Several of our research studies show that the 30-something female is dissatisfied with the choices in the market," said DeFrancesco, who joined Greater Media at the beginning of this year. "People say they want to listen to a station that markets itself as a Mix, we just need to deliver on the promise," he added. DeFrancesco is betting that local personalities and a deeper playlist will be key to the station's future success.

Out are Rick Stacy, afternoon drive host, and midday host Lauren Valle. For mornings, Greater Media tapped Glenn Kalina, formerly of Philly's WIOQ-FM and WSNI-FM. Providing news updates is former KYW news personality Michelle Pollino. Brian Murphy, another well-known Philly personality, follows Kalina at 10 a.m. Joe Mama, who was anchoring mornings, is returning to afternoons at 3 p.m. As for evenings, WMWX recently introduced a new live, local show called *Boogie Nights*. Hosted by Tony Harris, the new show airs rhythmic dance music and Pop from the '80s and '90s. —KB

MINNEAPOLIS TV STATIONS

Hubbard Cuts News at 9

Hubbard Broadcasting's KSTC-TV in Minneapolis-St. Paul last week canceled its 9 p.m.

local newscast, a move that puts 27 full- and part-time staffers of both KSTC and sister station KSTP, the local ABC affiliate, out of work.

In announcing the decision, Ed Piette, vp and general manager of KSTP and KSTC, said "viewers did not watch the 9 p.m. newscast in sufficient enough numbers to make the effort economically viable." KSTC introduced its 9 p.m. news in September 2000, when the station launched.

Piette pointed out that KSTC will continue to seek other ways of presenting news, but in the near term the outlet will run movies in the 9 p.m. slot. The Independent outlet (Channel 45) is home to several local sports franchises, including Major League Baseball's Minnesota Twins and a number of local college and high school teams. —SB

ST. PETERSBURG, FLA. NEWSPAPERS

Times Tweaks Biz Pages

The *St. Petersburg Times* last week announced it will revamp its Sunday and Monday business and finance pages. On Sunday, the daily replaced most of its republication of *The Wall Street Journal* content in its Sunday edition with the new Money section, which will include articles by local and national finance writers from print titles such as *Newsweek* and the *Los Angeles Times*.

The *Times*' Monday business section has been switched to a broadsheet format from tabloid and renamed *Tampa Bay Business*, and offers more coverage of local business news and personal technology. —Aimee Deeken

DENVER RADIO STATIONS

Salem Reformats KBJD

Salem Communications, the leading radio broadcaster programming religious and family-themed content, has reformatted KBJD-AM in Denver from Contemporary Christian music to full-time conservative Talk to better compliment its other Talk outlet in the market, KNUS-AM.

KNUS carries syndicated programming such as Mike Gallagher, Dennis Prager and Sean Hannity, while KBJD carries G. Gordon Liddy, Michael Medved and Michael Savage. KBJD features more Financial Talk. In addition to KNUS and KBJD, Salem simulcasts its Christian Talk lineup on Denver's KRKS-AM/FM. Based in Camarillo, Calif., Salem owns 85 stations and the Salem Radio Network, which syndicates programming on more than 1,600 stations. —KB

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Market Profile

BY TONY CASE



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Charlotte, N.C.

THE PAST YEAR HAS BEEN ONE OF TRANSITION FOR CHARLOTTE, N.C. THE SPRAWLING southern market—which, with 962,540 TV households, is the nation's 28th-largest market, according to Nielsen Media Research—suffered a crushing blow this season when it lost its National Basketball Association franchise, the Hornets, to New Orleans after the team's owners failed to win public financing for a new arena. However, last month the town bounced back by luring an NBA expansion franchise, a development with an interesting media-industry hook.

The new Charlotte NBA team's owner, Bob Johnson, the billionaire founder of Black Entertainment Television, gives the new franchise the distinction not only of having a media giant as its owner, but also of being the first professional sports team in the U.S. to have an African American as majority owner.

It remains to be seen which local TV outlet will secure the rights for the new pro hoops franchise's games (the team doesn't even have a name yet). Not surprisingly, most stations in the market say they would like to acquire the

rights, including the market's dominant outlet, WSOC-TV, Cox Enterprises' ABC affiliate.

On the news side, WSOC has recently lost some of its prime-time power. But station general manager Lee Armstrong, who is also gm of WAXN, Cox's independent station in Charlotte, points out that WSOC remains No. 1, just finishing its 12th straight year atop the local ratings.

WSOC was No. 1 in household ratings for

all local news broadcasts during the November 2002 sweeps, according to Nielsen Media Research. At 5 p.m., the station earned a healthy 9.2 rating/19 share, compared to Jefferson Pilot-owned CBS affiliate WBTV, which pulled a 6.8/14, and Belo Corp.-owned NBC affiliate WCNC, which followed with a 3.7/7. At 6 p.m., WSOC remains ahead of the pack, with a 10.6/19, compared to WBTV's 9.5/16 and WCNC's 5.4/9.

At 11 p.m., WSOC logged an 8.9/17, compared to WBTV's 7.2/14 and WCNC's 5.6/11. During ratings periods, neither WSOC nor its competitors, for that matter, place the same emphasis on investigative series that stations in some other cities do, Armstrong says. "We're not doing multipart so much in this market," she adds. "People want to know what's important to them today, which is what TV has always been about."

WSOC brings in more revenue than any station in the market, with \$52.3 million in 2001, the most recent year for which figures are available, according to BIA Financial Network. Among the market's biggest moneymakers, the ABC station is followed by WBTV, with \$35 million; Bahakel Communications' Fox affiliate WCCB, with \$27.4 million; and WCNC, with \$20 million.

Even though prime-time shows like *The Bachelor* meant big numbers for WSOC this season and even though the channel remains the late news leader, the 11 p.m. broadcast remains weakened by ABC's lackluster national 10 p.m. lead-in numbers.

"There are five stations doing local news, so the competition is pretty fierce. We don't take [ratings dominance] for granted for one second," Armstrong says. She points to the stability of the station's anchor lineup as one reason the station remains ahead. While WSOC's anchor team has remained steady for more than a decade, other outlets lately have shuffled talent.

Two players in the market duke it out in the 10 p.m. news race. WAXN drew a 3.5/5 in November, barely beating Fox affiliate WCCB, which posted a 3.3/5.

On the entertainment side, WSOC's *Inside Edition* at 7 p.m. earned a 10.1/16, but WCNC's *Jeopardy* nipped at its heels with a 9.9/15. WBTV's *Everybody Loves Raymond* pulled a 7.1/11. WSOC slipped to second at 7:30 p.m. with *Enter-*

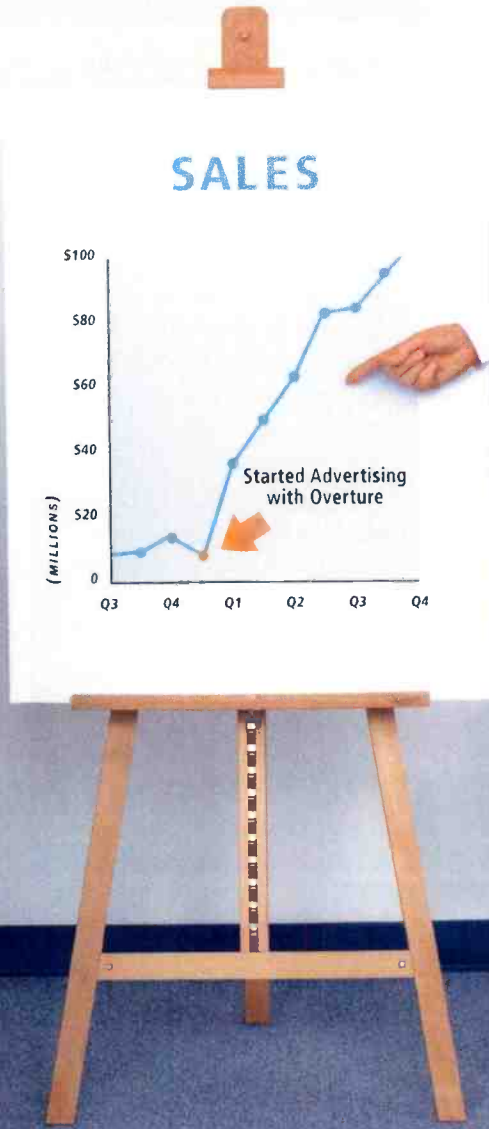
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Local Newspaper	\$95,708,198	\$107,128,203
Outdoor	\$22,245,594	\$22,433,837
Local Magazine	\$3,050,950	\$2,837,160
Total	\$296,552,190	\$284,027,844

Source: Nielsen Monitor-Plus

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Market Profile

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Mecklenburg County: 286,946 Households				
<i>The Charlotte Observer</i>	126,133	153,593	44.0%	53.5%
Gaston County: 75,384 Households				
<i>The Gastonia Gazette</i>	27,507	29,745	36.5%	39.5%
<i>The Charlotte Observer</i>	9,065	11,010	12.0%	14.6%
Cabarrus County: 51,858 Households				
<i>Independent Tribune</i>	15,067	16,644	29.1%	32.1%
<i>The Charlotte Observer</i>	12,790	15,331	24.7%	29.6%
Rowan County: 50,990 Households				
<i>Salisbury Post</i>	20,863	22,157	40.9%	43.5%
<i>Independent Tribune</i>	4,590	5,008	9.0%	9.8%
<i>The Charlotte Observer</i>	3,377	3,541	6.6%	6.9%
Union County: 45,916 Households				
<i>The Charlotte Observer</i>	14,580	18,252	31.8%	39.8%
<i>The Enquirer Journal</i>	10,021	11,756	21.8%	25.6%
Lincoln County: 24,957 Households				
<i>The Charlotte Observer</i>	6,167	7,243	24.7%	29.0%
<i>The Gastonia Gazette</i>	1,264	1,648	5.1%	6.6%

Data is based on audited numbers published in the Audit Bureau of Circulations Oct. 3, 2002 County Penetration Report

RADIO LISTENERSHIP / CHARLOTTE, N.C.

