

MEDIAWEEK

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LAURA JONES
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42 MOUNT PLEASANT AVE
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Cartoon's Kids Delivery Slides

Execs tout new programming plans to stem decline since summer in key demo **PAGE 4**

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NBC's *Sterling* Eyed for Friday

Midseason D.C. drama may succeed *Providence*

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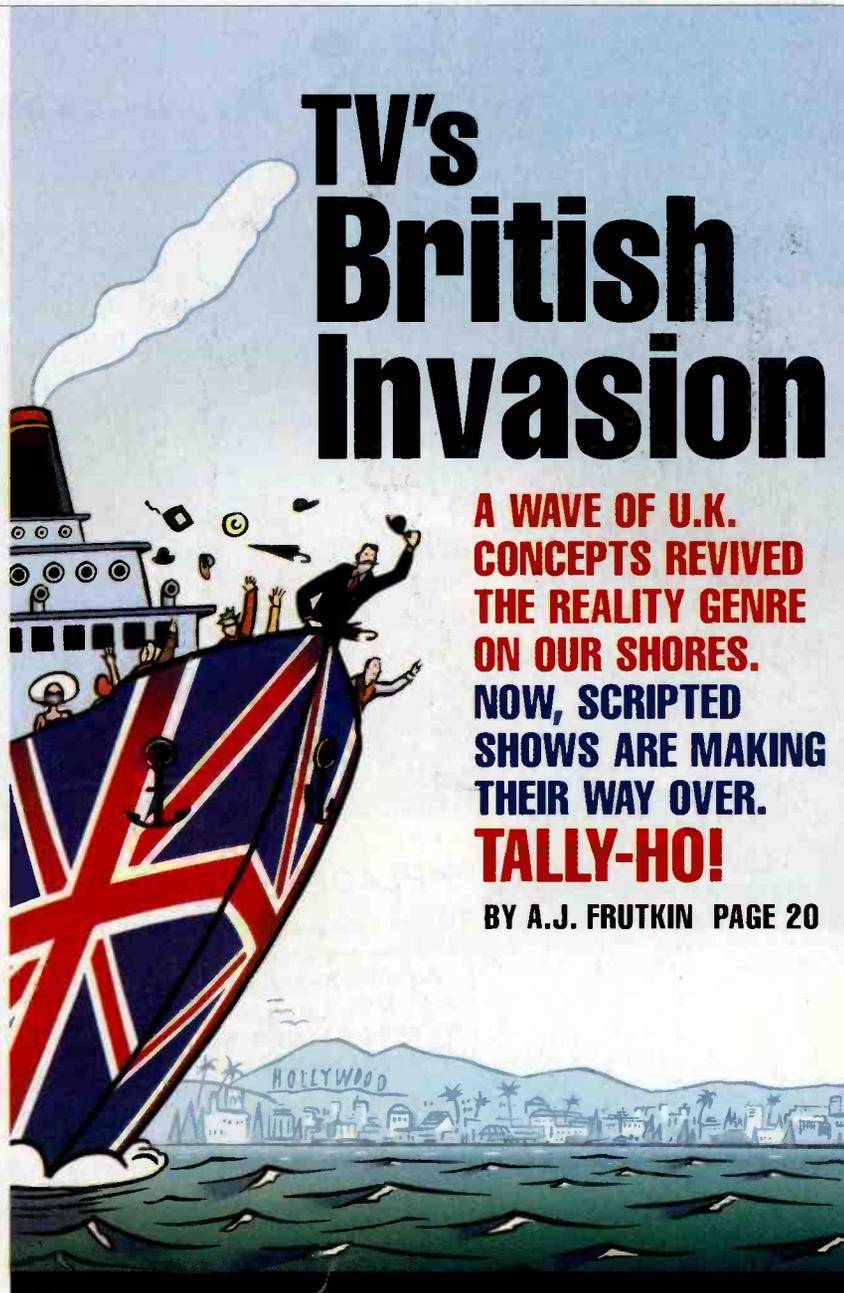
SYNDICATION

Changes Afoot At King World

Development staff exits, no replacements named

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TV's British Invasion

A WAVE OF U.K. CONCEPTS REVIVED THE REALITY GENRE ON OUR SHORES. NOW, SCRIPTED SHOWS ARE MAKING THEIR WAY OVER. TALLY-HO!

BY A.J. FRUTKIN PAGE 20

MARKET INDICATORS

NATIONAL TV: BUSY
Traditional prime-time holiday advertisers such as movie studios and retailers have snapped up sizable chunks of commercial time in the early-morning and day-time dayparts in the tight fourth quarter.

NET CABLE: HEATING
Networks' inventory is nearly sold out at good rates going into holiday season. Demand for avails in first quarter is driving up CPMs. Studios, autos, wireless firms are spending.

SPOT TV: TIGHT
Inventory is tight in most major markets through next month as holiday-season spending builds. Entertainment, retail and autos are leading the way.

RADIO: BRISK
Seasonal spending by retail, entertainment and auto is tightening inventory through the end of the year. First-quarter sales are moving at a brisk pace.

MAGAZINES: BUILDING
News, business and personal finance titles are seeing an uptick in spending from banks and financial institutions thanks to competition for customers in the financial industry.

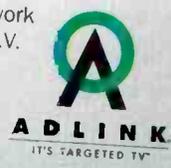
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At Deadline

■ FCC'S COPPS: EXPAND DECECY DEFINITION

Federal Communications Commission member Michael Copps believes the agency should consider expanding its definition of indecency in broadcasting. "Too many indecency complaints from consumers and too many truly indecent broadcasts are falling through the cracks," Copps, a Democrat, said last week. He spoke the morning after the *Victoria's Secret Fashion Show* aired on CBS Nov. 20, which Copps said prompted 250 to 300 e-mailed complaints to his office. Copps said he did not watch the show, which featured models clad in lingerie, and therefore could not comment on its content.

■ BACHELOR LEAVES VICTORIA'S IN THE DUST

In their much-ballyhooed head-to-head battle, ABC's finale of *The Bachelor* trounced CBS' special *Victoria's Secret Fashion Show* at 9 p.m. on Nov. 20. *The Bachelor* scored a household rating of 16.3 compared to *Victoria's* 7.2 and an 11.9 in adults 18-49 compared to *Victoria's* 3.9, according to Nielsen Media Research data. *The Bachelor* was watched by an average audience of 25.9 million viewers, compared to *Victoria's* 10.5 million. The next arc of *Bachelor* episodes will return to ABC in January.

■ MCCAIN SETS 2003 AGENDA

Sen. John McCain (R-Ariz.) is laying out an active agenda for the Commerce Committee he will chair in the next Congress. Topics to be taken up include the slow-paced transition to digital TV, why cable subscription rates are rising and media consolidation. McCain also hopes to address legislation mandating free TV airtime for political candidates and will look at whether broadcasters offered candidates the lowest unit-rate charges in the 2002 elections.

■ NBA, DIRECTV CUT 6-YEAR DEAL

The National Basketball Association has signed a six-year agreement for DirecTV to continue carrying NBA TV, the league's 24-hour TV network, and NBA League Pass, a subscription package of NBA games. In February, NBA TV, which premiered in 1999, will be relaunched and will carry live NBA games for the first time.

■ A&E PICKS UP *CROSSING JORDAN* REPEATS

A&E has acquired the exclusive off-network TV rights to carry the NBC prime-time drama *Crossing Jordan*. Beginning in the first quarter, A&E will carry the first season of the drama, which is currently in its second season on NBC on Monday

nights. A&E will start offering repeats of second-season episodes next summer.

■ SPANISH RADIO CO.'S COMPLAIN TO ARBITRON

Hispanic Broadcasting, Spanish Broadcasting System, Entravision Communications and Radio Unica Communications last week jointly questioned Arbitron's commitment to weighting its audience samples by language preference. The four major Hispanic radio groups said in a joint statement that Arbitron's recent commitment to weighting "means nothing" without an official starting date. Arbitron reiterated its commitment and said it will provide a date early next year.

■ **ADDENDA:** Lisa McCarthy has been promoted to executive vp of Viacom Plus, the cross-platform and marketing unit of Viacom, from senior vp...Chicago-based **Playboy Enterprises** said it will cut 70 jobs, or 8 percent of its work force, as it consolidates office space in Los Angeles, and will take other cost-cutting measures to help increase profitability. The company noted that 20 percent of the positions were currently unfilled. Among the staffers departing *Playboy* magazine was managing editor Jonathan Black, a 16-year veteran...**Ray Warren**, who has been with Raycom Sports since 1988 and has served as president and CEO since 1998, has resigned...The 19 **Nascar Winston Cup** telecasts on NBC and TNT over the second half of the 2002 season averaged a 4.3 national rating/10 share in households, up 13 percent over last year's 3.8/10, according to Nielsen Media Research data...The season premiere of the Fox drama **24** aired commercial-free on Oct. 29, but a Ford spot that ran immediately after the episode concluded scored the highest recall of any commercial among TV viewers for the Oct. 28-Nov. 10 period, according to Intermedia Advertising Group, which monitors commercial effectiveness.

■ **CORRECTIONS:** In the feature story in last week's issue, "Does Pax TV Have a Prayer?" the mention of the recent sale of WPXB-TV in Manchester, N. H., should have said that the station did not carry Pax programming. In addition, the network's distribution does not include low-power TV stations. Also last week, Meredith Corp.'s *Better Homes and Gardens* misreported its ad-page figures to the *Mediaweek* Monitor. The December issue had 152.3 pages, bringing the 2002 total to 1,910.7 pages, up 5.9 percent over last year's total.



Salvatore Shifts at MediaVest; Desmond Is New CEO

Donna Salvatore is stepping down as CEO of MediaVest USA, the New York-based media agency, effective Jan. 3, to become chief investment strategist, a new post. Salvatore will be replaced by Laura Desmond, currently CEO of Starcom-MediaVest Group Latin America.

According to Jack Klues, CEO of Starcom-MediaVest Group, Salvatore requested a change in responsibilities, reducing her operational duties so she could concentrate more on media buying. Salvatore will pursue cross-platform deals for large MediaVest clients, particularly Procter & Gamble and Kraft. In two years as MediaVest CEO, Salvatore won the Mars Kids and Kraft consolidation assignments, along with new clients including Heineken and Touchstone Energy.

As CEO in Latin America, Desmond was instrumental in doubling the region's revenue over the past three years. She won seven of nine new-business reviews, including assignments from P&G, Kraft and Coca-Cola. —John Consoli

FCC's Copps Plans to Take Media Hearings on the Road

Federal Communications Commission member Michael Copps said last week that he plans to hold hearings outside Washington on the impact of deregulation while the agency continues its review of media ownership rules. The unusual move could put Copps and three other commissioners in the field without chairman Michael Powell, who is skeptical that hearings would add much to an already lengthy debate.

Copps, a Democrat, is wary of relaxing the ownership rules. Powell, a Republican, says the rules may need revamping. At heart, their argument is about what restrictions to place on big companies using the public airwaves.

"This is not an inside-the-Beltway issue...it goes to the fundamentals of our democracy," Copps said.

Rules under review keep networks from buying one another, prevent daily newspapers from buying nearby broadcast stations and (continued on page 6)

Cartoon's Delivery Of Kids Declining

Executives in process of evaluating all dayparts in an effort to halt slide

CABLE NETWORKS By Megan Larson

While its buzz with adult animation enthusiasts has never been higher, Turner Broadcasting's Cartoon Network has seen its delivery of kids viewers slip, the result of the network's maturation, as well as gains by an increasingly competitive Disney Channel.

While an analysis of Nielsen Media Research data shows that Cartoon's downward slide in key kids demos has been going on since the summer, Cartoon execs hope the Nov. 4 additions of Kids WB series *Yu-Gi-Oh!* and *Pokémon* to the schedule and a new crop of animation planned for next year will lift delivery.

Looking at fourth quarter to-date for all kids programming 6 a.m. to 11 p.m., Cartoon's delivery of kids 2-11 dipped 13 percent to 674,000 from 777,000 during the same period last year. Among kids 6-11, delivery dipped almost 16 percent to 365,000 from 433,000 last year. The Disney Channel has grown its delivery during fourth quarter 2002 to 608,000 with kids 2-11.

Among boys 6-11, Cartoon's delivery fell 15 percent to 254,000 from 300,000, while the delivery of girls 6-11 dropped 16 percent to 111,000 from 132,000.

Acknowledging the decline, Cartoon Network general manager Jim Samples said he is in the process of retooling the network's schedule daypart by daypart, in an effort to key in on specific demos and bolster delivery within the target age groups. "To grow our business, I think it's important to segment

our audience," said Samples. "A lot of our focus had been on growing huge household numbers. This year we really wanted to focus on our core demos: 2-11, 6-11, 9-14 and 18-34."

Adult Swim, the network's late-night animation block targeting adults 18-34, will be expanded to five nights a week in January. However, the time and resources devoted to the adult block have drawn attention away from the development of kid-targeted programming. "What you will see is Adult Swim becoming established as a brand within a brand in early 2003 and our focus turning to kids in the second quarter of 2003, so ratings will be up by fourth quarter," said Samples.

Four new shows targeting kids 6-11 are on deck to get that accomplished, Samples said, including the previously announced *Duck Dodgers* and *Teen Titans*. The latest show from the 2002 crop of programming, *Codename: Kids Next Door*, will premiere on Dec. 6.

In discussing Cartoon's slide in kids ratings, media buyers credit Disney Channel with successfully attracting girls this quarter with series like *Kim Possible* and *Lizzie McGuire*. Also at play is the fact that, as a fully distributed network, Cartoon (with 79 million subscribers) can no longer enjoy ratings boosts that derive from distribution gains. "Disney Channel is having a real-



Samples says that redoubled efforts to serve key kids demos with shows like the new *Codename: Kids Next Door* will stem the ratings decline.

ly strong quarter, and while it's not important in terms of where the ad dollars go [Disney is a commercial free network], it is important because it takes eyes away from commercial inventory we have bought," said one media buyer, who spoke on condition of anonymity.

Though there is concern for the long-term future of Cartoon if the audience erosion continues, the network still remains the second-biggest destination for kids' ad dollars, after market leader Nickelodeon. "The loss in ratings might hurt them, but it doesn't mean that the dollars won't go to them in the end as the upfront nears," said Brad Adgate, vp of research for Horizon Media, adding that the network draws about one-third of all kids gross ratings points in the market.

Media buyers have also expressed concern that Cartoon doesn't cater to the preschool crowd as do Nickelodeon, Disney, and MTV Networks up-and-coming digital network Noggin (which is also commercial-free). While there is little economic advantage in targeting 2-5 year olds, "it seeds the network brand in kids' minds early so they continue to watch" when they are older and become a more attractive audience to advertisers, said one media buyer. "Cartoon needs to figure out if that is part of their business plan. If it isn't, more power to them. But until Cartoon fixes that, they will never close the gap with Nickelodeon."

Samples said that the preschool audience is important because it is part of the network's key 2-11 demographic, but there are no plans to establish a specific programming block to target that audience. In August, Cartoon launched some very young-skewing programming, including *Baby Looney Tunes*, but will only air shows of that type if they fit the network's overall strategy. In addition to the new shows planned for the spring, Cartoon is ordering new episodes of its strongest original shows, *Dexter's Laboratory* and *Powerpuff Girls*. More-recently launched series *Samurai Jack* and *Justice League* will start being stripped in January.

Cartoon can also draw from the programming well of its sister broadcast network the WB. The premiere this month of *Pokémon* and *Yu-Gi-Oh!* at 9 and 9:30 p.m., respectively, has helped grow ratings and delivery Monday through Thursday. The 9 p.m. hour grew its ratings 18 percent to a 4.0 among kids 2-11 and delivery 17 percent to 1.2 million for the past three weeks compared to the same period last year. "Cartoon has had a really good track record of consecutive growth," said John Wagner, media director and chief kids negotiator for Starcom. "This is the first real bump in the road, and we feel confident that changes, such as the addition of *Yu-Gi-Oh!* and *Pokémon*, will help them ride it out." ■

Ready for More Prime Time

NFL wants to schedule additional game telecasts on Sunday, Monday nights

TV SPORTS By John Consoli

National Football League commissioner Paul Tagliabue said last week that the league is considering scheduling additional games on Sunday and Monday nights to help shield ESPN and ABC from the viewership losses the networks typically suffer when their primary game telecasts become one-sided blowouts.

An increase in prime-time telecasts on ESPN and ABC would mean fewer Sunday-afternoon games on CBS and Fox, the NFL's other TV partners.

Tagliabue disclosed the scenario of multiple prime-time telecasts in a Nov. 20 appearance at the Federal Communications Bar Association in Washington. NFL representative Greg Aiello said the commissioner's comments were made "looking down the road, not making changes in the current TV contract."

The NFL cannot make such a substantial change to its TV schedule under the terms of its current deal with the networks, which does not expire until after the 2005 season. But a clause in the contract gives the league the option of jettisoning the remaining years on the deal next February and reopening negotiations.

A source in the front office of one NFL team said that the league's Broadcast Committee—which consists of several team owners along with NFL consultant Steve Bornstein—is looking for ways to extend the current contract past 2005. One scenario could be to offer the networks some relief from the current deal, in which their rights payments escalate sharply over the final three years. Offering the networks a way to increase their ratings by moving more afternoon games to prime time could be a step in that direction.

Of course, moving more games to Sunday and Monday nights would benefit only ESPN and ABC, whose *Sunday Night Football* and *Monday Night Football* have NFL exclusivity on those nights. Under the scenario outlined by Tagliabue, each of the networks would be given an additional game—perhaps with a later starting time and involving West Coast teams—to offer viewers as an alternative if the primary

contest turns lopsided.

In the current TV universe, having only one game in a time slot is a problem, Tagliabue said.

The move would be particularly advantageous to ABC. The network is currently losing as much as \$150 million per year on its *MNF* telecasts, even though they are virtually sold out at about \$350,000 per 30-second spot and averaged an 11.6 household rating, up 2 percent over last year, through the first 11 weeks of this season. Reducing viewer defections from one-sided matchups could enable ABC to boost its ratings significantly and raise the price it can charge per :30.

An ABC Sports spokesman said there have been discussions with the NFL about shifting more games into prime time, but "in very vague terms."

Buyers applauded the scenario. "Anything that could keep viewers from defecting in blow-out games is an excellent idea," said one top sports buyer. "And there are so many regional games airing simultaneously on Sunday afternoons now that shifting one game away from Fox and CBS wouldn't be missed."

But a Fox spokesman said the network, were it to bid on a new or extended NFL contract, would certainly not be willing to give up any first- or second-level games to a rival's prime-time schedule. "And if the NFL wanted to take away a third- or fourth-tier game, it would have to accept significantly less money for the Sunday package," he said. "We are not going to pay at the same rate we are for 102 games when we are only getting 85."

Regarding the possibility that the NFL might terminate the current TV contract after this season, the Fox spokesman said: "Any new deal would have to be more equitable financially than it is now."

CBS officials could not be reached.

The NFL is also considering the launch of its own digital cable channel and making its video archives available as part of a fee-based video-on-demand service. Revenue from such new TV vehicles could offset the amount of money the league might seek in future rights deals with the networks. ■



ROBERT SULLIVAN/AP

Tagliabue: Looking to give nets relief from blowouts.

limit network size. Copps said other commissioners may join him in the hearings. A decision on the rules is expected by late spring. —Todd Shields

Media Balks at FTC Call for Action on Weight-Loss Ads

Media industry representatives, including members of the Cable Television Advertising Bureau and the Magazine Publishers of America, met last week with the Federal Trade Commission to debate the media's role in clamping down on dubious weight-loss ads found on TV and radio, in newspapers and magazines and online.

After FTC officials suggested that the media be more responsible for policing bogus claims made in the ads, MPA officials responded they would just as soon have members reject such ads altogether. "If the government is asking publishers to make judgments and holding them liable for the wrong judgment, why take that risk?" said Michael Pashby, MPA executive vp and general manager.

The FTC's decision to bring up issues of self-regulation follows the agency's review of 300 weight-loss ads. The study found that 40 percent of the ads tracked made false claims.

The MPA and other media groups are expected to file formal comments with the FTC soon. —Lisa Granatstein

Spanish-Language Election Ads Totaled \$16 Million

At least 20 gubernatorial candidates, six U.S. Senate candidates and more than a dozen House hopefuls used Spanish-language television advertising to reach Hispanic voters this year, according to a postelection report by Adam Segal, director of the Hispanic Voter Project at Johns Hopkins University. According to Segal, more than \$16 million was spent by the candidates in efforts to reach Hispanic voters via TV spots.

Some 16,000 Spanish-language political commercials aired around the country, more than three times the previous record. The biggest spender was New York Independent gubernatorial candidate Tom Golisano, who invested \$2.4 million. —JC

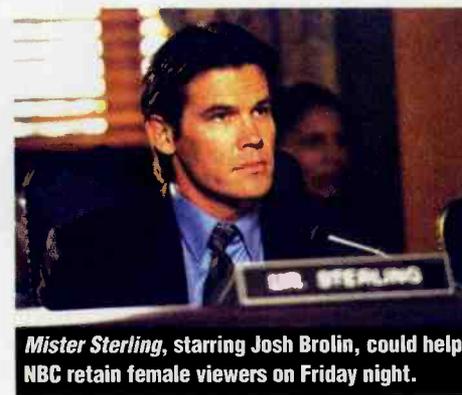
NBC Eyes *Sterling* for Fri.

Midseason drama set in D.C. is strong candidate to succeed *Providence*

TV PROGRAMMING By A. J. Frutkin

With NBC's Friday drama *Providence* set to end on Dec. 20, reports have circulated that the network's Sunday retro-drama *American Dreams* will move to Fridays. But another strong candidate has emerged: *Mister Sterling*. From NBC Studios in association with Universal Network Television, *Sterling*, which stars Josh Brolin as a U.S. senator who shakes up the status quo on Capitol Hill, is set to launch in January.

NBC declined to confirm a premiere date or a time slot for *Sterling*. But with few holes in the network's lineup, a Friday berth is almost a given. In fact, the bigger question may concern its time slot. "Although Fridays at 8 [p.m.] is a possibility, we and NBC all agree that this show could play just as easily at 9," said Sarah Timberman, president of programming at Universal Network Television. Coincidentally, Universal also produces *American Dreams*, and Timberman said she has had no indication from NBC



Mister Sterling, starring Josh Brolin, could help NBC retain female viewers on Friday night.

that it has plans to move *Dreams* off of Sundays.

Sterling creator Lawrence O'Donnell Jr. said the show would fit in well with NBC's female-targeted Friday lineup. "We've got a great leading man, with tremendous appeal both to women and men," said O'Donnell. "I've never targeted a specific audience in my writing, but if I'm told there's a time slot that's currently of interest to female viewers, then I believe this is highly compatible."

Not since *The West Wing* has a prime-time series effectively plumbed the depths of American politics. But if *Sterling* can succeed, it may herald an expansion of the franchise. With several political dramas in development for fall 2003, some advertisers said viewer appetite for such material may be growing, even though *West Wing's* ratings are declining.

"It seems as if the government is featured more prominently in the headlines these days. Because of world events, I think we're more attentive to that now, and that attentiveness can translate to what we see in prime time," said Stacey Lynn Koerner, senior vp/director of broadcast research at Initiative Media.

O'Donnell too believes there's room for more than one political drama on TV. A former writer/producer on *The West Wing* who also serves as MSNBC's senior political analyst, O'Donnell said his show shares little in common with *West Wing*—beyond its D.C. location. After all, he added, staffers in the White House and Senate may "speak the same language," but the two government branches are like "completely different countries." ■

Changes Stir King World

Development cuts may signal that consolidation with Paramount is closer

SYNDICATION By Marc Berman

Although one might assume that King World Productions—which in *Dr. Phil* has the hottest new show in syndication—couldn't be more stable at the moment, the Viacom-owned syndicator laid off its entire program-development team last week, six people in all. Since replacements have not been lined up yet, the move led to immediate speculation about the long-term status of King World's independence and

whether corporate cousin Paramount may have taken another step toward controlling the company.

"King World's decision to re-staff the programming department is an isolated event," said Arthur Sando, senior vp/communications for CBS Enterprises, the Viacom unit in which King World is housed. "It has nothing to do with Paramount taking over or more people being laid off. It's all about finding the right

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people to get some new hit shows on the air.”

However, according to an executive at King World who requested anonymity, work contracts in other departments are not being renewed, leaving staffers to believe consolidation into Paramount—rumored since Viacom acquired KWP in 1999—seems more likely. “When a company lays off an entire department at once with no announced replacements, it sounds like a potential consolidation effort to me,” the King World executive said. “No one is feeling too safe here these days.”

Paramount’s involvement with *Dr. Phil* has also fueled consolidation talk. “Considering that Paramount produces the series [King World distributes the strip], the ties that bind the two seem to be getting tighter,” the insider said. “Why have two separate companies when a merger could cut costs without having a negative impact on the programming?”

According to a former King World executive, who also spoke anonymously, the dispatching of King World programmers is not a

surprise, considering the unit’s poor track record. “The joke I always heard was wondering how much more money these people would spend *not* developing any programs,” the exec said. “Projects like [the musical-oriented] *Off the Hook* and talk shows hosted by Miss Piggy and Jane Seymour never got off the ground.”

King World’s list of recent failures—*Ananda Lewis*, *Roseanne*, *Martin Short*, *Curtis Court*, *Rolonda*, *Les Brown* and *Candid Camera*—outweighs the number of hits. All of the distributor’s current programs, except for *Inside Edition*, were developed from other sources. Next season’s *Living It Up With Ali and Jack* was an idea from the sales division, not programming.

“Let’s see how long it takes for them to re-staff the programming department,” continued the former KWP exec. “If there is a future for King World, those desks will be filled soon.”

It’s been speculated that King World/CBS Enterprises CEO Roger King will leave once Viacom’s stock price recovers. But Sando firmly denied that scenario. ■

Big and Small Steps at AOL

Miller hires USA colleague Brown; may block all Net pop-ups for AOL users

THE INTERNET By Catharine P. Taylor

America Online made several changes to its marketing organization last week, part of a process that is slowly shedding light on the new advertising model for the AOL Time Warner unit. The company brought in a major executive to its interactive marketing unit: Lisa Brown, most recently president/CEO of USA Electronic Commerce Solutions. In the new post of executive vp/interactive marketing, Brown, who worked for AOL chairman/CEO Jon Miller at USA, is charged with beefing up transactional and sponsorship opportunities. AOL executives declined to comment.

AOL also last week disbanded a local ad sales force of some 90 people. According to Jeff Lanctot, director of media at Seattle-based agency Avenue A, the move should not affect media buyers. “It was always a bit of a curiosity that they even existed,” he said.

Media executives expect they will be reading tea leaves to suss out further AOL developments, at least for the next few weeks. Miller presented his new AOL strategy to the company’s board last Thursday, a precursor to a briefing for investors on Dec. 3. Still, there are indications that advertising on AOL will be noticeably altered in the near future. Miller’s pitch to the board is said to have emphasized

improvements to the user experience—particularly using AOL Time Warner’s vast content—to give surfers sneak previews of upcoming entertainment and make subscriptions a stronger draw. Additionally, the service is in development on dozens of AOL-only shows.