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WNKS-FM	Contemporary Hit Radio	7.4	6.2
WEND-FM	Alternative	7.1	3.8
WBT-AM	News/Talk	7.0	7.3
WBAV-FM	Urban Adult Contemporary	6.9	7.3
WSSS-FM	Adult Contemporary	5.4	5.4
WWMG-FM	Oldies	5.3	5.8
WRFX-FM	Album-Oriented Rock	5.3	4.6
WKKT-FM	Country	5.1	4.2
WLYT-FM	Lite Adult Contemporary	4.8	5.9
WSOC-FM	Country	4.7	4.4

Source: Arbitron Summer 2002 Radio Market Report

tainment *Tonight's* 9.2/14, which was bested by WCNC's *Wheel of Fortune*, which drew an 11.6/17. WBTV's *Who Wants to Be a Millionaire* is a distant third in the time period, with a 5.6/8.

Armstrong also touts the strength of WSOC's sister station WAXN from 5 p.m. to 7 p.m. Two episodes of *Judge Joe Brown* at 5 and 5:30 p.m. beat WCCB, as well as UPN affiliate WJZY and the WB's WWWB. Back-to-back episodes of *Divorce Court* at 6 p.m. also trounced the competition, with an impressive 5 share among women 25-54.

This fall, WAXN began airing *Judge Judy* at 7 p.m. after its run on WCCB, and *Judy* reigns against the Fox, WB and UPN stations in that time period.

Interestingly, WAXN has also found a solid ratings winner with an old favorite, *The Andy Griffith Show*, at 7:30 p.m. (Fans of classic sitcoms will recall that the show was set in the fictional Mayberry, N.C.). *Andy* earns a sizable 3.7/5 and among the Fox, UPN and WB affiliates runs a second only to WCCB's syndie run of *Friends* at 7:30 p.m.

Armstrong says WSOC has also reached out and snagged business from retailers in the area catering to a largely Hispanic clientele. Reflecting the market's changing demographics, WSOC last month aired its first-ever public service announcement in Spanish during a major winter storm.

WBTV's gm Mary MacMillan says her station has been "overall pretty stable, even though there's always a little bit of a roller coaster." The station's 11 p.m. news gained half a rating point in November over the May 2002 sweeps.

In a bid to remain competitive, WBTV is investing heavily in its infrastructure, installing robotic cameras this fall. And the station, which produces a morning newscast from 5 a.m. to 7 a.m. from a second-floor studio overlooking a downtown office plaza, just announced last week that it was moving the studio to street level and more than doubling the production space. MacMillan expects to open the new digs by summer.

On the advertising side, MacMillan says automotive has performed well in the last year, a time in which some previously scarce telecom ads also came back into play. She predicts that marketwide, Charlotte stations saw about a 2 percent bump in local ad revenue in 2002. The advertising haul for stations across the country was up around 15 percent last year thanks to strong political spending, according to MacMillan.

Belo's WCNC news ratings continue to struggle, but the station has enjoyed "steady growth" in demos for nine straight ratings periods, says gm Stu Powell. Powell reports that in November 2001, *Jeopardy*, which airs at 7 p.m., earned a 7 share among adults 25-54 and was tied for fourth place. This past November, the show was earning a 12 share and tying for second place. Likewise, *Wheel of Fortune*, which follows *Jeopardy* at 7:30, also added share. In addition, WCNC gained 4 share points in the adult 25-54 demo year over year for its 6 p.m. news.

"Viewers and advertisers are catching up with what's been in place for a couple of years here, but it moves slowly," Powell says. "Advertisers and media buyers have their heads planted firmly in the past, and it takes a long time before they can identify something as a trend rather than a one-time-only fluke."

WCCB this fall set out to re-brand itself as Fox Charlotte and has improved the delivery of the adults 18-49 and 25-54 demos, reports gm John Hutchinson.

Along with the branding effort came a radical shakeup in its schedule. "We've shuf-

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Market Profile

fled virtually all the product between 5 p.m. and midnight," he says. The station is double-running episodes of *Friends* at 7 p.m., which had aired in late fringe. The first of the two episodes trails WAXN's *Judge Judy* but beats WJZY's *The Steve Harvey Show* and WWWB's *Will & Grace*. A second episode of *Friends* handily beats the other three stations.

WCCB's newsroom also saw dramatic changes. The station last fall eliminated its 6:30 p.m. news and launched a half-hour off-beat News/Talk program at 10:30 p.m. called *Fox News Edge*. The new show follows its half-hour 10 p.m. newscast.

Hutchinson bills the new show as "the evening news meets *Saturday Night Live*" and compares its format to that of a morning radio show. Each installment focuses on a single major news story of the day and is hosted by the station's weatherman, Mark Mathis, and recently hired anchor Ashley Anderson.

Fox News Edge replaced *Access Hollywood* and has doubled that show's ratings in key demos, Hutchinson points out. While *Fox News Edge* only earned a 1.5/3 in November, Hutchinson notes that a year prior the time slot got a miserable 1 share. "They're really going after the young viewer," says Media Power's Kaufman.

Time Warner Cable now controls much of the Charlotte area's cable market, reaching some 390,000 customers throughout nine counties. Building on that reach, Time Warner launched News 14 Carolina, a 24-hour cable news network in partnership with WCNC parent Belo Corp. in May 2002.

News 14 and WCNC share some content, collaborating on major news stories including last week's crash of a commuter plane in Charlotte. WCNC's Powell sits on the regional cable network's board of directors. Kaufman said he was particularly impressed with the nascent network's coverage of last year's congressional races.

Infinity Broadcasting and Clear Channel Communications have a headlock on Charlotte's radio market. Clear Channel's 5 FM stations control 38 percent (\$42.7 million in 2001, the last year for which figures are available) of the market's radio ad revenue, while Infinity's 5 FM and 2 AM stations command 29 percent of the DMA's ad pie with \$40 million, according to BIA Financial Network (see chart).

Infinity is the market's ratings leader. Its Urban/Adult Contemporary-formatted WB-AV-FM remains comfortably ahead of the pack, with an overall 7.9 rating (Mon-Sun, 6 a.m.-midnight) according to summer 2002 figures provided by Arbitron. The station is also

tied for first during afternoon drive, with a 7.3. (Jefferson Pilot's WBT-AM, a News/Talk format, also pulled a 7.3.)

In the competitive morning race, Infinity again finds itself on top. Its Contemporary Hit Radio outlet WNKS earned a 7.4, squeaking by Clear Channel's Alternative-formatted WEND, which delivered a 7.1.

Media Power's Kaufman and others in the market think WBT remains a station to watch

in the market. Not only did it tie for the top spot in afternoon drive, but it also now ties for second overall, with a 6.8 rating. The station is perhaps best known for its very successful, 5-year-old syndicated morning show *Bob & Sheri*, which is carried in 62 smaller markets.

Rick Jackson, WBT's gm, says the station is looking to lure a major personality to host a midday Talk show, hopefully a big enough name around which to launch a nationally

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	5 FM	23.7	\$42.7	38%
Infinity Broadcasting	5 FM, 2 AM	32.6	\$40.0	29%
Jefferson-Pilot	2 FM, 1 AM	10.1	\$17.9	16%

Includes only stations with significant registration in Arbitron diary returns and licensed in Charlotte or immediate area. Ratings from Arbitron Summer 2002 book; revenue and owner information provided by BIA Financial Network.

NIelsen RATINGS / CHARLOTTE, N.C.

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS


Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WSOC	9.2	19
	CBS	WBTV	6.8	14
	NBC	WCNC	3.7	7
	UPN	WJZY*	2.5	5
	Independent	WAXN*	2.1	4
	WB	WWWB*	1.3	3
5:30-6 p.m.	Fox	WCCB*	1.1	2
	ABC	WSOC	10.6	19
	CBS	WBTV	8.2	15
	NBC	WCNC	3.7	7
	UPN	WJZY*	2.5	5
	Independent	WAXN*	2.5	5
6-6:30 p.m.	Fox	WCCB*	1.4	3
	WB	WWWB*	1.3	2
	ABC	WSOC	12.7	21
	CBS	WBTV	9.5	16
	NBC	WCNC	5.4	9
	Independent	WAXN*	3.8	6
	Fox	WCCB*	2.7	5
	UPN	WJZY*	2.1	3
	WB	WWWB*	1.1	2

Late News

10-10:30 p.m.	Independent	WAXN	3.5	5
	Fox	WCCB	3.3	5
10:30-11 p.m.	Independent	WAXN*	2.1	3
	Fox	WCCB	1.5	3
11-11:30 p.m.	ABC	WSOC	8.9	17
	CBS	WBTV	7.2	14
	NBC	WCNC	5.6	11
	Fox	WCCB*	2.3	4
	WB	WWWB*	1.4	3
	UPN	WJZY*	1.3	3
	Independent	WAXN*	1.2	2

*Non-news programming Source: Nielsen Media Research, November 2002



#

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Market Profile

SCARBOROUGH PROFILE

Comparison of Charlotte, N.C.

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Charlotte Composition %	Charlotte Index
DEMOGRAPHICS			
Age 18-34	31	30	98
Age 35-54	41	42	103
Age 55+	28	28	98
HHI \$75,000+	29	19	67
College Graduate	13	12	93
Any Postgraduate Work	11	7	62
Professional/Managerial	23	21	91
African American	13	17	134
Hispanic	13	4	34
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	53	96
Read Any Sunday Newspaper	64	62	98
Total Radio Morning Drive M-F	22	21	93
Total Radio Afternoon Drive M-F	18	17	91
Total TV Early News M-F	29	30	104
Total TV Prime Time M-Sun	39	38	97
Total Cable Prime	13	15	111
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75	73	97
Read Any Sunday Newspaper	77	76	98
Total Radio Morning Drive M-F	76	75	99
Total Radio Afternoon Drive M-F	73	72	99
Total TV Early News M-F	70	76	109
Total TV Prime Time M-Sun	91	90	99
Total Cable Prime Time M-Sun	59	60	101
MEDIA USAGE - OTHER			
Accessed Internet Last 30 Days	60	53	88
HOME TECHNOLOGY			
Own a Personal Computer	69	61	88
Purchase Using Internet	38	28	74
HH Connected to Cable	69	64	93
HH Connected to Satellite	16	27	164

*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.
Source: 2002 Scarborough Research Top 50 Market Report (February 2001-March 2002)

syndicated program. He says the station recently approached actor and former radio personality Jay Thomas. (Jackson admits that Thomas, with an active film career, including a role in the recent *Santa Clause 2*, is a long shot.) "The third leg, with midday, will be a galvanizing mechanism [for WBT], if we get the talent right," explains Jackson, who aims to get the show off the ground by March.

In other developments, WBT dropped *The Dr. Laura Schlessinger Show* in February 2002,

due to what Jackson calls her "plummeting" numbers, replacing her with local Talk host Keith Larson Monday-Friday 9 a.m. to noon. "I think [Dr. Laura] was always acerbic. Her audience enjoyed that about her," says Jackson. "But over the last couple of years she just became so strident, even more biting, and I think even her fans began to take offense to her." Jackson says the show was ranking No. 13 in the market against other radio programming during its time period, and that already Larson

ranks fifth among all stations.

As for newspapers, Knight-Ridder's *The Charlotte Observer* is the market's only metropolitan daily, although the *Observer*, as its publisher Peter Ridder points out, gets a run for its money from smaller dailies in counties that surround Charlotte—among them are *The Gastonia Gazette* in Gaston County and *Salisbury Post* in Rowan County. While the *Observer* has a strong penetration of 53.5 percent in Mecklenburg County, where Charlotte is situated, it doesn't crack into the 50 percent penetration territory in surrounding counties.

Ridder says the daily is aggressively going after readers in outlying counties. Last April, it reduced its Sunday newsstand price to \$1 from \$1.50 in most counties and, in select counties, also lowered its daily price from 50 cents to a quarter. (The paper remains 50 cents in its home base of Charlotte and Mecklenburg County.)

So far, the moves seem to be paying off. As other big metro dailies have watched their sales slide, the *Observer* has held its own. The paper sold 235,759 weekday copies in the six months ended last Sept. 30, compared to 235,377 a year earlier, according to the Audit Bureau of Circulations. Sunday circ in the same period was down slightly to 290,772, versus 291,080 in 2001.

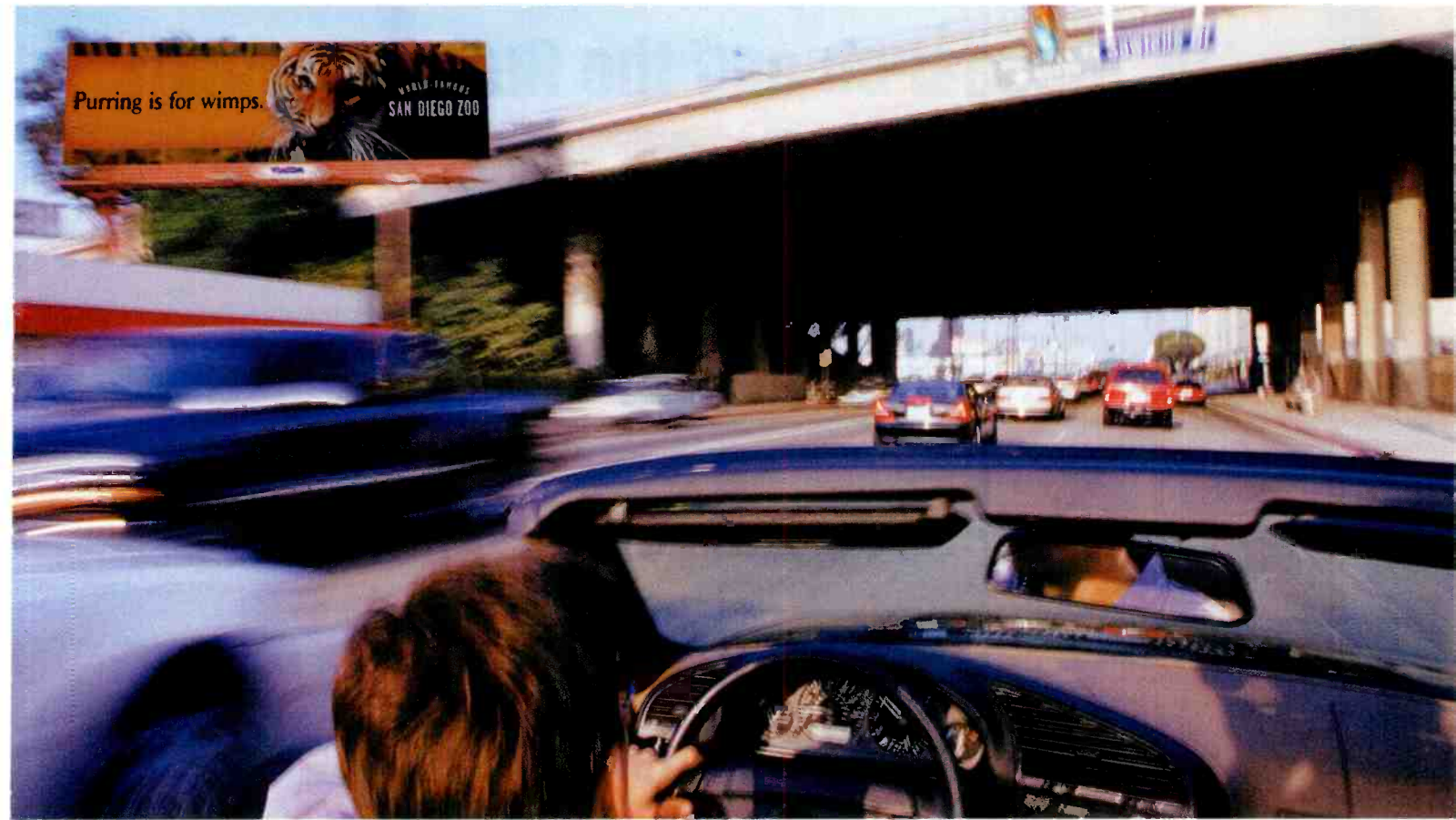
On the ad side, Ridder says that while help-wanted ads continue to lag, last year was a particularly strong one for auto ads. "Automotive had a really good year—2002 was up 10 percent over 2001. It slowed a bit in the fourth quarter, but generally people continued to buy cars." The *Observer* continues a promotion partnership with WBTV, which promotes the paper's stories during its 11 p.m. newscast.

As for Charlotte's outdoor advertising business, Adams Outdoor dominates the business with 97 percent of the market, including 664 posters and 1,050 bulletins across 17 counties, says gm Barry Asmann. Adams got even bigger last October when it took over a small number of board positions from Viacom Outdoor in a swap deal.

Asmann says telecommunications remains a difficult category to break, while construction-related ads were up some 12 percent last year versus 2001. Education and food/beverage (the Coca-Cola Co. has used billboards locally to promote its Dasani brand water) have also proved to be resilient clients.

The Hispanic outdoor ad market is also growing in Charlotte, with major local advertisers such as Bank of America lately going after that burgeoning portion of the market with Spanish-language appeals. ■

Roar of the Road



Shown: Billboard advertising in Los Angeles

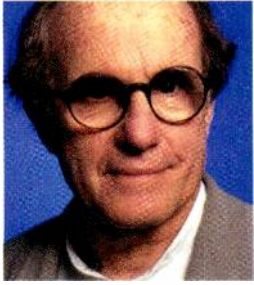
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THE BLUNT PENCIL

Erwin Ephron

Research and the Religious Right

Nothing's as foolish as a fundamentalist who's lost his fundamentals

GOD IS DEAD, and Heaven is buried under misdirected e-mail. There is no truth in research, only probability samples, and there hasn't been one of those in a decade. Still, the research clerics circle the wagons to defend the faith. Their doctrine remains stubbornly statistical. Probability sampling and high completion rates shall separate the clean from the unclean.

Place Your Bets. Statistics has a strange provenance for Holy Writ. It was invented at the gaming tables of 17th century Paris to calculate the odds. This gambler's friend grew into the mathematical underpinnings of most survey research. But human behavior is more rowdy than roulette and people are less docile than dice, and therein lies the problem.

Most of our research polls people on behavior, testing that fraction of the population we hope will mirror the whole. We expect our Nielsen sample of 11,000 to tell us what 272 million are viewing. Flim-flammy as it seems, it works if it's the right 11,000.

But for the Nielsen sample to ring true statistically, each person in the U.S. must have an "equal or known probability" of being chosen. That is the deal-breaker. More than half of the people chosen for the Nielsen sample don't participate, so the very principle of sample-based research is suspect. (MRI is remarkable, with a cooperation rate of 70 percent. Other cooperation rates cluster in the low 30s.)

Reliability Unknown. But researchers don't admit to the problem. Most studies still come packaged with "margin of error" tables, which apply only to probability samples. It would be more honest to mark the pages "reliability unknown."