According to an executive familiar with AOL’s plans, future moves may include an even broader slap against pop-up ads. The exec said AOL may add pop-blocking software to future releases, a move that would have bigger implications for online advertisers than AOL’s current plan to phase out pop-ups in the service. Anti-pop-up software means members wouldn’t see such ads on other sites when they surf the Net via AOL.

But for now, buyers are anxious to hear more than back-channel gossip. Adam Gerber, partner at MediaEdge’s DigitalEdge, said that it’s customary for media properties to “proactively work with their agencies...to communicate those [changes] in advance.” ■



USA INTERACTIVITY IMAGES

Miller: Creating must-see content

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Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

WASHINGTON, D.C. RADIO

ABC Radio Taps Berry To Make WMAL Competitive

BY KATY BACHMAN

Chris Berry last week relinquished his position as vp of ABC News Radio to run WMAL-AM, ABC Radio's struggling News/Talk station in Washington, D.C. And with big stories on terrorism, a looming war with Iraq and a new Congress headlining the news, Berry could be moving to the right place at the right time.

But Berry will also have to reach back into his 14 years of experience as a station operator to overtake Bonneville International's WTOP-AM/FM, the No. 4 radio station in the market

programming so that it affects the needs of the information consumer, combined with marketing the station more aggressively, we'll have a real winner," he said.

Berry, who is responsible for bringing Donaldson back to radio more than a year ago, said he has no immediate plans to change the programming at WMAL. Instead, he'll capitalize on the station's three big-name Washington-centric talents: Donaldson, Limbaugh and Hannity. "If we can take advantage



"If we can continue to develop and polish our programming so that it affects the needs of the information consumer, we'll have a real winner." BERRY

and the leading News station. "WTOP is huge, and it will be hard to go up against them. But Washington is the news capital of the world, especially now, and there is room for another player," said Sylvia Shammah, local broadcast supervisor for Mediaedge: CIA.

Before he retired last month, Tom Bresnahan, Berry's predecessor, made some major programming changes at WMAL. Unlike other News/Talk stations that saw a ratings boost after 9/11, WMAL trended down in the ratings. To counter that, the station in July introduced a new morning team, extended Sam Donaldson's show to two hours and cut Dr. Laura Schlessinger's air time. The rest of the lineup—Rush Limbaugh, Sean Hannity, and local newsman Chris Core—remained in place.

Ratings inched up in the recent Summer Arbitron survey, from a 3.0 overall share to 3.2. Mornings jumped from 3.1 to 3.7. But there's still a ways to go, Berry admitted. "If we can continue to develop and polish our

of those programming franchises and market them to the Washington listener, there is a lot of up side," he said.

The station is also likely to place greater emphasis on breaking news. "Whenever you can take the listener to wherever an event is happening, that's compelling, and that's a reason for people to listen."

LOS ANGELES RADIO

KLAC Revives Standards

After dumping Standards programming 14 months ago for Talk, Clear Channel's KLAC-FM in Los Angeles is bringing back the format one more time in an attempt to breathe new life into what has proven to be a somewhat tired and aging genre.

"In the past, Standards stations have been boring, aimed at people who remember the music and grew up with it. Unfortunately, a lot of those people aren't with us anymore," said

Brad Chambers, program director of KLAC, who will launch an updated approach to the format on Dec. 12—Frank Sinatra's birthday.

With a few notable exceptions, such as Beasley Broadcast Group's KJUL-FM, which is No. 1 in Las Vegas, and WJPT-FM, the No. 2 station in Fort Myers, Fla., Standards stations rarely break into the top 10 rankings.

But with a contemporary on-air presentation, Chambers believes all that could change. "There is a huge audience there. There are a lot of fiftysomethings, but the music, which spans a century of American music, is also being embraced by those in their 20s and 30s," Chambers said. While the playlist will feature icons such as Sinatra and Tony Bennett, Chambers said the "poster child" for the station is lounge singer Steve Tyrell, who will be on hand for the station's debut, along with Rod Stewart, whose latest CD *It Had to Be You* features Standards classics.

However, Clear Channel won't be the only Standards outlet in L.A. In the 14 months KLAC went Talk, Mt. Wilson FM Broadcasters launched a contemporary Standards format on KSUR-AM. Although KSUR lacks a full market signal and doesn't get enough audience to be rated by Arbitron, the station will go commercial-free for 90 days beginning Dec. 1 as a countermove to KLAC.

As a Talk station, KLAC hovered around a 1 share, facing stiff competition from a crowded Talk market, which included the company's highly successful KFI-AM, the fourth-ranked station in the market. —KB

PITTSBURGH TV STATIONS

KDKA Counters Contests

In a new twist on contesting during sweeps, KDKA-TV, CBS' owned-and-operated station in Pittsburgh, is offering media buyers the opportunity to win a home theater system or DVD players if they accurately predict the newscast ratings for the November sweeps.

The tongue-in-cheek awareness campaign, which has been making the rounds at Pittsburgh agencies, is designed to shine a spotlight on sweeps ratings spikes in Pittsburgh when rival stations engage in contesting.

TV buyers, planners and media directors were invited to enter their ratings and share projections from 4 p.m. to 6:30 p.m. for November. Winners will be determined by those picks closest to Nielsen Media Research's data for the period. —Sandy Brown

Market Profile

BY EILEEN DAVIS HUDSON



With young families flocking to the Gulf Coast, Tampa's Ybor City area has become a nightlife hot spot.

TAMPA BAY CTV

Tampa Bay, Fla.

THE TAMPA BAY-ST. PETERSBURG (SARASOTA) MARKET, ALONG FLORIDA'S GULF COAST, is now the country's 13th-largest television market, according to Nielsen Media Research's ranking of the top 210 markets for the 2002-03 broadcast season. The market swelled by almost 52,000 viewers from

2001 to 2002 to a total of 1.62 million TV homes, Nielsen reports—the largest gain for any market in the U.S.

One of the DMA's top growth areas is the suburbs of Tampa, in Hillsborough County. While many parts of the market, such as Clearwater, have traditionally attracted retirees, younger, working families make up a good portion of the DMA's new growth. "One of the misconceptions about Tampa is that it's somewhat old," says Joe Pomilla, director of sales at Media General's NBC affiliate WFLA-TV. "The Tampa metro is actually younger than Orlando," but doesn't have the marketing clout of a Disney World to help promote that fact, adds Pomilla.

WFLA is the market's perennial overall news leader. In July, WFLA moved its locally produced show *Daytime* to 10 a.m., the slot former-

ly held by the *The Sally Jessy Raphael Show*. It also introduced a new midday newscast at 11 a.m. Eric Land, WFLA president and general manager, says that rather than go up against the other stations at noon, he decided to launch an 11 a.m. newscast to avoid news clutter in the time period. Also in July, the station chose not to renew the contract of sports anchor Chris Thomas. Land says he expects to name a successor shortly.

WFLA rebroadcasts its 6 p.m. and 11 p.m.

news on Paxson Communications' Pax TV outlet WXPX. However, WFLA scrapped a 10 p.m. newscast it had been producing for WXPX last spring because Pax decided it did not want to continue paying WFLA to produce it, says Land.

Fox Television Stations' owned-and-operated WTVT produces eight hours of local news a day, far more than any other station in the market. While WFLA may be tops in the market overall, Brian Fields, WTVT director of programming and research, says the race is extremely close in the key adults 25-54 and 18-49 demos from ratings book to book. WTVT's early-evening newscasts at 5 p.m. and 5:30 p.m. often rival WFLA's early news, says Fields. WTVT is the only station with a 10 p.m. newscast.

In non-news programming, WTVT produces a half-hour pregame show for the National Football League's Tampa Bay Buccaneers, which beats the CBS network pregame show, Fields says. The station also recently added *The Rob Nelson Show* at 10 a.m. and *Good Day Live* at 1 p.m.

WFTS, Scripps Howard Broadcasting's ABC affiliate, continues to trail its rivals in news. Sam Stallworth, WFTS president/gm, says he has taken steps to turn around the station since his arrival two years ago. WFTS rebranded its news about a month ago to ABC Action News as a better tie-in with the network. The station's news was also retooled to feature a faster pace, higher story count and an aggressive investigative unit, says Stallworth. He adds that although ABC prime time continues to be a drag on its late news, the station's morning news has grown from an average 4 share in households a year ago to about a 6 average now. On the entertainment front, WFTS picked up *The Wayne Brady Show* at 10 a.m., and *Pyramid* and *Who Wants to Be a Millionaire* at 4 p.m. starting this fall.

Gannett Co.'s CBS affiliate WTSP continues to do well in households with *Wheel of Fortune* and *Jeopardy!* from 7 to 8 p.m. Both shows far outpace the competition in the time period on a household basis, garnering an 11.7 rating/20 share and 11.9/9, respectively, in the recent July sweeps.

UPN affiliate WTOG, owned by Viacom, is the preseason home of the Buccaneers. One of its main programming staples continues to be *Friends*, which it double-runs

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA / TAMPA

	Jan.-Dec. 2000	Jan.-Dec. 2001
Local Newspaper	\$322,604,714	\$335,166,606
Spot TV	\$304,122,284	\$293,228,527
Outdoor	\$26,730,997	\$24,348,019
Local Magazine	\$8,005,924	\$6,776,620
Total	\$661,463,919	\$659,519,772

Source: Nielsen Monitor-Plus



TRUE FACT

**RATS CAN SQUEEZE
THROUGH AN OPENING
THE SIZE OF A DIME.**

Market Profile

from 7 to 8 p.m. The station pulled out of the local news race in 1998. Sinclair Broadcast Group's WB affiliate WTTA, like WTOG, does not produce local news and relies on syndicated programming to attract viewers and advertisers. The station launched *Everybody Loves Raymond* last year, which it double-runs from 6:30 to 7:30 p.m.

WMOR-TV, Hearst Corp.'s independent broadcast outlet, had been the market's WB station until it lost the affiliation three years ago. After going independent, the station changed its call letters from WWWB to WMOR-TV, and brands itself More TV 32.

WMOR rolled out *Will & Grace* in syndication this fall at 6 and 7 p.m., and *Celebrity Justice* at 7:30 p.m., says Ken Lucas, WMOR vp/gm. In the afternoons, it added *The John Walsh Show* at 3 p.m., extending its talk show block to three hours—*The Ricki Lake Show* is on at 4 p.m. followed by *The Jerry Springer Show* at 5 p.m. WMOR will also air 15 Orlando Magic pro basketball games this season. The station just finished the fifth year of its five-year contract to carry Major League Baseball's Tampa Bay Devil Rays. Lucas says he is presently in talks with the team, which has yet announced its future local-rights plans. Most of the National Hockey League's Tampa Bay Lightning games (56) will run on the Orlando-based Sunshine Network, a Florida-focused regional sports network. WFTS airs four Lightning games.

Three Spanish-language TV stations target the DMA's Hispanic community, which makes up 9 percent of the market's overall population. Univision Communications in January launched its Telefutura network locally on WFTT. Entravision Communications owns the local Univision affiliate, WVEA-TV, while ZGS Broadcasting owns low-power Telemundo affiliate WRMD, as well as two radio stations in the market.

Time Warner Cable is the largest cable service provider in the Tampa Bay market, with 926,000 subscribers. The cable giant not only owns the area's local interconnect, Tampa Bay Interconnect, but also operates its own 24-hour cable news channel, Bay News 9. Cable penetration in the market is 74 percent, slightly above the top 50 market average (see *Scarborough chart on page 16*). The percentage of households in the market connected to satellite is on par with the national average.

Tampa Bay Interconnect represents 961,000 cable households throughout the DMA and inserts on 35 networks. The only part of the DMA Time Warner does not cover is Sarasota,

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Pinellas County: 410,171 Households				
<i>St. Petersburg Times</i>	215,774	270,975	52.6%	66.1%
<i>The Tampa Tribune</i>	13,634	16,144	3.3%	3.9%
Hillsborough County: 400,029 Households				
<i>The Tampa Tribune</i>	137,884	205,324	34.5%	51.3%
<i>St. Petersburg Times</i>	22,087	26,124	5.5%	6.5%
Polk County: 189,091 Households				
<i>Lakeland Ledger</i>	72,132	87,236	38.1%	46.1%
<i>The Tampa Tribune</i>	7,334	9,922	3.9%	5.2%
<i>Orlando Sentinel</i>	2,249	3,333	1.2%	1.8%
Pasco County: 150,111 Households				
<i>St. Petersburg Times</i>	48,640	64,191	32.4%	42.8%
<i>The Tampa Tribune</i>	24,590	35,108	16.4%	23.4%
Manatee County: 113,236 Households				
<i>Bradenton Herald</i>	42,242	50,625	37.3%	44.7%
<i>Sarasota Herald Tribune</i>	19,809	22,704	17.5%	20.1%
<i>St. Petersburg Times</i>	2,424	2,522	2.1%	2.2%
<i>The Tampa Tribune</i>	1,121	1,491	1.0%	1.3%
Hernando County: 55,449 Households				
<i>St. Petersburg Times</i>	23,529	28,639	42.4%	51.6%
<i>The Tampa Tribune</i>	6,395	7,210	11.5%	13.0%

Source: Data based on audited numbers published in the Audit Bureau of Circulations' March 15, 2002 County Penetration Report

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	3 AM, 5 FM	30.0	\$51.9	38.6%
Infinity Broadcasting	1 AM, 5 FM	24.2	\$38.1	28.3%
Cox Radio	6 FM	23.6	\$25.9	19.2%
Tampa Broadcasting	1 AM, 1 FM	2.4	\$2.5	1.9%
WGUL-FM Inc.	1 AM, 1 FM	3.9	\$2.3	1.7%

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

which is covered by Comcast Cable.