Then there is the troublesome issue of validity. Facts reported in audience surveys appear to be much more than they are. All we know for certain about a Nielsen NSI-reported viewer is that someone in the household made a mark on a line in a diary. An NTI-reported viewer is someone who pushed a button. An MRI-reported reader answered "yes" to a readership question.

Researchers refer to the difference between what we want to measure and what the research is actually measuring as "validity." Different techniques for measuring the same thing can produce vastly different numbers; witness the new Arbitron portable people meter measurements of TV and radio.

Is any of this important? It is some of the time. If the part of the population not in the sample uses media differently, we may be spending too much (or too little) and buying the wrong things.

If the techniques we're using aren't measuring what

we think they're measuring, then the search for accountability is wading in disinformation. If we are overselling clients on the accuracy of the data we use to spend their money, then we're part of a con.

Research Is Just Information. But I go too far. It doesn't matter much if MRI, Nielsen or Arbitron have biases and mis-sample. They're more than research. They are agreed-upon standards of value that make buying and selling simpler. The important thing is that the numbers show reasonable stability across time. And that makes a fair point. Research is not supposed to be truth, just useful information.

Which brings us to the real problem. The old rules of research keep us from doing better. If they no longer work, we should stop pretending and do other things to collect data and judge its usefulness.

The Internet is a fine example. It is fast and cost-effective. I don't see how we can dismiss it out-of-hand because it's "biased." All research is biased. Here at least the infirmity draws attention.

The diary is *dreadful* (you can almost feel the knees jerking)—particularly for television, with 75-plus channels and short-interval viewing. But it is a cost-effective technique for collecting limited habitual behavior, like radio listening or commuting patterns for outdoor.


Modeling isn't "just making up numbers." It's a useful and cost-effective statistical technique for filling in missing data.

Argue With Research. And it's all right to argue with research. It is made by man. When the risk is small, as it is in media buying, don't sweat it. But when the stakes are high, as in introducing a new product, don't buy the book either.

The ARF's Jim Spaeth points out that we rarely do a study without knowledge from prior research, but we seldom apply it as well as we should. For example, we know that sweeps ratings are distorted, and we also know why. It's a simple matter to buy those stations whose ratings went down, since we know they will go up as soon as the sweeps programming ends.

But most important, let's get past our sanctimonious certainty about what's right and what's wrong. There is no truth in research, only probability samples, and there hasn't been one of those in a decade. Today, using research is like having sex with a stranger. You have to think about it a lot, and be careful. ■

Erwin Ephron is a partner of Ephron, Papazian & Ephron, which has numerous clients in the media industry. He can be reached at ephronny@aol.com or at www.ephronmedia.com.



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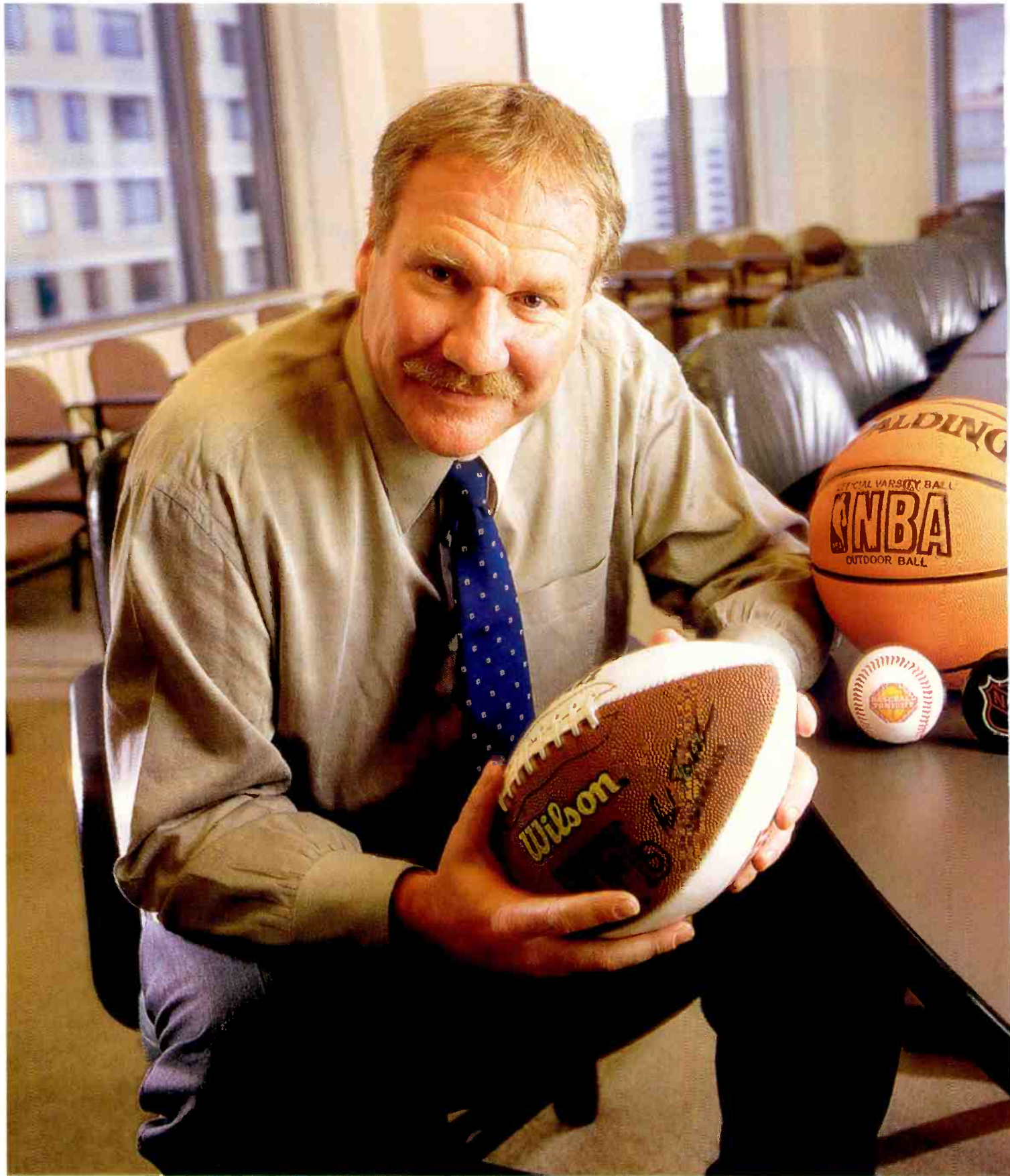
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In 1999, when the Walt Disney Co. was searching for the right executive to oversee the new sports sales unit that was being formed to encompass ABC Sports and ESPN and its offshoots, Ed Erhardt was not the first choice for the post. He wasn't even the third choice. Some of the biggest names in media sales and buying—including CBS' then president of ad sales, Joe Abruzzese, and Universal McCann's head of national TV buying, Bill Cella—had been courted but passed on the job. And when Erhardt was named president of ESPN/ABC Sports Customer Sales and Marketing that October, many media buyers questioned the move, concerned that Erhardt had no experience selling television advertising.

After all, running what has become a \$2.5 billion sports ad sales operation that now accounts for 46 percent of all sports gross ratings points (not including the Olympics) would be no small task. The job entailed selling the crème de la crème of sports: *Sunday* and *Monday Night Football*, hockey's Stanley Cup finals, Major League Baseball and, more recently, the NBA, which Disney acquired the rights to last year. Here was this "print" guy overseeing all ad sales not only for ESPN and ABC Sports, but also for ESPN2, ESPNNews, ESPN Radio, espn.com, ESPN International, ESPN Outdoors, ESPN Deportes and *ESPN the Magazine*. Analysts value the group's assets at \$20 billion, nearly half the total value of all Disney assets.

As one ESPN insider recalls it, "the reaction was, 'Wow! Who is he?'"

Erhardt himself was surprised to get the recruiting call but took immediate interest in the job. "I knew the folks at ESPN and ABC because [when I was] publisher of *Ad Age*, they were customers of mine," he says. "I had called on [ESPN president] George Bodenheimer for five years. I knew both organizations as well as any outsider could have, and I was familiar with the two different cultures that existed at ESPN and ABC."

Now in his fourth year on the job, having met the internal expectations of the Disney

Ed Erhardt was an outsider who had never sold TV advertising when he was tapped to merge ESPN's and ABC Sports' competing sales units into one team. Despite a chorus of doubters, he's pulling it off BY JOHN CONSOLI

The Rookie Becomes A PLAYER

higher-ups, the 43-year-old Erhardt has defied the critics and skeptics. And now, his two bosses, Alex Wallau, president of ABC Television, and ESPN's Bodenheimer, have given him the biggest possible vote of confidence: They have renewed his contract.

Erhardt, after all, has accomplished what many thought an impossible task—to successfully integrate two very different cultures in ABC Sports and ESPN—and he did it in part because he was an outsider. Before the sales operations were merged, ABC Sports and ESPN essentially competed for advertisers' sports dollars instead of combining their efforts to sell across platforms.

"Normally, we like to promote from within, but in this case we felt it would be hard enough to merge the cultures of the two sales staffs and felt it best to bring in somebody neutral," says Wallau. "We had exploratory conversations with a small group of candidates like Abruzzese and Cella, who decided from their point

our deals are more than just television, while that number was negligible three years ago."

Larry Novenstern, executive vp of national broadcast for Deusch, which handles the big sports advertisers Mitsubishi and Mitchum men's deodorant, says that when he buys sports programming, he's always on the hunt for something extra. "If I'm spending a lot of money, I want more than just spots. I'm looking for sponsorships, entitlements and other ways to distinguish my clients," Novenstern says.