Tampa Bay is an active battleground for newspapers, with major dailies published in each of the DMA's three main cities. The *St. Petersburg Times*, owned by the St. Petersburg-based Poynter Institute for Media Studies, and Media General's *The Tampa Tribune* are the market's two largest papers. The *Times*' daily circ for the six months ended Sept. 30 is 314,337, while its Sunday circ for the period was 396,557, both flat from the same period in 2001, according to the Audit Bureau of Circulations. The *Times* boasts the largest daily (Monday-Saturday) circulation of any Florida newspaper (*The Miami Herald* has a larger Sunday circ). The *Tribune*'s daily

circ is 203,435 (no year-to-year comparison data was available because of a change in reporting to ABC). The paper, known as *The Tampa Tribune/The Tampa Times* on Sundays, has a circ of 281,115, a 2 percent slide from the same period a year ago.

The *Times* and the *Tribune* are particularly keen competitors in surrounding counties to their core areas, particularly in Pasco County. Situated directly north of Hillsborough and Pinellas counties, Pasco County is currently one of the hottest areas of growth in the market. A construction boom, affordable housing and the completion of the new Veterans Expressway that runs from the Tampa International Airport area into Pasco County have all



TRUE FACT

**HUMANS ARE BORN
WITHOUT KNEECAPS.**

Market Profile

contributed to the area's rapid expansion.

As a result, the *Tribune* relaunched its daily Pasco County-zoned edition in mid-September. The paper's old Pasco edition was simply called *Pasco* and was inserted into the main paper for readers in that area. The masthead of the revamped version has been changed to *Pasco Tribune*, says Amy Chown, *Tribune* marketing director. The paper added six new reporters to the three offices it already had in Pasco County, expanded the news well and increased sports coverage, particularly high school football, says Donna Reed, *Tribune* managing editor. "It's an important growth area for us," she says, adding that while the *Times* also circulates in Pasco County, the county is usually most associated with Tampa.

The paper's Pasco effort, which included a Sunday newsstand price drop to 50 cents from \$1.00 and home delivery price reductions, was the culmination of about a year's worth of research and market analysis by an internal committee, which was made up of leaders from a number of departments at the paper, including news, circulation, marketing, advertising and market development. The cornerstone of the effort was a series of speaking engagements that various *Tribune* staffers delivered to many of the area's influential community groups regarding the planned Pasco County effort, says Chown. She says the feedback the paper received before and after the launch from these groups was key to determining what readers wanted and how to present it in the expanded edition.

So far, the work seems to be paying off. The *Tribune's* circulation in Pasco County is up to about 28,000 daily and about 39,900 on Sundays, a gain of nearly 2,000 in total paid circulation daily and a jump of more than 4,400 on Sundays, as of the week ending Nov. 17, says Ted Stasney, *Tribune's* director of market development.

The *Times* had already been labeling its Pasco County edition the *Pasco Times*. Still, its marketing department has also been busy this year. Among its major initiatives, the paper in September announced it had entered into a 12-year deal with Palace Sports and Entertainment, owners of the Lightning, to rename the team's home from the Ice Palace to the St. Pete Times Forum, effective immediately. The deal marks the first time a newspaper has placed its name on a major sports and entertainment arena or stadium. The nearly \$30 million naming-rights contract includes an option for an additional 12 years. In July 2001, the *Times* and PS&E inked a six-year sponsorship pact that included extensive promotional and sales efforts with the are-

RADIO LISTENERSHIP / TAMPA

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WXTB-FM	Rock	9.4	4.1
WFLZ-FM	Contemporary Hit Radio	9.3	5.3
WFLA-AM	News/Talk/Sports	7.9	5.6
WDUV-FM	Soft Adult Contemporary	7.3	8.3
WLLD-FM	Contemporary Hit Radio	6.2	7.5
WQYK-FM	Country	5.5	6.1
WRBQ-FM	Oldies	4.1	4.3
WMTX-FM	Hot Adult Contemporary	4.0	3.8
WWRM-FM	Adult Contemporary	3.7	4.4
WGUL-AM*	Adult Standards	3.7	3.8

*Simulcasting partners WGUL-AM and WGUL-FM. Source: Arbitron Summer 2002 Radio Market Report

NIELSEN RATINGS / TAMPA

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WFLA	7.4	15
	Fox	WTVT	6.2	13
	CBS	WTSP	3.4	7
	Independent	WMOR*	2.8	6
	ABC	WFTS	2.2	5
	UPN	WTOG*	2.0	4
	Pax	WXPX*	0.5	1
5:30-6 p.m.	NBC	WFLA	8.2	16
	Fox	WTVT	5.8	11
	CBS	WTSP	3.8	7
	Independent	WMOR*	2.8	6
	ABC	WFTS	2.6	5
	UPN	WTOG*	1.8	3
	Pax	WXPX*	0.5	1
6-6:30 p.m.	NBC	WFLA	9.2	16
	Fox	WTVT	5.8	10
	CBS	WTSP	6.0	11
	ABC	WFTS	3.4	6
	UPN	WTOG*	3.1	6
	Independent	WMOR*	2.1	4
	Pax	WXPX*	0.4	1
6:30-7 p.m.	Fox	WTVT	4.5	8

Late News

10-10:30 p.m.	Fox	WTVT	8.3	13
10:30-11 p.m.	Fox	WTVT	6.1	10
11-11:30 p.m.	NBC	WFLA	7.3	14
	CBS	WTSP	6.0	11
	Fox	WTVT*	3.6	7
	ABC	WFTS	2.5	5
	WB	WTTA*	2.2	4
	UPN	WTOG*	2.0	4
	Independent	WMOR*	0.9	2
Pax	WXPX*	0.7	1	

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



**NICK@NITE IS #2,
DELIVERING MORE
ADULTS THAN TNT,
TBS, AND USA.**

During our viewing hours, Nick at Nite earned:

- The #2 spot in basic cable delivering more adults 18-49.
- Ten consecutive months of year-to-year ratings growth.
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- The #1 spot in basic cable delivering more adults 18-34.

WE LOVE BEING NUMBER TWO.

(Because if number one is unable to fulfill his or her duties, we will be appointed as number one... and maybe get a fancy new car and a sparkly tiara.)

Market Profile

na, the Lightning and arena football's Tampa Bay Storm. The new deal includes all of the elements of the prior sponsorship agreement.

"The deal demonstrates that the Tampa Bay area is growing steadily into a single metro region, and that the *St. Petersburg Times* is the premier newspaper for that region," said *Times* editor and president Paul Tash in a recent statement. As for the arena name choice, Tash added, "Every headline writer knows that the fewer the characters, the bigger the type. Besides, everybody already knows us as the *St. Pete Times*."

Last April, the *Times* also signed a five-year marketing and sponsorship agreement with the Devil Rays. The deal expands the paper's original marketing agreement with the team to add sponsorship of its home, Tropicana Field, and other non-baseball activities that may be held there, such as concerts and trade shows.

On Jan. 25, the *Times* launched a new weekly section called City Times. Also in January, the *Times* started a new circulation and distribution partnership with Knight Ridder's *Bradenton Herald* (daily circ 41,237, up 2.3 percent; Sunday circ 48,197, up 2.0 percent). *Times* subscribers in Manatee and Sarasota counties now have their newspapers delivered by *Bradenton Herald* carriers.

The *Sarasota Herald-Tribune*, owned by the New York Times Co., covers Sarasota, Manatee and Charlotte counties. Its daily circulation, according to the most recent FAS-FAX report, is 95,227 daily and 120,559 Sunday, both flat year over year. The paper also controls a 24-hour local cable news channel called SNN (Six News Now). Last January, the New York Times Co. and Media General announced a partnership across their TV, print and online platforms in the area for content sharing, cross-promotion and jointly sponsored events.

Three radio broadcasting behemoths control about 86 percent of the advertising revenue share in the Tampa-St. Petersburg-Clearwater radio market: Clear Channel Communications at 38.6 percent, Infinity Broadcasting at 28.3 percent and Cox Radio at 19.2 percent (see *Radio Ownership chart on page 12*). Although there are a number of small radio companies in the market, none have more than a 2-percent ad revenue share. Cox's Soft Adult Contemporary outlet WDUV-FM remains the No. 1 station in the market overall among listeners 12-plus. However, the market's top biller is Infinity's Country outlet WQYK-FM.

Locally owned Tampa Broadcasting expanded its footprint in the Tampa market last January when it purchased Mega Broadcasting's Spanish outlet WTMP-FM. Tampa Broad-

SCARBOROUGH PROFILE

Comparison of Tampa

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Tampa Composition %	Tampa Index
DEMOGRAPHICS			
Age 18-34	31	23	75
Age 35-54	41	34	84
Age 55+	28	43	151
HHI \$75,000+	29	17	60
College Graduate	13	11	89
Any Postgraduate Work	11	7	67
Professional/Managerial	23	17	74
African American	13	9	67
Hispanic	13	9	68
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	61	110
Read Any Sunday Newspaper	64	74	117
Total Radio Morning Drive M-F	22	22	97
Total Radio Afternoon Drive M-F	18	19	102
Total TV Early News M-F	29	35	121
Total TV Prime Time M-Sun	39	46	117
Total Cable Prime Time M-Sun	13	16	124
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	75	81	109
Read Any Sunday Newspaper	77	87	112
Total Radio Morning Drive M-F	76	71	93
Total Radio Afternoon Drive M-F	73	68	92
Total TV Early News M-F	70	80	114
Total TV Prime Time M-Sun	91	94	103
Total Cable Prime Time M-Sun	59	64	109
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	60	54	90
HOME TECHNOLOGY			
Own a Personal Computer	69	63	92
Purchase Using Internet	38	32	85
HH Connected to Cable	69	74	108
HH Connected to Satellite/Microwave Dish	16	16	101

#Respondent count too low to report. *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)

casting flipped the format to Rhythmic CHR. The company's only other station, WTMP-AM, dropped the popular syndicated *Tom Joyner Morning Show* on Aug. 31 after failing to reach an agreement with its distributor ABC Radio Networks, says Louis Muhammad, operations manager/program director for WTMP-AM/FM. The Buccaneers are heard on Infinity Country station WQYK-FM and its sister sports station, WQYK-AM. WDAE-AM, Clear Channel's top-ranked Sports sta-

tion, is the radio home of the Lightning, and the Devil Rays are heard on WFLA-AM, Clear Channel's News/Talk/Sports outlet.

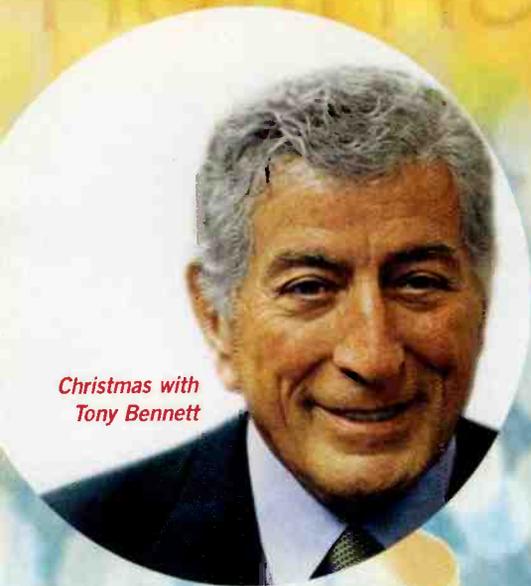
Clear Channel Outdoor and Viacom Outdoor dominate the out-of-home advertising market in the Tampa Bay area. Clear Channel offers more than 2,000 bulletin faces in the market, along with 30-sheet posters, premiere squares, premiere panels and transit shelter ads. Viacom offers about 1,100 bulletin faces and mall kiosk advertising. ■

What do you give the advertiser who has everything?

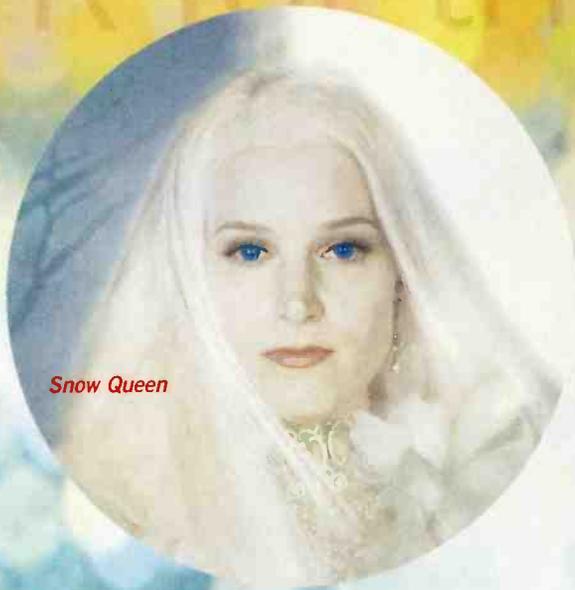
HOLIDAY *wish list*

- Original Programming
- Quality Channel Environment
- 4500-Store Retail Promotion
- Millions of Prizes
- 145,000,000 Game Pieces
- Cross Platform Exposure
- A Valued Brand Association

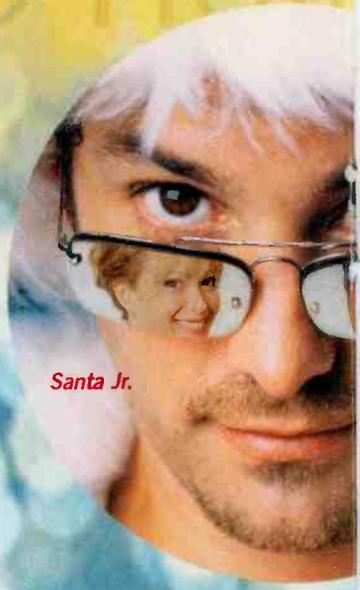
hallmark for the holi



Christmas with Tony Bennett



Snow Queen



Santa Jr.

original programs

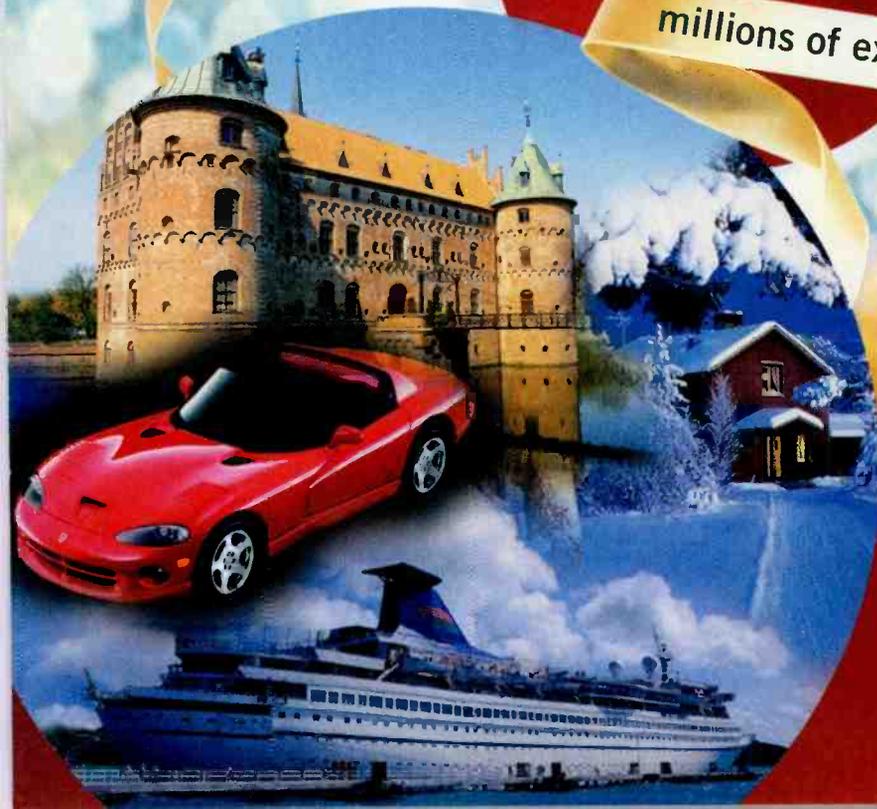
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hallmark keepsake sweepstakes™

millions of exciting prizes

4500 Hallmark Gold Crown

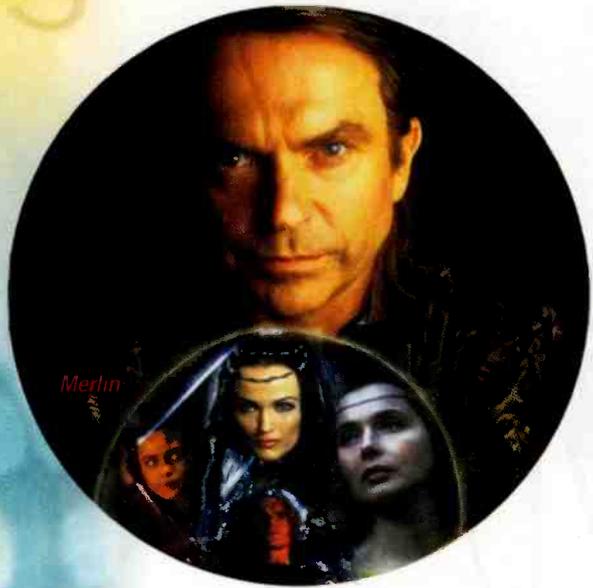
145,000,000



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Bill Abbott, EVP Advertising Sales: (212) 930-1942.*



*Source: Nielsen People Meter Sample; Aug'01-Jul'02
Subject to qualifications which will be made available upon request.

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Tea Time In Tinseltown

British television concepts have invaded Hollywood and show no signs of retreating. While the reality genre dominates what's on TV now, the next wave of imports will include more scripted shows BY A.J. FRUTKIN

To warn American TV viewers of an invasion by British programmers seems futile at this point. From *Who Wants to Be a Millionaire* to *American Idol*, the Brits have come, they've conquered, and now they're looking to expand their prime-time impact here beyond non-scripted formats.

Two of NBC's potential midseason comedies are of British origin. *Coupling* revolves around a group of thirtysomethings, most of whom have slept with each other at different times in their lives, but have remained friends. *The Ortegas* is about a Mexican American family, who host a celebrity talk show in their backyard (the British version, *The Kumars at No. 42*, features a family of Indian descent). ABC is developing a comedy for fall 2003 based on the BBC's raunchy *Manchild*, described as a male-skewing version of HBO's *Sex and the City*. And though it hasn't made it to the air (and may never), Fox's blue-collar family comedy *The Grubbs* also was based on a British format.

From *The Avengers* to *All in the Family* to *Absolutely Fabulous*, American broadcasters for decades have looked across the Atlantic for programming. But since *Millionaire's* success, never has so much British programming aired at the same time here in the 'States. It's a phenomenon that was borne out of need—both creative and economic—on the part of the domestic broadcast networks. And in the process, that particular need has helped speed up the globalization of the TV marketplace. "A good idea is a good idea, no matter where it comes from," says Chris Coelen, who runs United Talent Agency's alternative department. "There are smart TV producers in every market in the world. The U.S. doesn't have a lock on that."

Most TV executives agree, but they say they were persuaded of that fact only after the recent flood of foreign formats here in the U.S. "My job is to listen to good ideas no matter what form or language they come in," says Karey Burke, executive vp of prime-time series development at NBC Entertainment. "I think everyone in my position is doing the same. And it's largely a factor of people who work in this business being less arrogant. We've all begun to take these foreign formats more seriously, rather than seeing American TV as being better than everyone else's."

Clearly, the surge in network acquisitions of foreign formats came with the rise of nonfiction series in prime

ILLUSTRATION BY CHRISTOPH HITZ

time. And that surge underscored a confluence of events. Prior to *Millionaire*, U.S. broadcasters had relied almost entirely on costly scripted programming for their prime-time schedules (the lone exception being prime-time newsmagazines), relegating less-costly nonfiction entertainment to syndication.

Meanwhile, tiny programming budgets have been forcing foreign producers to create inexpensive programming for years. "Non-scripted formats overseas, for the most part, were born out of necessity," says Ben Silverman, president of Reveille Entertainment and a former talent agent for William Morris who was based in London from 1995 to 2000. Silverman notes that foreign producers enjoy few—if any—secondary markets for their programming, which makes it virtually impossible for them to recoup investments on costly, star-driven scripted series.

Non-scripted series were the next best thing. "The truth is these reality formats come out of Europe because of the necessity to create compelling programming with smaller budgets," says British-born *Survivor* creator Mark Burnett. "Hence, non-scripted series with no actors."

Back stateside, the rapid proliferation of cable networks meant a wide range of smaller channels were searching for inexpensive original content. For example, TLC, which licensed the BBC's *Changing Rooms* format to make its own hit *Trading Spaces*, just announced a new fashion-makeover series based on the BBC's popular *What Not to Wear*. As broadcasters faced mounting competition from many of those cable networks, the Big Four networks needed a way to generate ratings quickly. But as production costs on programming continued to rise, broadcasters also needed to find less-costly programming.

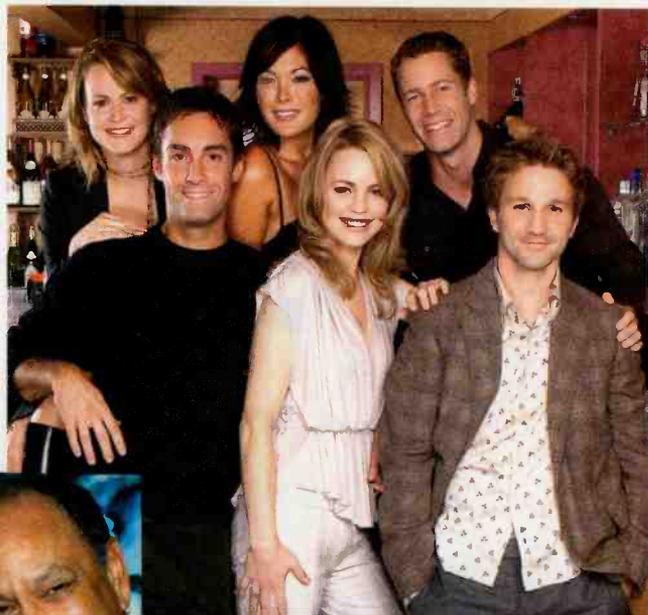
One place to look for that programming was in foreign markets. "The networks had basically given up on game-show and reality-show programming, but these types of shows never stopped happening overseas, and they had progressed in a way in that genre that we hadn't here," says Mike Darnell, Fox's executive vp of specials, alternative programming and original movies. Once ABC's version of *Millionaire* hit, "that opened the floodgates," adds Darnell.

The next series to wash in after the *Millionaire* flood: CBS' *Survivor*. And as the gates opened even further, Darnell says a virtual "free-for-all" took place, in which no one "wanted to miss the next big thing from abroad." Agents and executives descended on the U.K. and other foreign territories, scooping up any available format. CBS picked up rights to Dutch company Endemol's *Big Brother*; NBC acquired *The Weakest Link*, then *Fear Factor* and *Dog Eat Dog*—all British formats, with a sadistic twist. The WB achieved modest success with Australia's *Pop Stars*, while Fox's British-born hit *American Idol* has spawned a slew of copycats.

With the exception of Endemol, the focus of interest for most U.S. broadcasters has been on the U.K. The networks have begun to eye Australia and New Zealand for new content, but formats from countries such as France, Germany and Italy have yet to make an impact here. Most



"These reality formats come out of Europe because of the necessity to create compelling programming with smaller budgets." MARK BURNETT



THE BRIT SCRIPT FOR SUCCESS? NBC has adapted two scripted-show concepts from the U.K. for midseason, *Coupling* (above) and *The Ortegas*, which will star Cheech Marin (left).

executives say it may have more to do with language than quality control. "It's easier for us to watch a pilot and understand what's going on in something from Great Britain or an English-speaking territory," says Jeff Gaspin, executive vp of alternative series, specials and long-form program strategy at NBC. "There is a communication issue that's common."

NBC's Burke adds that such a theory may hold even more so on the scripted side: "The scripted hours and half hours that are successful [in Great Britain] are more like the styles of dramatic and comedic programming here."

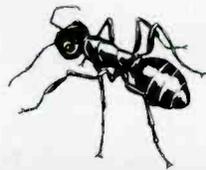
But being British doesn't guarantee success. NBC failed with its version of the British-born 1996 series *Men Behaving Badly* and with 1999's *Cold Feet*. ABC's 1997 adaptation of U.K. crime drama *Cracker* fared poorly here, as well. Importing scripted formats remains difficult, Burke says, because "individual cultures have traditions of storytelling and kinds of characters that are germane to those specific cultures."

English-speaking or otherwise, nonfiction formats just may travel better than scripted ones. "Voyeurism is voyeurism, in any language," Burke says. "Viewers are always fascinated by real people doing extraordinary things. That seems to be a fundamental aspect of human nature."

BURKE'S ASSESSMENT IS SHARED by most of her U.S. television colleagues, and it remains the driving principle behind the continued search for nonfiction formats. But that principle also has fueled the competition for foreign properties and, in the process, has changed the nature of the format-deal business.

There was a time when networks were simply buying up formats, but now in a highly competitive market, most executives say success has more to do with their relationships with foreign producers than it does with finding an existing format. "There was a rush to suck up all the inventory," says Haydn Meyer, an agent in UTA's alternative department. "But I think that

FROM TOP: DAVE BIERKENBEC; PAUL FENTON/ZUMA; MONTY BRINTON/CBS



TRUE FACT

**ANTS STRETCH AND
YAWN IN THE MORNING,
JUST LIKE HUMANS.**



EUROS AND DOLLARS: Some of the most popular reality shows from across the Atlantic on American TV cost little to produce and generate solid returns. Clockwise, from top left, CBS' *Big Brother* comes from Dutch producer Endemol; Fox's *American Idol* was last summer's biggest hit; *Millionaire*, with Regis Philbin, started the current import craze; and TLC's *Junkyard Wars* comes from British producer RDF Media.

the American pilot. Thinking of more than just the sale of a format, Vertue says foreign producers must "think equally well of who's going to do it." After all, she adds, "there are plenty of people who buy something, change everything and then wonder why it didn't work."

By focusing on relationships, American TV executives are also looking beyond existent formats. For example, while Fox scored a huge hit with *American Idol* last summer, British creator Simon Fuller has since signed several lucrative deals to create original content here, rather than in his native U.K. "These are newly created shows," says David Tenzer, a TV agent at Creative Artists Agency, which represents Fuller. "When you look at ways of beating a system in which there is so much competition, original ideas are the most interesting."