Erhardt believes the dollar size of ESPN/ABC Sports' deals is not as important as the results they get for clients. He cites a \$1.5 million campaign to reposition Bagel Bites that resulted in a 26 percent increase in the brand's sales. A \$10 million campaign with Monster.com not only included cross-media ads but the formation of a special joint sports-jobs Web site and a tour of college campuses to promote it, sponsored by *ESPN the Magazine*, that raised the Internet company's awareness among students.

And it was Erhardt's idea, broached while playing golf with Coca-Cola's head of media, Chuck Fruit, to produce a joint commercial with Coke and the NFL. The spot, which initially ran in movie theaters, brought the soft-drink maker into the ESPN fold for the first time two years ago. The deal also included the introduction of interstitial "Powerade Breaks" on ESPN.

THE INDUSTRY WHISPERS questioning Erhardt's qualifications really hurt him, because he believed he was more than qualified for the job. He had been selling advertising since 1979, when he began his career at the *Sobo Weekly News* selling ads to local New York City night clubs. A year later at Harcourt Brace Jovanovich, he traveled throughout Europe, South America and the Far East selling ads for a group of trade publications that targeted the tobacco industry. "I sold advertising to groups like the Tobacco Export Combine of Argentina," he says. "Those were not easy sells."

After a stint as a sales rep at *Advertising Age* in the mid 1980s, Erhardt spent five years at the *National Journal*, where by age 28 he rose to vp of sales, then the youngest vp at parent Times Mirror magazines. He returned to *Ad Age*, where at 31 he was named publisher in 1989; he was promoted to vp and group publisher in 1993. At the trade title, he helped shepherd the launches of *Ad Age International* and *adage.com*, among other new company ventures. "What I learned along the way was how to market and position products, how to sell ideas and how to use the concepts of persuasion," he explains. "I can apply those things, whether I'm selling tobacco or sports advertising."

Growing up steeped in sports, especially football, helped Erhardt believe he had been informally groomed for the ESPN/ABC job. He's



HALF OF ALL SPORTS GRPS: ESPN/ABC Sports sells National Hockey League and Major League Baseball inventory on ESPN and has added the NBA, along with its franchise property, Monday Night Football.



of view it was not a good fit. When Ed came in, we were very comfortable with him. We felt it was a bit of an advantage that he did not have a background in TV sales. In that way, he would be coming in not tied to conventional wisdom."

In many ways, Wallau and Bodenheimer also saw an executive whose skills went beyond ad sales. "We needed somebody with the ability to do big-picture thinking," continues Wallau. "Ed had managed big ad budgets and had done some cross-platform selling. We believed he was a strategic thinker."

"We wanted to begin taking a business approach to selling, rather than just selling media spots," adds Bodenheimer. "We wanted to help clients grow their business through us. Today, more than 40 percent of

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puzzled to this day that news accounts of his hiring in '99 never mentioned his family background. "My father [Ron Erhardt] coached college football and in the NFL for 30 years," he notes. "When I was 8 years old, I was the ball boy for the North Dakota State College football team he coached [which won the NCAA Division II national championship]. I've been around sports all my life, so selling sports advertising was not that much of a transition, and it helped me a lot."

One big believer in Erhardt's abilities was Arnie Semsy, former worldwide media director for BBDO. Having left the agency in 1998, Semsy was hired as a consultant to ESPN and ABC to help facilitate the merging of the two sales organizations and to suggest potential candidates to head the new combined operation. Semsy recommended Erhardt because he felt he was a visionary, had a strong Rolodex of advertiser contacts and felt he could function well within the Disney organization. "A lot of the top ESPN and ABC Sports sales executives were strong sales people, but [Disney] wanted someone neutral who could come in and be a leader," explains Semsy. "The idea was to take this great sports entity and begin selling it more on a multiplatform basis. Ed had a background in that, and his choice has proven to be a correct one. I'm not surprised Ed has been successful at this."

TODAY, ERHARDT OVERSEES SOME 150 sales, marketing and operations staffers. Lou Koskovolis, who is executive vp of national sales and customer marketing of the combined operation and an ESPN sales veteran, remembers the attitude of most insiders was to give Erhardt some rope when he arrived. "The attitude was, 'time will tell,'" says Koskovolis.

It took about a year for everyone to warm up to Erhardt and for the new organization to begin clicking. "The people that were willing to

would have been harder to do in a down market."

Koskovolis says an internal team made up of Wallau, Bodenheimer and sales people from both ABC Sports and ESPN, including himself, had put together a blueprint of how the combined organization should be structured. And when Erhardt came on board, he refined it. Erhardt also came in willing to delegate responsibility to people who showed they could handle the job. "Ed's management style has been, 'Prove to me you can do the job, and I will leave you alone and let you do it,'" he says.

Another top Erhardt lieutenant is Dave Rotem, executive vp of event marketing. Rotem, who was an ABC Sports sales executive before the sales forces were merged, explains that another difference in culture was that ESPN sold sports on a daily basis, while ABC Sports handled more big-ticket events like *Monday Night Football*, the college Bowl Championship Series and the Super Bowl. "Plus, there's a difference between cable and broadcast in the minds of the buyers and how it is sold," Rotem notes. "Ed, being from the outside, had an advantage because he felt no allegiance coming in to one camp or the other. His job was to just put the best organization together. Once people got to know Ed, they bought into what he was trying to do pretty quickly. He made us think strategically. Not just what the next move is, but what the next two moves are. And today, there are no longer two camps. Nobody walks around with an ABC or ESPN label alone anymore. And now the clients on the street perceive us as one operation."

"While I deal on a more regular basis with Lou or Dave, I always know that Ed is in the background, aware of what is going on," adds Deutsch's Novenster. "I ran into him on the train one morning and was impressed to hear him bringing up the details of one of my deals, even though I had no contact with him when the deal was done."

Larry Kravitz, director of sports buying at Carat, who buys for Adidas, agrees with Novenster that Erhardt's "presence is felt" even when buyers are not dealing with him directly. "I'm very impressed with the job he has done in overseeing the vast amount of properties he has to sell, and that his sales team can come up with different ways to cross-platform to give the advertisers value-added," Kravitz says.

One example of the extra value the unit seeks to offer can be seen in a deal made with BBDO client PepsiCo, parent of Gatorade. At the Fiesta Bowl, which hosted the Jan. 3 national college football championship game that aired on ABC in prime time, Gatorade coolers and cups on each team's sideline got some key close-up camera exposures during the game.

IF THERE IS CRITICISM OF ERHARDT, it comes mainly from some of his competitors. They note that he has not shepherded a huge, mega-million-dollar, cross-platform deal. Wallau counters that criticism by pointing out that Erhardt played a role in putting together the \$1 billion cross-platform deal that media buying unit OMD completed last May with all the Disney media properties through ABC Unlimited. And Wallau adds that Erhardt's job is to make sure his group makes "smart deals," noting that "size doesn't matter."

"Ed's job is to figure out new ways of selling our properties through cross-platforming—to make them produce more powerful results for the ad clients, not to simply sell tonnage," Wallau says. "There is a conscious decision to place marketing before selling. Ed has a team in place to do the day-to-day business. It's his job to come up with ways to drive business to our properties with big-picture ideas. He will succeed or not succeed based on his ability to do that." ■



"We felt it was an advantage that Ed did not have a background in TV sales. In that way, he would not be coming in tied to conventional wisdom." ALEX WALLAU

adapt to the new joint operation are the ones that are still here," Koskovolis says. "Ed really relied on a lot of us to handle the day-to-day chores during that first year while he got through the learning curve. But the organization today is a lot different than the one Ed took over."

Evan Sternschein, who was the first executive vp of national sales during Erhardt's tenure and is now a sales executive at Discovery Networks, recalls that Erhardt "came in with an objective perspective and picked up the [sports TV] business very quickly. He brought some good ideas on leveraging and packaging and right away became part of the team."

Erhardt admits that what helped him settle in early on was a strong marketplace, with lots of advertisers willing to spend money. "We did cross-platform deals with Beck's, United Airlines and Ernst & Young, all new advertisers, in my first six months," Erhardt says. "That, I think, sent a signal to everyone both inside and outside our new organization that this operation could work. And with the marketplace so robust then, I was able to devote more time to fine-tuning the internal structure. It

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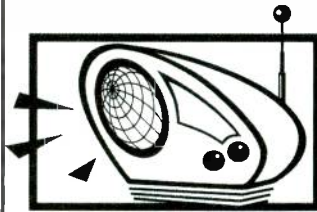
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Movers

MAGAZINES

Playboy Enterprises has named **Steven Russell** as *Playboy's* second-in-command deputy editor and Robert Love, consulting editor for *Relix* magazine and a former managing editor at *Rolling Stone*, editor at large. Most recently, Russell worked as executive editor at *Maxim* alongside *Playboy's* editorial director, James Kaminsky. Love will oversee nonfiction and long-form journalism for the monthly and continue in his role with *Relix...New York* magazine has named **Robert Perino** art director, replacing Michelle Parrella, who left for the design director post at Scholastic. Most recently, Perino served as art director at *National Geographic Adventure*.

TELEVISION

Rhonda Troutman has been named vp of business affairs and administration for CBS/UPN affiliate relations. Troutman will be replacing Bob Shellard, who announced his retirement. Troutman most recently served as vp of business affairs for NBC Entertainment...The National Cable & Telecommunications Association has appointed **Brian Dietz** as senior director, communications. Dietz comes from AT&T Broadband (now Comcast Corp.), where he served as executive director of communications for central California. His background includes work as press secretary for former Minnesota Gov. Arne Carlson and as communications director for the Minnesota Trade and Economic Development Agency.