What's more, as U.S. programmers gain experience in the nonfiction field, they seem less inclined to poach foreign formats, because even if a foreign format becomes a hit here, the rights to that format reside with someone else. "We see the value in exporting," says NBC's Gaspin, who, in a slight twist of fate, just sold the format rights for NBC's original summer series *Meet My Folks* to the U.K. and Australia. "If you can own these formats and develop them yourself, there's more up side because the marketplace is so hot."

approach has backfired on a lot of people, because there was too much volume and not enough attention was being paid to those properties."

As an alternative tack, UTA has set up deals with foreign producers including the U.K.-based RDF Media, perhaps best known here for TLC's *Junkyard Wars*. It's also signed New Zealand producer Julie Christie (ABC's *The Chair*) and the Dutch-based Absolutely Independent. "It's impossible to keep track of every foreign show," says UTA's Coelen. "So instead of saying what's on the air in Germany, what we've tried to do is identify particular producers with smart ideas whose businesses we can help grow."

For Reveille's Silverman, it was precisely his relationship with veteran British producer Beryl Vertue that helped him land *Coupling* at NBC. Vertue, an agent-turned-producer who helped pioneer the format deal on such projects as *All in the Family* (the original name: *Till Death Us Do Part*) and *Sanford and Son* (*Stephie and Son*), seems well aware of the challenges she faces in translating British humor for an American audience. Although *Coupling* is a scripted series, Vertue says she's taking her cues from *Millionaire*.

"Success is based not just on an idea, but on how that idea is executed," she says. Noting that *Millionaire*'s producers were adamant that the show's format remain the same in every language, Vertue says she negotiated for *Coupling*'s original writer and director to write, cast and direct

THAT SAID, FOREIGN FORMATS REMAIN a hot commodity in Hollywood. *Survivor*'s Burnett says he is eyeing a French format for its potential crossover appeal. And Sony Pictures Television International acquired the international rights recently to the Argentine reality show *Human Resources*, on which contestants vie for actual employment.

And if you think the Brits are tapped out of ideas, think again. Most executives familiar with the market see plenty more British inventory making its way across the Atlantic. "I think we'll always see formats coming from the U.K.," says Alix Hartley, the British-bred CAA agent who first brought *Idol*'s Fuller to Fox's attention. "Whether they're game shows, panel shows or reality shows, there's a huge number of nonfiction shows that continue to launch in prime time there. The Brits just have a way of thinking up incredibly different ideas."

In the end, success with a foreign format may not be all that different than with an idea generated domestically. Darnell points out that almost no U.S. TV executive thought *Idol* would be the smash hit it was, especially after both ABC and the WB let go of their own audition shows, *Making the Band* and *Popstars*, respectively. "Everyone here thought the genre was dead," Darnell says. He went with his gut, bucking conventional wisdom. And instinct, in any language, may be the most universal of show-biz principles. As Darnell puts it: "You cross your fingers and hope you've got the next big thing." ■



TRUE FACT

**IN TUSCALOOSA,
IT'S ILLEGAL FOR
A DOG TO DRINK OR
SMOKE IN PUBLIC.**

Inside Media

NEWS OF THE MARKET

P&G Among First to Sign on With Ad-ID

Procter & Gamble, Ernst & Young and Pepsi are the first three companies to commit to Ad-ID (Advertising Digital Identification), a new system designed by the American Association of Advertising Agencies and the Association of National Advertisers. Ad-ID generates codes to identify advertising for scheduling, placement, billing and verification purposes, and it is hoped these codes will become the universally accepted standard to identify ads for all media. The system will serve as a repository of information about each ad—who created and produced it, where and when it is scheduled to run, and clearance data. The system is currently in beta testing.

Fox Star Sutherland in ESPN Promos

Kiefer Sutherland, star of the Fox drama *24*, is featured in a new round of ESPN promotions supporting the Dec. 5 launch of the cable network's *Thursday Night Hockey*. The new campaign, tagged "The NHL on ESPN. Ice. Men. Sticks. Pucks. Thursdays," began running on all ESPN networks on Nov. 22. Sutherland, an avid hockey fan, will be seen on-camera skating on an endless sheet of ice in an empty hockey arena and does the voiceover in the spots. Sutherland last year did voice teasers for ESPN and ABC during their Stanley Cup Finals telecasts.

TCM, Coming to a Store Near You

Turner Classic Movies has launched a new marketing initiative, TCM Archives Program, to promote the brand in retail stores and other consumer spaces. TCM has

partnered with retailers including Pottery Barn, Chronicle Books and Starbucks to manufacture products such as stationery, tableware and bath products that capitalize on the classic screen icons that the network showcases. For example, in January Pottery Barn will introduce the Hollywood Collection, a line of vintage movie posters and cocktail accessories that is co-branded with TCM.

E! Gets Creative With New Studio

In an effort to further establish itself among Hollywood's creative elite, cable network E! has formed E! Studios. All production operations for E! and its spinoff Style will be housed at the new facility, as well as any projects developed with outside producers, including *The Anna Nicole Show* and the upcoming *The Michael Essary Project*. Executive vp of entertainment Mark Sonnenberg will oversee the group.

Love Joins *Relix* as Consultant

Former *Rolling Stone* managing editor Bob Love has joined *Relix* magazine as a guest editor and consultant. Love, who spent two decades at *RS* parent company Wenner Media, will offer the jamband and improvisational music monthly his editorial, advertising and design expertise.

Arbitron Switches Focus to PPM

Arbitron has announced its schedule for additional research on the portable people meter, which it has been testing since late 2000 with support from Nielsen Media Research. With the decision to continue research, Arbitron

Calendar

Cable industry convention **Broadband Plus: The Western Show** will be held Dec. 3-6 at the Anaheim Convention Center in Anaheim, Calif. For more information, visit www.broadbandplus.org.

NYMRAD (New York Market Radio) will hold its **holiday party** Dec. 6 from 1-5 p.m. at The World in New York. Tickets are \$100 per person. Contact Deborah Beagan at 646-254-4493 or visit www.nymrad.org.

The **International Radio & Television Society Foundation** will hold a **round-table breakfast discussion** featuring Leo Hindery Jr., chairman and CEO, YES Network, Dec. 6 at the Chrysler Building in New York. Contact: 212-867-6650.

As part of its **Advertising & Marketing 101** series, **The Ad Club of New York** will present a seminar on broadcast production Dec. 10 at its midtown-Manhattan offices. Jon Achar, director of creative services for ESPN, will be the featured speaker. For information, visit www.theadvertisingclub.com.

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.

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.

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.



Biography Adds Originals on Fridays

The Biography Channel is restructuring its programming schedule to include new original programming. New programming includes *The Star Treatment*, *Star Closeup* and *Kings & Queens*, as well as a series of improvisational comedies from Martin Short entitled *Martin Short Shorts*. The new programming will be showcased during a new theme night dubbed "Star Central Fridays" that begins Dec. 6. *Star Treatment* profiles the hair stylists, caterers and vets who service celebrities; *Star Closeup* is a series of one-on-one interviews with movie and TV stars; and *Kings & Queens* is a docudrama that profiles 12 of England's most famous monarchs, including Elizabeth I, Queen Victoria and Richard III.

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Pamela Anderson



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Inside Media

will no longer release regular radio and TV audience ratings comparable to existing ratings services after the Fall 2002 radio survey and the November 2002 TV survey. For the first half of 2003, Arbitron will carry out a series of tests to investigate how panelists use the PPM in the morning, which so far has yielded lower morning ratings. The company will also conduct extensive response-rate research. By the second half of 2003 into the first half of 2004, Arbitron will conduct a side-by-side test of twin panels. The company has not decided whether the twin panel research will be conducted in Philadelphia or in an additional market with a significant Hispanic population.

Lifetime Series Explores Danger Zone

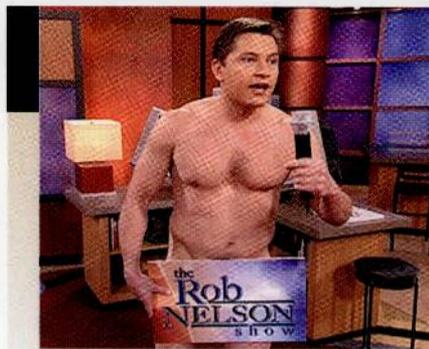
Lifetime plans an early 2003 launch for new reality series *What Should You Do?* Produced by 44 Blue Productions, the series looks at real-life situations involving potential hazards and dangers and follows up with experts' tips on how to handle them. The topics range from a child choking to a home invasion. The experts who address the emergency situations include Candice Long, a 22-year veteran of the FBI; Dr. Winnie King, an emergency room doctor; and Charles Ingram, a former military veteran and survivalist.

January Launch Planned for *College Mag*

In January, parents of college-bound students will have a new resource to turn to for the latest trends and advice. College Bound LLC, a private company of university professionals, will launch 100,000 copies of bimonthly *College* with a January/February issue to paid subscribers and at the newsstand. The title covers news and tips on the admissions process, financial aid and campus lifestyle. *College* will have national advertising.

CMR: Ad Spending Up 2.2% Through Sept.

U.S. advertising spending for all media increased 2.2 percent for the first three quarters of 2002, compared to the same period last year, according to Competitive Media Research/Taylor Nelson Sofres Intelligence. Ad spending through September totaled \$84.4 billion, compared to \$82.6 billion for the same period in 2001. Spot TV, helped by heavy political spending on the elections, is up 14.6 percent to \$12 billion, local newspaper spending is up 7.5 percent to \$14.3 billion, network TV is up 7 percent to \$14.3 billion, and local radio is up 9.5 percent to \$4.3



Nelson unzips for today's nudity episode.

cultural norms and morals, the show will also feature a performance by avant-garde artist group Puppetry of the Penis.

Talk Show Host Takes It Off

In an obvious effort to increase viewership during the all-important November sweeps period, Twentieth Television talk-show host Rob Nelson will appear *au naturel* on today's telecast of the struggling syndicated show. According to the syndicator, Nelson will "lose his shirt" (and everything else) to explore why some people choose to live in the nude. With a theme of nudity and how it impacts our cultural norms and morals, the show will also feature a performance by avant-garde artist group Puppetry of the Penis.

billion. Ad spending in consumer magazines is down 1.4 percent to \$11.7 billion, and cable TV is down 1 percent to \$7.6 billion. General Motors was the biggest ad spender with \$1.5 billion invested on advertising. Procter & Gamble came next with spending of \$1.5 billion, which was the largest increase of (21 percent).

Radio Revenue Up 10% in Third Quarter

Radio advertising revenue in third quarter grew 10 percent compared to last year, when the medium hit rock-bottom along with the rest of the advertising sector. According to figures released Nov. 19 by the Radio Advertising Bureau, national advertising grew 17 percent and local gained 8 percent in the quarter. September saw a 17 percent increase, the highest growth rate the industry has experienced since May of 2000, when radio recorded a 25 percent jump in advertising.

ABC and *Billboard* Extend Pact

ABC Radio networks and *Billboard* magazine, owned by Mediaweek parent VNU, have extended their licensing agreement seven years for two weekly syndicated radio shows, *American Gold* and *American Country Countdown*. Produced by ABC, the four-hour shows are based on *Billboard's* music charts. Hosted by Dick Bartley, *American Gold* airs on more than 200 radio stations and *American Country Countdown*, hosted by Bob Kingsley, can be heard on more than 600 stations.

United Stations to Acquire Launch

United Stations Radio Network has agreed to acquire the assets of Launch Radio Networks, the music business unit of Yahoo! Inc. for an undisclosed sum. Launch provides syndicated music-driven entertainment,

artists interviews and audio news clips to about 600 radio stations. As part of the agreement, United Stations will continue to use the Launch name and Yahoo! will continue to tap the service's music news content for its Internet business. United Stations intends to maintain all the programming services, which are organized into 12 format-driven music genres, as well as the staff and news bureaus in New York, Los Angeles and Nashville, Tenn.

Saga Swaps Stations in Ohio

Saga Communications, owner of 68 radio stations in 22 midsize markets, announced recently that through an agreement with Associated Radio, it would swap the assets of Black Gospel WVKO-AM and cash for the assets of Oldies WODB-FM in Columbus, Ohio. Expected to close in the first quarter of 2003, the deal gives Saga, which owns Adult Contemporary WSNY-FM in the market, two FM stations. The 18th-largest radio group in terms of revenue, Saga earlier this month closed on the purchase of three radio stations in Jonesboro, Ark., for \$12 million.

ABC Spins Down Country Road

ABC Radio Networks this weekend will launch a new weekly two-hour Country show called *The Ride*, the first network radio program to combine the sounds of Country living with the best of Country music. "*The Ride*...spins down your favorite country roads, with memorable stops highlighting sounds, songs and stories," said John McConnell, senior vp of programming for ABC Radio Networks. Hosted by radio legend Charlie Van Dyke, the show will also feature artist interviews and spotlights. ■

EAST

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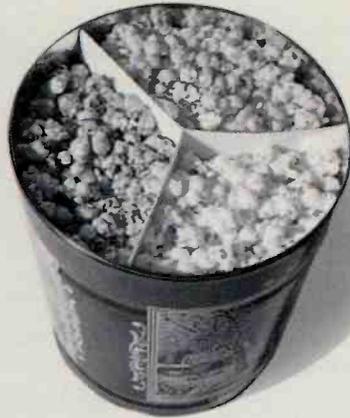
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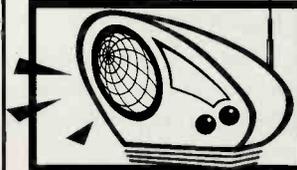


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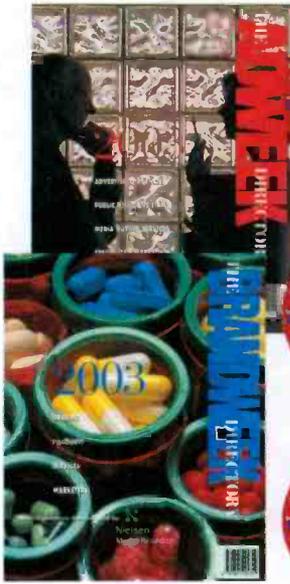
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Movers

MAGAZINES

Scott Meyer, most recently new media manager for Rodale's Organic Living Group, has been named editor of Rodale's OG magazine (formerly *Organic Gardening*). Meyer succeeds John Grogan, who left the company to join *The Philadelphia Inquirer* newspaper as a columnist...**Kim Osorio**, executive editor of *The Source*, has been promoted to the long-vacant position of editor in chief...**Jennifer Gallo Hicks**, beauty director of Elle Group, which includes *Elle*, *Elle Decor* and *Ellegirl*, has been named associate publisher of *Elle*. She joins Elizabeth Kellick, also an associate publisher for the Hachette Filipacci Magazines title...**Blaise Zerega**, editor of *Red Herring* since March, has joined *Wired* as managing editor, filling an open position.