SYNDICATION

Robert Mendez was named senior vp of business affairs for Buena Vista Television and Buena Vista Productions, responsible for programs in development and in current production, and the legal oversight of distribution matters in the areas of syndication, pay-per-view, pay TV and cable TV. Most recently he served as senior vp, business affairs for domestic TV at Paramount Pictures, where he spent the past 15 years. Also, **Robert Kaplan** was named director of development for Buena Vista Productions. Most recently he served as production supervisor for Universal Television Enterprises.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

FOR HIS FIRST POLICY ADDRESS since becoming a member of the Federal Communications Commission, Democrat **Jonathan Adelstein** chose a conservative suit, a starched white shirt and a red power tie. But to warm up the crowd at the Future of Music Conference in Washington last Monday,



FCC commish Adelstein (r.) harmonica-ized with Chambers & Co.

Adelstein donned retro sunglasses, lifted a pocket harmonica and leaned into a rendition of "People Get Ready" alongside veteran R&B man Lester Chambers. "At what other federal agency...could a guy like me get the chance to play with a legend like Lester Chambers and call it part of my job description?" quipped Adelstein after his musical intro. One of two Democrats on the five-member commission, Adelstein went on to sound a caution against changes being considered by the FCC in its sweeping review of regulations that limit radio, TV and newspaper ownership. "We need to ensure that we do not allow the structure of the industries...to limit the voices that can be heard in this country," Adelstein said. "The rules...are designed to prevent individual companies from gaining too much control over what we see, hear and read... Unlike the Justice Department, the FCC is charged by law with ensuring that media mergers are in the public interest."...Know a

media professional who leads a quality life, someone who deserves to have his/her story told and then be whisked away to an island paradise? *Biography Magazine* is seeking nominations for its annual **Media Bio of the Year**. The winner will be profiled in a special issue, featured in a *Biography* trade ad and honored at a fabulous luncheon. Deadline for votes is Jan. 29. Grand prize is an all-expenses-paid trip for two to Bermuda. Log on to www.insidebio.com/mboy/ for details...It's great for selling vintage Barbies and rare pennies, but will eBay work for a TV station? **Anthony DiMarco** was testing the concept last week, having put his two Watertown, N.Y., stations up for e-bid on Jan. 4 in the Business & Industrial section. DiMarco's listing described low-power outlets WLOT-LP and WBQZ-LP as "billing, run-

ning, all set to go," and posted an asking price of \$950,000 each. He further offered: "We'll even stay for 30 days to be sure you can run them." DiMarco, owner of WLOT-66 and WBQZ-34 for the past six years, says it's the first time anyone's gone this route to try to sell a TV station. But it might not be the first time a station is actually sold on eBay: At presstime late last Wednesday, the bidding had yet to kick off...**Lesley Jane Seymour** just made some friends in the Middle East. The editor of *Marie Claire* recently received a letter from a Sgt. Villani, one of 12 women stationed with the U.S. Army Task Force in the desert of Kuwait, saying that reading *MC* was the "only way [for us] to keep up in the beauty and fashion world" out there. The soldiers had just learned they were to stay for at least six more months and "probably throughout this impending war with Iraq" and had already run out of *MC* issues and beauty supplies, as the Army mobile post exchange caters mostly to male soldiers. On the double, Seymour rallied the *MC* troops to send out stacks of back issues and enlisted Estée Lauder to donate thousands of dollars worth of beauty products. ■



MC's Seymour: Saluted by G.I. Janes in Kuwait

International Sport Summit 2003 will be held Jan. 15-17 at the Marriott Marquis Hotel in New York. Highlights will include a global presentation on the Olympic movement and an examination of doing business in China. Contact: 301-493-5500 or e-mail ejksports@ejkrause.com.

National Association of Television Programming Executives will hold its annual conference and exhibition Jan. 20-23 at the Ernest Morial Convention Center in New Orleans. Contact: 310-453-4440, ext. 210.

ANA's second **Agency Relationship Forum** will be held Jan. 23 at the Plaza Hotel in New York. The featured speaker will be former-agency-executive-turned-marketing guru Al Ries, presenting his controversial theory about the fall of advertising and the rise of public relations. Contact (212) 697-5950 or visit www.ana.net.

Magazine Publishers of America and the **American Society of Magazine Editors** will present their lifetime achievement awards at a black-tie gala to be held Jan. 29 at New York's Waldorf-Astoria. The honorees will be Ed Lewis, chairman/CEO of Essence Communications Partners and former MPA chairman, who will receive the Henry Johnson Fisher Award; and Art Cooper, GQ editor in chief for the past 20 years, who will be inducted into the ASME Hall of Fame. Contact: 212-872-3755.

Strategic Research Institute will present its **Marketing to U.S. Hispanics & Latin America** conference Jan. 30-31 at the Radisson Deauville Resort Hotel in Miami Beach, Fla. Event features Latino marketing gurus discussing trends and strategies for reaching those markets. Contact: 212-967-0095.

The **Radio Advertising Bureau** will present its **sales and management and leadership conference** Jan. 30-Feb. 2 at the Hyatt Regency Hotel in New Orleans. Keynote speakers will include Rick Sirvaitis, president and COO of General Motors Mediaworks. Contact: 212-681-7200 or visit www.rab.com.

Smith Exits Clear Channel

Steve Smith, COO for Clear Channel Entertainment, has decided to relinquish his day-to-day responsibilities for a consultant position with the company. Smith's decision comes as the live entertainment division consolidates its marketing and communications in Houston, where Brian Becker, CEO of the division, is based.

Stewart to Lose Chrysler Business

DaimlerChrysler will not continue its Chrysler advertising campaign in Martha Stewart Living Omnimedia properties when its contract expires in March. Since last April, Chrysler has sponsored the Road Trips segment on Stewart's television show and in *Martha Stewart Living* magazine and has sponsored material on the MSO Web site and radio broadcasts. DaimlerChrysler said the decision was based on changes in where the company wanted to take the brand and was not influenced by the SEC investigations of CEO Martha Stewart.

SBS Launches New Station in Chicago

Spanish Broadcasting System last week launched a Spanish Adult Contemporary radio station in Chicago called "Onda 92." The new format is being simulcast on WKIE-FM, WDEK-FM and WKIF-FM, the three stations SBS announced Dec. 31 it was purchasing for \$22 million from Big City Radio. Through a local marketing agreement, SBS is operating the stations prior to closing on the deal. The new simulcast joins SBS' WLEY-FM "La Ley 107.9," a Regional Mexican format, which has held the No. 1 Spanish-language ranking in the market since 1997.

College Bowl Games a Mixed Bag for ABC

The college football Bowl Championship Series' national championship game, the Tostitos Fiesta Bowl between Miami and Ohio State on ABC on Jan. 3, drew a 24 percent higher household rating (17.2) and a 38 percent higher 18-49 demo rating (10.7) than last year's college bowl championship game, the AT&T Rose Bowl. This year's game featuring third-ranked Georgia vs. Florida State, the Nokia Sugar Bowl on Jan. 1, scored a 9.2 household rating, down 17 percent from last year's comparable game, the Fiesta Bowl. This year's third BCS championship game, the Fed Ex

Orange Bowl on Jan. 2 featuring fourth-ranked USC and fifth-ranked Iowa, earned a 9.7 in households, up 2 percent over last year's Orange Bowl. This year's Rose Bowl on Jan. 1, featuring sixth-ranked Washington State vs. Oklahoma, scored a 9.2 household rating, up 6 percent from last year's comparable game, the Sugar Bowl, which recorded an 8.6. ABC has a multiyear rights deal for BCS championship games.

Sinclair Rolls With News Central

Sinclair Broadcast Group plans to bring its News Central newscasting service to stations in Oklahoma City; Raleigh, N.C.; and Rochester, N.Y., early this year. The company's Hunt Valley, Md.-based news hub is poised to centralcast to some of the 30 Sinclair stations that already program news and others that do not. The company plans to convert many operations to include centralcasting within the next two years. In the new markets carrying News Central, the news will expand to an hour, mixing local, national and international news, produced in Hunt Valley.

Cox, Mediacom to Carry G4

Cox Communications and Mediacom are adding G4, the network targeting videogame fans, to their cable offerings in several markets. Cox's San Diego system picked it up in October and will soon add the network to its Orange County, Calif., system. Mediacom, which added the network to some of its systems on Nov. 1, will bring it to the areas around Des Moines; Chillicothe, Ill., and Gulf Breeze, Fla., for a total of 170,000 homes. G4 finished the year with 9 million digital subscribers and commitments for an additional 3 million digital homes.

Nielsen Expands Monitor-Plus Coverage

Nielsen Media Research's advertising tracking service Nielsen Monitor-Plus has added five cable networks and nine national magazines to its coverage. With the additions, Monitor-Plus will report advertising activity information from 45 cable networks and 222 national consumer magazines, in addition to the 13 other media it measures. The cable networks added to the service were: Lifetime Movie Network, National Geographic, Soap Net, Speed Channel and Toon Disney. The magazine titles added include *Arthur Frommer's Budget Travel*, *Blender*, *Country Living*

Gardener, Islands, MAD Magazine, Mary Engelbreit's Home Companion, Savoy, Teen Vogue and Upscale. Nielsen Media Research is owned by VNU, parent company of *Mediaweek*.

CBS Radio Launches New Feature

CBS Radio News, distributed by Westwood One, last week launched a daily feature called *Showdown With Saddam*. Hosted by Dan Raviv, the 45-second feature will cover the latest on the standoff with Iraq, including U.S. military buildup in the region and the chances of war. CBS Radio news is heard on more than 540 stations, including Infinity Broadcasting-owned WCBS-AM in New York, KNX-AM in Los Angeles and WBBM-AM in Chicago.