CABLE TV

The Weather Channel has named **Lyn Andrews** advertising sales president. The 20-year veteran of the broadcast industry was most recently president, consumer health, for online consumer resource WebMD. Prior to that, Andrews served as president of ABC Radio Networks from 1997 to 2000...The Hallmark Channel has opened a new sales office in Atlanta and named **Caroline Castell**, a former account executive for *USA Today*, to head it up. Castell will be responsible for all ad sales in the Southeast region. At *USA Today*, she worked with clients including Burger King, Firestone and FedEx.

RADIO

Kathy Kennedy has been promoted to general sales manager for WZFS-FM, Salem Communications' Contemporary Christian station in Chicago. Kennedy was general sales manager for WYLL-AM, the company's Christian Teaching/Talk station in the market...At Clear Channel radio, **Pat Connor** was promoted to regional vp of sales for the Rocky Mountain region, continuing his responsibilities as director of sales for the Denver market. And **Bill Lenzen** was promoted to regional vp of sales for Missouri, Kansas and Springfield, Ill., in addition to his role as director of sales for CC's six stations in St. Louis.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

STAFFERS AT TIME INC. have been seeing a lot more of the big boss lately. In the past few weeks, the halls of the Time & Life Building have been plastered with posters bearing the image of chairman/CEO **Ann Moore**. The two versions—one featuring Moore as Uncle Sam, the other with her face under Rosie the Riveter's bandanna—carry messages of giving. That is, urging employees to give, to a variety of charities. Fundraising has long been a focus for Moore; she was instrumental in helping fund the cancer support group Gilda's Club and the Pediatric AIDS Foundation. Her current causes include the New York City Fund for Public Schools, Teach for America and other school charities. Moore says she identifies most with Rosie the Riveter “because we *can* do it. I feel really good about this,” she said. If the personal pitch from the chairman doesn't motivate Time Inc.'ers to loosen their purse strings, maybe the company's enticing thank-you offer will do the trick: Anyone who donates a day's pay or more gets a day off...The *Jane* gang presented its recent national sales meeting in signature campy style. True to the “Let Jane Blow Ya Mind” theme of the day, publisher **Eva Dillon** dressed up as master rapper Eve, complete with bear-claw tattoos on her chest, and prefaced her opening remarks with uh, uh's and yo, yo's. Joining Dillon in diva disguise was associate publisher **Colleen Wyse**, who donned red leather à la No Doubt lead singer Gwen Stefani...Anybody who reviews albums for a living oughtta have some musical credentials of their own, right? That's why it was so satisfying to see the tables turned on the editorial staffers of music monthlies *Blender* (Dennis Publishing) and *Spin* (Vibe/Spin Ventures) at last week's Mediapalooza, a battle of the bands sponsored by Web site mediabistro.com. On hand at Lower East Side haunt Arlene Grocery to judge the extremely partisan event were

music critics from *The Village Voice*, *The New York Times* and MTV News. *Spin* house band Spinotaur took the stage first, with m.e.

Regan Solmo on lead vocals, senior associate editor **Jon Dolan** on drums and designer **Alex Chow** on bass, combining the lyrics to Christina Aguilera's *Genie in a Bottle* and the music of the Strokes' *Hard to Explain* to create a *Stroke of Genius*. The contender from *Blender* was the less-polished but louder Hookers 'n' Blow band, featuring fact-checker **Gabe Scoria** on lead vocals, editor in chief **Andy Pemberton** on bass, senior editor **Jason Adams** on lead

guitar and senior editor **Clark Collis** on drums. H 'n' B drew kudos for their engaging stage presence, but Spinotaur edged them out to take home the title of “Best Magazine Band”...If you want to get New York City Mayor **Michael Bloomberg's** attention, just hang in there for 100 years. The NYC CEO declared last Wednesday *Popular Mechanics*



Time Inc.'s Moore has a “Rosie” glow in posters urging staffers to donate.



All rapped up: *Jane* publisher Dillon as Eve

Day in New York, honoring the magazine's centennial and citing its years of service to both the American public and New York. The proclamation echoed a ceremony a few weeks ago when the mayor bestowed similar honors on centenarian *ARTnews*. ■

Media Elite

Spotlight On...



Brad Roth and Mark Feldstein Co-Presidents, Stun Creative

Sci Fi Channel last week began the big buildup to its highly anticipated alien-abduction miniseries, *Taken*, with the sneak preview *Inside Taken*. Produced by Los Angeles-based Stun Creative, the behind-the-scenes project itself can claim miniseries status as it runs in seven parts ending Dec. 14. It's also one of the most coveted TV promo gigs this season. *Taken* will be TV's largest miniseries ever, spanning 20 hours in 10 two-hour installments starting Dec. 2. And its executive producer is none other than Steven Spielberg.

But for Stun co-presidents Mark Feldstein and Brad Roth, landing the plum assignment was more than just a feather in their cap. It underscores the promo shop's continuing move toward creating full-length original programming. "We see ourselves as content creators—period," Feldstein says. "Whether it's a 30-second image campaign or a half-hour series, we're always flexing different muscles."

The pair launched Stun in 2000 as an offshoot of MoPo Entertainment, the production company owned by syndicated talk-show host Maury Povich, where Feldstein was a vp of creative affairs. At the time, Roth was creative director at Discovery Communications' Travel Channel. When he hired MoPo to produce a series of promos for the network, he and Feldstein became fast friends, ultimately persuading Povich to finance their idea for a content development company.

Expanding an impressive client list that includes Showtime, Travel Channel and TV Land, Feldstein and Roth recently struck a series development deal with MTV and are looking to turn a short film they produced starring Chris Elliot into a feature film.

Though Stun has been focusing more effort on long-form projects, its core business remains advertising and promotion, which Roth says makes for a fun mix of projects. "I think what separates us from other shops is that everything we do is different," he adds. "We never want to be predictable." —A.J. Frutkin

Media Dish



Entertainment Weekly celebrated the publication of its first "Listen 2 This" monthly music supplement, spotlighting up-and-coming performers, with a party at New York club Sessa. EW president Andy Sareyan (l.) with featured performer Uncle Cracker.



At the Cooper-Hewitt National Design Museum in New York for *Dwell's* Nice Modernist Awards, (l. to r.) editor in chief Allison Arieff with honorees Dan Gold and Chris Pilaro, who worked on the Sundance award-winning documentary *Blue Vinyl*, which exposes the dangers of using vinyl in building.

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Game On

ESPN scores high with teen readers among sports titles in a new MRI study, but it could strike out on certain ads

WITH THE COMPETITION FOR LIMITED ADVERTISING DOLLARS GROWING FIERCER BY THE month, publishers will slice and dice any number of studies and surveys to gain an edge over their rivals. After nearly five years on the sidelines, ESPN The Magazine, co-published by the Walt Disney Co. and Hearst

Magazines, last week joined Hearst's 3-year-old *CosmoGirl!* as new entries on the list of 60 titles measured by Mediarmk Research Inc.'s annual TeenMark Study. It takes a few years before MRI can collect enough data on a new magazine to generate reliable estimates of its audience, defined as total circulation multiplied by readers-per-copy.

In the annual TeenMark Study, the audience estimates are for teens 12-19. Most publishers then break out readership data for the subset of teens 12-17, considered a more purely "preadult" group.

1.65 million. The biweekly's ad pages are up 10.4 percent this year (through the Nov. 25 issue) to 1,311, reports the *Mediaweek Monitor*. "ESPN has a lot more edge and attitude than the other [sports] books," says Alan Jurmain, executive vp and director of U.S. services for Lowe & Partners Worldwide.

Jurmain says the strong teen audience data in the MRI study could help ESPN build revenue from soft drink and sneaker advertisers, but it is also likely to scare away some tobacco, alcohol and automotive business. "This might inhibit their opportunity in those categories,"

one of the reasons was the enormous name recognition of Martha Stewart, who was reaching consumers in all sorts of ways."

In the case of tobacco, manufacturers in 2000 established strict guidelines that restrict ads in magazines deemed to be heavily youth-oriented. Given ESPN's targeted 18-34 demographic, tobacco advertisers have long suspected the biweekly has a heavy teen readership, and this year several pulled out of the title.

The new MRI figures mirror a survey released last spring by Simmons, which determined that 29.2 percent of ESPN readers are 12-17. As a result of the Simmons survey, R.J. Reynolds cut ESPN off in April (*TSN* and *SI* are still on Reynolds' approved list). British American Tobacco pulled its ads from ESPN in May; and Loews Corp. stamped its ads out in August. (Philip Morris stopped advertising in 2000 in ESPN, along with 50 other titles, including *SI* and *The Sporting News*). Through October, tobacco spending in ESPN was down 51 percent to \$2.6 million compared to the first 10 months of 2001, according to CMR.

"Right now, there really is no tobacco advertising," Skipper says, so the MRI data "doesn't really create an issue for us."

ESPN's high teen readership could also be a liability with alcohol advertisers. "Legally, it's not a problem," says Jim Poh, vp/director of creative content distribution for Crispin Porter & Bogusky, whose clients include Molson beer. "But we like to shy away from magazines that are over-delivering teens to any great extent."

"It's an issue we're sensitive about," acknowledges Skipper. "We have an obligation to be smart about it. We'll work with our customers."

While teen readers may hamper ESPN from winning some automotive ads, Poh (whose agency also does work for BMW) says there are certain brands that will be a good fit. "For those cars that can become important cultural brands," he says, "teens are an important constituency." —LG

Come Together

New GQ team begins to click

GQ editor in chief Art Cooper is sleeping more soundly these days. Haunted by declining newsstand sales in the first half of this year, Cooper's single-copy mojo was apparently returned.

"The numbers were disgusting, they were appalling, they were depressing, they were awful," Cooper says. "We were hurting like crazy."

TOP SPORTS TITLES' READERSHIP BY TEENS (AGES 12-17)

	2001		2002	
	Total Teen Audience	% of Total Audience	Total Teen Audience	% of Total Audience
ESPN THE MAGAZINE	N/A	N/A	2.2 MILLION	20.3%
THE SPORTING NEWS	812,000	18.1%	808,000	17.2%
SPORTS ILLUSTRATED	3.7 MILLION	15.0%	3.5 MILLION	14.3%

SOURCE: MEDIAMARK RESEARCH INC. 2002 TEENMARK STUDY

In its first appearance in the survey, ESPN scored high with young readers. The percentage of ESPN's audience 12-17 was 20.3 percent, or 2.2 million readers. Though rival Time Inc.'s *Sports Illustrated* had more total teens, weighing in with 3.5 million, both *SI* and *The Sporting News*, published by Vulcan Ventures, registered smaller percentages of teens than ESPN. And the teen audience of *SI* and *TSN* appears to be getting slightly smaller (see chart).

"We're getting done what we wanted to get done," John Skipper, ESPN executive vp/general manager, says of the MRI numbers. "The original mission was to become the sports magazine for the next generation of sports fans. And that appears to be happening."

In January, ESPN will boost its guaranteed circulation to advertisers from 1.5 million to



ESPN's Skipper smells teen spirit.

Jurmain notes.

Some analysts say ESPN's big teen numbers may have something to do with MRI respondents confusing the ESPN cable channel with the magazine. "There's room for confusion when there are multiple vehicles with the same name," says magazine consultant Rebecca McPheters, formerly head of Simmons Marketing Research Bureau, an MRI competitor. "*Martha Stewart Living* got out of the box with a very high reader-per-copy, and

Mediaweek Magazine Monitor

WEEKLIES November 18, 2002



Cover girl: J. Lo loosened up for Seliger.

With a string of cover-subject misses—January's Hugh Jackman (star of *Kate & Leopold*), March's Tobey Maguire (*Spider-Man*) and April's Katie Holmes (the WB's *Dawson's Creek*)—*GQ* couldn't catch a break. January's single-copy sales dipped 7 percent from last year to

190,449 copies, according to *GQ's* circulation figures; February (with Guy Pearce, star of the less-than-stellar movie *Count of Monte Cristo*) fell 12 percent to 176,480; March slipped 14 percent to 205,425; April plunged 18 percent to 169,463, and so on.

GQ's total paid circulation through June fell 3.9 percent compared to the first half of last year to 775,084, according to ABC. Meanwhile, rival *Esquire*, published by Hearst, enjoyed a paid-circ rise of 7.2 percent, to 720,894.

"*GQ* discounted everyone else in the [men's] category a little too heavily, and when everyone started catching up, that made them refocus their efforts," says Mike McHale, Optimedia International group media director.