Liguori Upped to Top ABC Research Post

Veteran ABC research executive Patricia Liguori has been promoted to the new post of vp of research for ABC Owned



NBA Vet Walton Gets Own ESPN Show

ESPN is launching a half-hour weekly series on Feb. 2 featuring NBA Hall of Famer and ESPN/ABC Sports commentator Bill Walton. On *Bill Walton's Long, Strange Trip*, the host will analyze games, dispense unsolicited advice to players and hang out in his 16-foot teepee at home. "For years, I have been telling everyone I meet about my experiences and my passion for basketball," said Walton. "Now, I get to share every aspect of my life with millions of fans all at once. It's like a big party." The series will run Sundays at 8 p.m.

Walton can't wait to get the party started.

Television Stations, from director of research for WABC-TV, the company's O&O in New York. The new position expands on Liguori's key responsibilities, which have included heading up the division's special research projects across its 10

TV stations and managing the relationship between ABC and its data suppliers, including Nielsen Media Research. Liguori will report to Walter Liss, president of ABC Owned TV Stations and Tom Kane, president of WABC-TV in New York. ■

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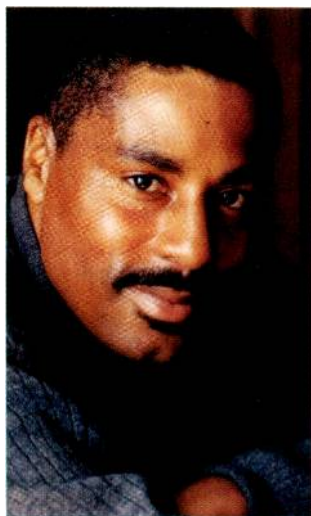


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Chapter Two

Savoy founding editor Roy S. Johnson has passed the torch to Ron Stodghill, a fellow veteran of Time Inc.

TWO YEARS AGO, VANGUARDE MEDIA LAUNCHED SAVOY, A VANITY FAIR-INSPIRED, 200,000-circulation magazine serving African Americans. The title's visionary and editor in chief, Roy S. Johnson, had long nurtured the concept while at Time Inc., where he spent a total of 15 years at *Sports Illustrated*, *Mon-*



The relationship between Clinkscales (far left) and new editor Stodghill began over a heated debate in the late '80s.

ney and *Fortune*. But *Savoy* only came to fruition after Johnson left Time Inc. and teamed up with Vanguard Media chairman/CEO Keith Clinkscales, who gave the nod to launch the 10-times-yearly *Savoy* with the subscription file of the defunct *Emerge*.

Later this month, *Savoy* will begin a new era under a new editor in chief, Ron Stodghill, who like Johnson is a veteran of Time Inc. Johnson has returned to *SI* as an assistant managing editor for special projects.

"Some people have asked me, 'Why did you leave your dream?' And my response, without hesitation, is, 'I have lots of dreams,'" says Johnson, who also served as Vanguard's editorial director, overseeing *Honey* and *Heart & Soul*. "My original dream was for *Savoy* to have an opportunity to either succeed or fail, to see if there was a business there, and I achieved that."

During his tenure, Johnson produced several notable articles, including December/January 2003's "The Race Crisis at Xerox" and

December/January 2002's profile of Muhammad Ali. Readers have been responding: Beginning with the February issue, *Savoy's* circulation rate base will climb from 300,000 to 325,000.

Stodghill, who joins *Savoy* Jan. 27, was most recently a senior writer at *Time*; in his five years at the newsweekly, he also served as Midwest bureau chief. Prior to *Time*, Stodghill spent eight years at *BusinessWeek* as a writer and editor.

While *Savoy* is Stodghill's first top job (he is not taking on Johnson's editorial director duties at Vanguard), Clinkscales has great confidence that he is the right man for the post. "Because the publication is African American-oriented, I felt it was important that it have an African American editor. I would have limited the talent pool greatly if I had said that [editor in chief experience] was a requirement," Clinkscales says. "Ron has a great management ability, a great journalistic curiosity, a sense of news and the right cultural sensitivities."

The Clinkscales-Stodghill relationship

dates back to the late '80s, when Clinkscales, then editor and publisher of *Urban Profile*, received a critical letter to the editor from Stodghill. "I was taking exception to some attribution in the magazine that I thought wasn't well-grounded," Stodghill recalls, chuckling. "I told [Clinkscales] I liked the magazine, but not to take it for granted that the reader knew where the information was coming from...He took me to task on that."

As for *Savoy*, Stodghill intends on picking up where Johnson left off. "[Keith] and Roy were successful in starting an energetic dialogue with readers," he says. "My role will be to refine and continue this relationship."

Clinkscales is also busy this month rolling out the spinoff *Savoy Professional* with Jungle Media, publisher of *MBA Jungle* (Jungle will manage all editorial operations). The largely controlled, 100,000-circ magazine, which will publish two issues this year, is targeting African American professionals in their late 20s.

Vanguard, founded in 1999, has made some solid gains over the past two years. Like *Savoy*, the company's two women's magazines, *Honey* and *Heart & Soul*, will both raise their rate bases from 350,000 to 400,000 with their February issues. On the advertising front, *Savoy* grew 49.3 percent to 483 pages in 2002, reports the *Mediaweek* Monitor. *Honey's* pages advanced 22.3 percent to 565, and *H&S'* jumped 32.5 percent to 389.

Despite the promising numbers, Vanguard still faces the challenges of a tough advertising climate combined with a shift in ad spending toward ethnic media properties that target Hispanics and away from those that target African Americans. "Clients tend to run hot-and-cold on marketplaces, and for the last two or three years, a lot of interest has run toward the Hispanic population," says Doug Alligood, senior vp of special markets for BBDO. "[Vanguard] is facing what a lot of [media companies targeting African Americans] are facing. It's not easy."

For his part, Johnson says he's happy to be back for his third tour of duty at Time Inc. and to be working with *SI* managing editor Terry McDonell. Last March, Johnson objected to McDonell's first cover as m.e. (which featured Charles Barkley bare-chested and bursting out of chains), calling it "an unfortunate use of imagery." (*Mediaweek*, March 11, 2002).

"We talked about it and moved on," Johnson says. "[McDonell] had his reasons, and I had mine. Whatever happens on a weekly basis is

small compared to the history and the talent that is here. I had no hesitation about coming over here and rejoining the team.” —LG

Empire State

Mags offer U.S. policy primers

The growing prospect of a war with Iraq is triggering some provocative analysis in magazines. Last week, three publications—*U.S. News & World Report*, *The New York Times Magazine* and *Harper's Magazine*—all prominently featured stories that examined America's role as an empire, and its implications.

“I'd like to say we had some monopoly on genius, but obviously the subject has been in the air,” says Brian Duffy, editor of *U.S. News & World Report*. “With the talk we've all been hearing these many months from the President and the Secretary of Defense about pre-emption and unilateralism, we thought it was time to take a look at America's role in this unipolar world, and others did as well.”

For months, conservatives, neoconservatives and liberals have had heated debates about whether or not the U.S.' assertiveness in global affairs has shades of imperial ambitions. The chatter is finding its way into the mainstream,

with the *U.S. News* and *Times Magazine* pieces offering readers what amount to primers on U.S. foreign policy.

U.S. News' Jan. 13 “The American Empire” cover story, by Jay Tolson, examines whether President Bush's strategies of pre-emptive strikes and “democracy-promotion efforts” are a change of course in U.S. diplomacy or simply an evolution.

Like *U.S. News*, the *Times* also chose to run an “Empire” cover piece. In the Jan. 5 article, titled “The American Empire (Get Used to It),” contributing writer Michael Ignati-



U.S. News' Duffy says it was time to examine the issue of America's imperial ambitions.



Mediaweek Magazine Monitor

WEEKLIES January 13, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	13-Jan	50.23	14-Jan	35.89	39.96%	50.23	35.89	39.96%
The Economist	4-Jan	27.00	5-Jan	27.00	0.00%	27.00	27.00	0.00%
Newsweek ^E	13-Jan	32.66	14-Jan	42.91	-23.89%	32.66	42.91	-23.89%
The New Republic	13-Jan	3.00	14-Jan	3.82	-21.47%	3.00	3.82	-21.47%
Time ^E	13-Jan	32.25	14-Jan	27.06	19.18%	32.25	27.06	19.18%
U.S. News & World Report ^D	13-Jan	14.57	14-Jan	17.80	-18.15%	14.57	17.80	-18.15%
The Weekly Standard	20-Jan	8.16	21-Jan	8.16	0.00%	15.16	14.82	2.29%
Category Total		167.87		162.64	3.22%	174.87	169.30	3.29%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	13-Jan	18.18	14-Jan	16.37	11.06%	30.34	36.07	-15.89%
Entertainment Weekly	10-Jan	25.60	11-Jan	24.29	5.39%	46.26	43.10	7.33%
Golf World	NO ISSUE		11-Jan	24.14	N.A.	0.00	24.14	N.A.
New York	13-Jan	27.50	14-Jan	41.60	-33.89%	72.10	95.30	-24.34%
People	13-Jan	80.77	14-Jan	50.89	58.71%	80.77	50.89	58.71%
Sporting News	13-Jan	13.50	14-Jan	12.00	12.50%	24.00	19.33	24.16%
Sports Illustrated ¹	13-Jan	24.97	14-Jan	33.65	-25.79%	24.97	59.71	-58.18%
The New Yorker	13-Jan	25.69	14-Jan	24.11	6.55%	47.15	39.73	18.68%
Time Out New York	8-Jan	55.94	9-Jan	51.00	9.68%	111.00	93.88	18.24%
TV Guide	11-Jan	50.27	12-Jan	45.40	10.73%	97.29	74.21	31.10%
Us Weekly	13-Jan	23.00	NO ISSUE		N.A.	23.00	24.33	-5.47%
Category Total		345.42		323.45	6.79%	556.88	560.69	-0.68%

SUNDAY MAGAZINES

American Profile	12-Jan	8.80	13-Jan	8.35	5.39%	17.35	16.00	8.44%
Parade	12-Jan	14.61	13-Jan	16.97	-13.91%	28.79	27.50	4.69%
USA Weekend	12-Jan	11.61	13-Jan	18.02	-35.57%	19.61	27.08	-27.58%
Category Total		35.02		43.34	-19.20%	65.75	70.58	-6.84%
TOTALS		548.31		529.43	3.57%	797.50	800.57	-0.38%

D=year-end double issue; E=estimated page counts; 1=one fewer issue in 2002 than in 2001

BIWEEKLIES January 13, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	6-Jan	33.40	7-Jan	30.32	10.16%	33.40	30.32	10.16%
Forbes	6-Jan	106.00	7-Jan	92.35	14.78%	106.00	92.35	14.78%
Fortune ^B	20-Jan	117.85	7-Jan	49.42	138.47%	117.85	49.42	138.47%
National Review	27-Jan	15.75	28-Jan	20.75	-24.10%	15.75	20.75	-24.10%
Rolling Stone	23-Jan	38.77	17-Jan	33.89	14.40%	38.77	33.89	14.40%
CATEGORY TOTAL		311.77		226.73	37.51%	311.77	226.73	37.51%

B=2003 issue is Best Companies special

CHARTS COMPILED BY AIMEE DEEKEN

eff opted to skip the hand-wringing and present U.S. imperialism as a given. “The fact of the American empire is the biggest story in the world right now...While some of us may be uncomfortable with thinking of ourselves as an empire in this way, there's no ignoring it,” says Adam Moss, *Times Magazine* editor in chief. “[The piece] was a warning to the extent that empires throughout history have come to some sorry ends, if they're not managed in a careful, intelligent and ultimately compassionate way.”

Over at *Harper's*, editor Lewis Lapham has

been writing commentary on this subject off-and-on for a year, comparing this country's foreign policy to the doomed course of ancient Rome's. In the January issue, he chimes in with the satirical “When in Rome” essay in the Notebook section. “I think the people in Washington and New York who imagine we are an empire are deeply stupid,” Lapham says. “At the moment, I think we are a self-centered oligarchy...It's folly to think of ourselves [as an empire]. And as soon as the going gets rough, the folly will fully be revealed as folly.” —LG

Media Person

BY LEWIS GROSSBERGER



Not My Cup of Joe

THE REALITY SHOW HAS ENTERED ITS TIME OF DECADENCE,

and this makes Media Person sad. Remember the good old days? You had simple, dignified entertainments like *Survivor*, which would maroon a bunch of people in the bush, make them eat rats and let us watch

them stab each other in the back and vote each other into oblivion.

But now look what we've come to. Producers practicing trickery and deceit on their own contestants. One network charging another with plagiarism. Lawsuits. Piles of fake doo-doo. *Celebrity Mole Hawaii*. It's all so *sordid*. Where are the standards? Whither the nobility of purpose? It's exactly like France just before the ancien régime fell to the howling rabble and the Terror swept away all restraint in a torrent of blood and rage.

OK, maybe not *exactly* like France, but surely some cataclysmic reckoning or other must lie ahead, and it's about time. Look at the big new hit *Joe Millionaire*. All you hear is how stupid and rotten and low and mean-spirited it is. Nobody likes *Joe Millionaire*, nobody condones it, but everybody watches it. (Not you, of course, because you remain the same polite, unpretentious sweetie you've always been, but everybody else, the depraved scum.)

Whereas ABC's *The Bachelor*, *Joe's* predecessor, was about a pasha selecting a favorite from among his harem, a perfectly straightforward and honest concept that St. Augustine or Hillel would surely admire, the *Joe* debauchery introduces the big lie. The title hunk, the poor sucker ladies are told by the conniving host of the show, has just inherited 50 million smackers. Their jaws drop. Cash-register dollar signs pop up where their eyeballs were. Surreally, they are transported to a chateau where Sir Not Really rides up on a horse (nice touch, that) and hands out necklaces. They swoon (though not neglecting to bite the pearls) not knowing he is really Evan Marriott, \$19,000-a-year construction worker, part-time underwear model and potential cover

boy for *GQ*. At home, the cruel viewer cackles pitilessly over the hoodwinking of these hapless babes, their voracious greed exposed for all the world to jeer.

Later, in the newspaper, you could almost hear the heartbreak in their voices as the victims gathered in a bar in Manhattan to watch their own humiliation on television and share their suffering with a reporter from the *New York Post*. "We were manipulated," one wailed, and you could almost see the single dewdrop-like tear trickling down her soft, alabaster cheek to splatter wretchedly upon her proud, quivering bosom. "I feel betrayed by the \$50 million lie."

Of course, the cruelest irony of all is the fact that in our go-for-it land of self-help-yourself, had the bamboozling bounder been a genuine millionaire, no one would

already gathering, as omens always do when the gods grow angry. If you doubt Media Person, just check any sheep entrails you have lying around the house.

Omen #1: A new reality show called *Swag* is starting up in London. The format is to tempt people into—get ready for this—committing crimes. The producers leave an expensive car unlocked in a crummy neighborhood and wait for someone to come along and steal it. So someone does. Only the guy spots the hidden camera across the street. He takes offense, runs over and stabs the cameraman with a screwdriver. It was only a small news item in a small newspaper, yet it was significant because... things went *out of control*.

Omen #2: Another news item, this time a longer one in a larger newspaper. It seems that reality-show suckers less inclined to violence than the miscreant in London are starting to sue. One couple, for instance, brought action against a new MTV show aptly named *Harassment* after they checked into a Las Vegas hotel for what they thought would be a nice vacation and found

The point here is that the public is no longer satisfied. Now we must have psychological as well as physical humiliation.

have condemned the luckless ladies as "gold-diggers" but applauded them for their pluck and drive.

But the point here, assuming there is one, is that the public is no longer satisfied to see a contestant suspended upside-down in a terrarium filled with asps, kraits and pit vipers, his head smeared with jellied reptile kibble. Now we must have psychological as well as physical humiliation. We must see egos shattered.

And mark Media Person's words—he'll wait while you get one of those yellow marker pens—we will pay. Oh yes, apocalypse fans, we will pay. The omens are

a body in the bathtub. The natives are revolting!

Omen #3: (which makes it official because the well-known rule of journalism states that you've got to have three of anything to make a trend). The networks are suing each other. CBS sued ABC because, it claims, CBS' new show *I'm a Celebrity... Get Me Out of Here!* is a blatant steal of *Survivor*.

People, does Media Person really have to tell you that when television networks can't rip off other shows, then television is finished? And if television is finished, then our entire way of life is doomed. Media Person just thought you should know. ■

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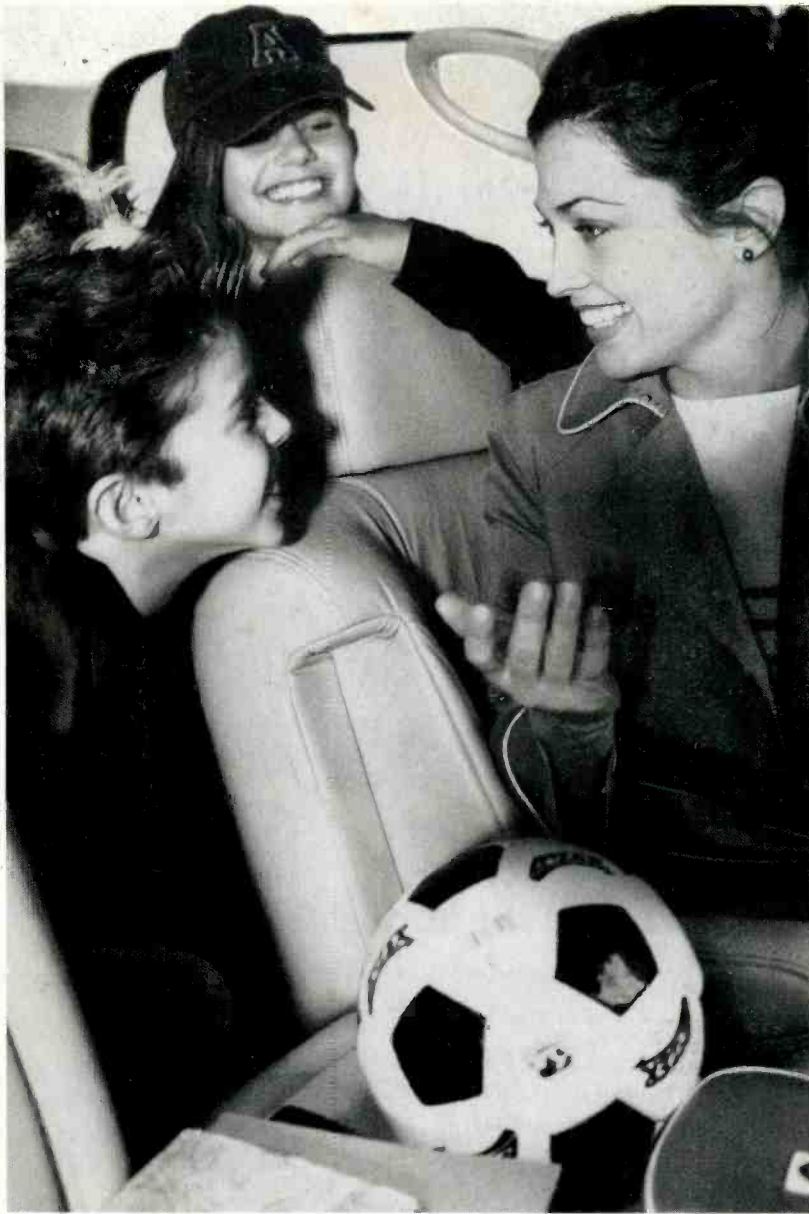
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