From July through September, the last month for which sales figures are available, *GQ's* single-copy sales rebounded. The July issue with Jude Law on the cover was up 11 percent to 165,000; August's Vin Diesel soared 25 percent to 285,000, and September's Heidi Klum cover grew 17 percent over last year to 245,000.

While Cooper says hotter cover subjects have helped, he gives equal due to design director Fred Woodward and photographer Mark Seliger (who now shoots for *GQ*, as well as sister Condé Nast title *Vanity Fair*). Woodward's redesign, which includes a brighter color palette and bolder images, was unveiled in March. Seliger's portraits include December's Jennifer Lopez cover; he convinced the star, who has been dressing conservatively as of late, to leave a lot less to the imagination.

Cooper expects the monthly's momentum to continue. George Clooney will grace the January cover; actor Sam Rockwell, star of *Confessions of a Dangerous Mind*, is set for February; and Jennifer Garner, star of ABC's *Alias*, will lead March. "We seem to have it together now, and things are picking up," Cooper says. "Unless we really screw up, we're going to end up with a good year." —LG

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	25-Nov	85.87	26-Nov	81.08	5.91%	2,957.91	3,451.66	-14.30%
The Economist	16-Nov	52.00	17-Nov	47.00	10.64%	2,055.00	2,353.50	-12.68%
Newsweek ^{EX}	25-Nov	48.66	26-Nov	55.79	-12.78%	1,704.11	1,649.43	3.32%
The New Republic ⁴	25-Nov	2.78	26-Nov	10.17	-72.66%	330.08	423.49	-22.06%
Time ^{EX}	25-Nov	63.17	26-Nov	51.24	23.28%	2,068.21	2,131.72	-2.98%
U.S. News & World Report	25-Nov	41.33	26-Nov	36.90	12.01%	1,309.96	1,275.59	2.69%
The Weekly Standard	2-Dec	8.31	3-Dec	8.82	-5.78%	411.79	414.65	-0.69%
Category Total		302.12		291.00	3.82%	10,837.06	11,700.04	-7.38%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	25-Nov	29.53	26-Nov	30.60	-3.50%	1,084.63	1,307.45	-17.04%
Entertainment Weekly ⁺	22-Nov	33.88	23-Nov	41.79	-18.93%	1,665.33	1,647.74	1.07%
Golf World	NO ISSUE		23-Nov	16.00	N.A.	1,216.54	1,084.67	12.16%
New York ⁴	25-Nov	91.60	26-Nov	97.80	-6.34%	2,283.00	2,498.30	-8.62%
People ^{X/2}	25-Nov	82.21	26-Nov	81.17	1.28%	3,244.87	3,290.03	-1.37%
The Sporting News	25-Nov	10.00	26-Nov	12.33	-18.90%	681.27	555.26	22.69%
Sports Illustrated	25-Nov	50.44	26-Nov	44.64	12.99%	2,242.59	2,195.31	3.57%
The New Yorker	25-Nov	41.62	26-Nov	52.34	-20.48%	1,985.50	1,940.17	2.34%
Time Out New York ⁺	20-Nov	86.31	21-Nov	66.13	30.53%	3,251.73	3,157.25	2.99%
TV Guide	23-Nov	81.00	24-Nov	70.00	15.71%	2,238.28	2,590.68	-13.60%
Us Weekly ^{3/D}	25-Nov	26.42	26-Nov	34.67	-23.80%	939.25	872.75	7.62%
Category Total		533.01		547.47	-2.64%	20,832.99	21,109.61	-1.31%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	24-Nov	9.30	25-Nov	8.60	8.14%	415.56	394.74	5.27%
Parade	24-Nov	17.26	25-Nov	13.00	32.77%	594.61	565.94	5.07%
USA Weekend	24-Nov	18.35	25-Nov	10.34	77.47%	564.92	528.59	6.87%
Category Total		44.91		31.94	40.61%	1,575.09	1,489.27	5.76%
TOTALS		880.04		870.41	1.11%	33,245.14	34,298.92	-3.07%

D=double issue; E=estimated page count; X=YTD 2001 includes an out-of-cycle issue; 2=two fewer issues in 2002 than in 2001; 3=three fewer issues in 2002; 4=four fewer issues in 2002; +=one more issue in 2002

BIMONTHLIES November/December 2002

	RATE BASE (1ST HALF '02)	CIRC. (1ST HALF '02)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YEAR TO DATE	YTD LAST YEAR	PERCENT CHANGE
American Heritage ¹	340,000	349,705	24.74	28.94	-14.51%	195.70	241.16	-18.85%
American Photo	250,000	256,792	59.33	57.52	3.15%	271.43	296.50	-8.46%
Bride's	None	428,733	437.49	445.95	-1.90%	2,807.10	3,853.53	-27.16%
Coastal Living	500,000	514,594	98.74	121.40	-18.67%	669.70	673.26	-0.53%
Country Home ^{9/+SS}	1,100,000	1,101,234	158.27	89.66	76.52%	861.05	733.91	17.32%
Country Living Garden ⁸	400,000	410,225	15.11	20.28	-25.49%	172.67	160.43	7.63%
Departures ⁷	500,000	619,066 ^B	213.69	220.15	-2.93%	871.83	1,024.53	-14.02%
Elle Decor ^{7/S}	450,000	461,618	241.56	245.98	-1.80%	1,041.18	1,063.96	-2.14%
Fit Pregnancy ^Q	500,000	528,214 ^B	127.84	71.67	78.37%	483.26	366.79	31.75%
Garden Design ^{2/N}	300,000	339,725	30.16	42.33	-28.74%	204.60	241.64	-15.33%
Golf for Women	420,000	402,782	53.63	56.71	-5.43%	381.50	425.90	-10.42%
Islands ^{8/S}	220,000	229,260	125.07	145.26	-13.90%	606.07	686.29	-11.69%
Metropolitan Home	600,000	604,557	141.82	113.59	24.85%	631.19	688.55	-8.33%
Midwest Living	815,000	828,749	97.43	88.87	9.63%	728.25	649.44	12.14%
Modern Bride	None	385,062	315.34	401.99	-21.56%	2,430.83	3,188.44	-23.76%
Modern Maturity	7,900,000	7,780,127	44.12	49.78	-11.37%	269.32	288.50	-6.65%
Mother Jones	170,000	201,233	35.33	37.18	-4.98%	198.84	208.65	-4.70%
Muscle & Fitness Hers	250,000 ^Q	284,280	47.83	53.17	-10.04%	278.51	279.67	-0.41%
My Generation ^L	3,800,000	3,846,955	41.30	48.03	-14.01%	262.26	233.07	12.52%
Nat'l. Geographic Traveler ^F	715,000	820,000	142.24	43.96	223.57%	467.60	436.00	7.25%
OG ¹	300,000	351,620	20.27	19.64	3.21%	128.88	187.35	-31.21%
Old House Journal	None	101,086	49.40	39.20	26.02%	415.20	355.30	16.86%
Organic Style ^Y	500,000 ^Q	N.A. ^C	42.60	35.33	20.58%	254.44	77.83	226.92%
Saveur ^{8/S}	375,000	381,585	77.98	82.66	-5.66%	284.82	270.77	5.19%
Ski ^{8/S}	450,000	452,578	316.60	288.95	9.57%	820.11	816.99	0.38%
Skilling ^{7/S}	400,000	402,099	269.72	300.07	-10.11%	630.75	709.24	-11.07%
Southern Accents	375,000	414,699	152.39	145.29	4.89%	689.91	714.29	-3.41%
T&L Golf	600,000 ^Q	566,871	126.71	129.66	-2.28%	525.51	597.48	-12.05%
Traditional Home ^{8/+SS}	850,000 ^Q	832,787	183.53	76.33	140.44%	772.52	650.73	18.72%
Veranda	370,000	403,731	116.26	125.16	-7.11%	644.80	739.04	-12.75%
Workbench Magazine	350,000	381,335	38.00	30.60	24.18%	203.58	157.05	29.63%
Category Total			3,844.50	3,655.31	5.18%	19,203.41	21,016.29	-8.63%

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2002, except: B=audited by BPA International and C=not audited; L=launched in March 2001; N= Oct./Nov. issue in 2001 only; O=Oct./Nov. issue; Q=rate base change during period; S=Nov./Dec. separate issues; SS=Nov./Dec. separate issues in 2002 only; Y=YTD 2001 includes only Sept.-Dec. figures; 1=one fewer issue in 2002 than in 2001; 2=two fewer issues in 2002; 7=published seven times yearly; 8=published eight times; 9=published nine times; +=one more issue in 2002 than in 2001; ++=two more issues in 2002

CHARTS COMPILED BY AIMEE DEEKEN

Media Person

BY LEWIS GROSSBERGER



You Really Thank So?

EVERY YEAR AT THIS TIME, IN A CHERISHED HOLIDAY TRADITION

that has just been designated “very suspicious” by the Department of Homeland Security, a thankful, humble and slightly pickled Media Person presents his beloved holiday classic, The Story of the First

Thanksgiving. As always, we recommend that before the holiday feast it be read aloud to the entire family, should you be unfortunate enough to have one, because afterwards they will be in a stupor precluding any activity more intense than burping.

Let us then return to the year 1620 when—as Tony Soprano recently reminded his son, A.J.—a boatload of downtrodden pilgrims from Sicily sailed on the *Mayflower*, crashed into Plymouth Rock and began the desperate struggle to learn how to spell “Massachusetts,” which had doomed so many settlers before them.

Food was scarce, the winter cruel, and the nightlife was good only if you enjoyed listening to howling from the woods. But the plucky pilgrims survived because, thanks to the teachings of their religion, they genuinely enjoyed misery. Adapting to local customs, they learned to wear animal pelts for warmth (after first carefully checking to make sure the original owner was no longer inside) and to catch exciting new diseases from the many varied germs living on the new continent.

Unfortunately, their governor, Bradford W. Bush, had neglected to instruct them to plant crops since he himself had always been supplied with abundant nourishment by his wealthy father, Bradford H.W. Bush. This gave rise to a popular fad among the trendier pilgrims known as Dropping Dead From Starvation.

Still, even deceased pilgrims felt better off in the New World, due to everything here being shiny and new. Also, Europe was a trying place, especially England, where in those days the palace butlers, not understanding the public’s right to know, adamantly refused to pass on any gossip about the royals’ sex lives. Out in the streets, meanwhile, biased town criers had taken to broadcasting “news

you can use,” such as a six-part series on how to tar and feather pilgrims.

But in The Really Big, Scary New Place With All the Damn Animals Running Around (as America was then called), industrious colonists were already beginning to develop an entertainment and media industry, although in those days it was known as “going to church.” Larger towns featured the Multipreach, a very big church offering sermons from six different pulpits, each manned by an entertaining fanatic with his own dramatic interpretation of the hellish fate awaiting sinners. On a more uplifting note, they also educated parishioners on how to keep warm during the long winter—by working themselves into a frothing rage against all the disgusting sex, violence and bad jokes in the more secular sector of show biz.

From the lovely isle of Jamaica, *The Bach-*

And right in New England, Governor Bush’s amanuensis, Roger Ailesworthy, founded the Fox News Network. However, it didn’t succeed, mainly because there weren’t enough English aristocrats around to maintain interest in news about foxes. “Hath he gone with beavers, he might have made it,” commented Hugh Hefner, a young printer’s apprentice at the time.

But there was more to life than media, as the hungry pilgrims well knew. Swallowing his pride, though it contained little nutritional value, the governor appealed for succor to Chief Massasoit, the great sachem of the Wampanoags. Unfortunately, he misread his cue cards and pronounced the line, “I appeal to you, sucker.” This left little choice but to go to a rival, Chief Wampanoag, the great massasoit of the Sachems.

That Naive American, as they were then called, agreed to teach the pilgrims the ancient lore of the woods, such as tipping the headwaiter to get a good seat in a restaurant and buying produce wholesale. Using their new knowledge, the pilgrims toiled in the fields. After a successful hour of work, they

And right in New England, Governor Bush’s amanuensis, Roger Ailesworthy, founded the Fox News Network.

elor Buccaneer, a show in which a handsome and successful young pirate was given a choice of 50 beautiful young maidens to ravish, incurred so much critical displeasure that all 51 of them, as well as the producers, were put on trial, convicted, drawn and quartered and hanged. Also burned. And shot. After being slowly tortured.

Another favorite was *CSI: Roanoke*, in which a crack team of crime-scene investigators was dispatched to an island off Virginia, where an entire colony had mysteriously vanished. Unfortunately, their iron microscopes were so imprecise, the investigators couldn’t even find the crime scene, let alone the victims.

needed a break and declared a holiday. The Indians were invited, but only because they brought the food.

By all accounts it was a splendid feast, though the cannabis cider put everyone into a coma, which was probably fortunate since otherwise the post-dinner entertainer, Ebenezer Eminem, would surely have been stoned to death for his foul chanting.

It went down in history as the first Thanksgiving, beginning a 382-year tradition of solemn gluttony whose spirit never dies. Which is why, even today, when a white guy on Turkey Day crams himself so full he must hurl, somewhere an Indian smiles. ■

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SHOW STOPPER
Britney's all leather and lace
MTV Awards color special
PAGES 30-31



MIKE'S STOCK SHOCK
Mayor must sell \$45M in shares

Billionsaire Mayor Mike Bloomberg got some bad news yesterday from the Committee of Investor Board — he's got to dump at least \$45 million of his personal stock holdings. Bloomberg, who is worth over \$4 billion, said he will quickly comply with the order — and even donate some of the proceeds to charity.

STORY: PAGE 9



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