

# MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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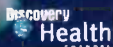
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# At Deadline

## ■ NAB STANDS FIRM ON TV OWNERSHIP LIMITS

The National Association of Broadcasters stands by its wish to keep the current limits on TV-station ownership in place, despite a prominent broadcaster's defection from that position. NAB president Eddie Fritts last week reiterated the group's stance in favor of the existing rule limiting broadcasters to owning stations that reach 35 percent of the national TV audience. Earlier this month, station owner Belo Corp. told regulators it could support an increase in the cap to 45 percent in return for action that would bolster affiliates' leverage in negotiations with networks. The Federal Communications Commission is scheduled to vote on the cap rules on June 2.

## ■ ESPN EXPANDS PPV OFFERINGS

ESPN will launch an expanded pay-per-view service that features NCAA baseball championship games, martial arts tournaments, fantasy league specials and original movies. The new service will complement ESPN's existing sports subscription services, the ESPN GamePlan college football package and the ESPN Full Court basketball package. Cable operators will promote the availability of the new pay-per-view offerings and get a share of revenue. ESPN College Grand Slam, a package of up to 24 games from the NCAA baseball championship, will be the initial offering, available June 6-9 with a \$19.95 price tag. Martial arts events will be offered in August.

## ■ HISPANIC SAMPLE ON HOLD

Nielsen Media Research has put Spanish-language weighting of its national TV sample on hold until September 2004, one year later than planned. But the TV ratings company will go ahead with weighting based on several other lifestyle, geographic and demographic criteria beginning this September. The decision follows last month's meeting of the Media Ratings Council, which found that Nielsen's techniques and procedures for determining language use among TV household members was yielding unstable results.

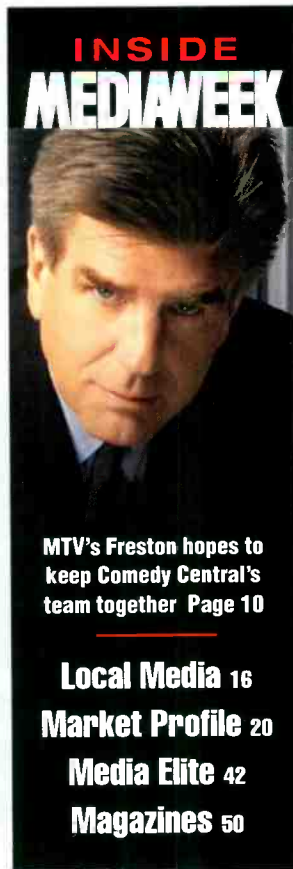
## ■ AOL TIME WARNER 1Q EARNINGS IMPROVE

AOL Time Warner's first-quarter financial results showed a 6 percent revenue increase to \$10 billion, a 14 percent hike in EBITDA (earnings before interest, taxes, depreciation and amortization) to \$2 billion and a 9 percent pop in operating profit to \$1.2 billion. The company's networks group (Turner, the WB and HBO) saw revenue rise 17 percent to \$2.1 billion as both EBITDA and

profits grew 16 percent. The cable systems arm grew total revenue 9 percent to \$1.8 billion but saw ad revenue drop by a third, which contributed to a 5 percent drop in operating income. Publishing arm Time Inc. suffered a 13 percent drop in operating income on a 7 percent revenue gain to \$1.2 billion and a 2 percent EBITDA gain. The AOL unit didn't fare so well: revenue dropped 4 percent to \$2.2 billion, though EBITDA grew 18 percent, in large part because first-quarter '02 EBITDA was hit by a massive restructuring charge.

## ■ NBC TAKES *JUST SHOOT ME UP* ON ITS WISH

After shelving *Just Shoot Me* for much of the season, NBC returned the veteran comedy to its Tuesday-night schedule last week, only to pull it after a disastrous ratings performance against Fox's *American Idol*. Back-to-back episodes of the series on April 22 averaged less than 5 million viewers each, compared to the more than 20 million that *Idol* drew (*Just Shoot Me* finished in fourth place for the hour). Following the series' unofficial cancellation, *Just Shoot Me* creator Steve Levitan sharply criticized NBC Entertainment president Jeff Zucker for the decision. Thirteen unaired episodes of the comedy, starring David Spade, are likely to be burned off during the summer.



MTV's Freston hopes to keep Comedy Central's team together Page 10

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EST. CAMP

to launch a U.S. edition of *W.i.t.c.h.* magazine, targeting girls ages 9 to 14. The title, which will join the already crowded teen category, is currently published in 26 countries...**Adam Gerber**, senior vp and director of media strategy at WPP Group's The Digital Edge for the last three years, has been named to the new position of senior vp, group director for strategy and innovation at Starcom MediaVest Group's MediaVest...**Clear Channel Communications** next month will present a local, out-of-home alternative to the upfront national TV buying process called "Outfront," featuring the company's radio, outdoor and live entertainment properties.

## Market Indicators

### NATIONAL TV: STRONG

The networks' plans to air more first-run programming this summer—including Fox's move to premiere a few of next season's shows in August—have stirred advertiser interest in remaining third-quarter scatter inventory.

### NET CABLE: ACTIVE

Second-quarter scatter is moving at a brisk pace. Upfront budgets are being registered this week, with the expectation that the market will move early this year. The kids market is still yet to kick off as the business waits for client money and rate cards.

### SPOT TV: BUILDING

TV is coming back from the war faster than other local media. Auto, movies, telecom, home improvement and fast foods continue to tighten inventory in top 25 markets. Retail is picking up.

### RADIO: STIRRING

May is pacing behind last year. Demand is greatest for top stations in major markets, or outlets that appeal to targeted audiences, such as baseball fans. Automotive, entertainment, fast food and soft drinks remain active.

### MAGAZINES: WARM

Ad schedules for the summer months are steady. Household furnishings and supplies are active, and there is a spending uptick from technology and cell phone products.



## Hearst Snaps Up Primedia's *Seventeen* For \$182 Million

Hearst Magazines last week agreed to purchase *Seventeen* and its related businesses from Primedia for \$182.4 million. Hearst outbid Hachette Filipacchi Media for the teen title. Wenner Media had also stated that it would make a bid but failed to do so.

The deal, expected to close in the second quarter, will pair *Seventeen* with Hearst's 4-year-old *CosmoGirl*, making Hearst the teen category's undisputed leader. Both titles will continue to operate independently as stand-alone magazines, Hearst officials said.

Though *Seventeen* has suffered circulation and advertising declines in recent years, it remains the largest teen title. *Seventeen*'s paid circulation in last year's second half fell 5.4 percent to 2.46 million compared to the same period in 2001, according to the Audit Bureau of Circulations; newsstand sales plunged 24.1 percent. *CosmoGirl*'s paid circ jumped 27.5 percent to 1.07 million; single-copy sales rose 2.3 percent.

The sale of *Seventeen* is the latest in a series of divestitures by Primedia, as controlling shareholder Kohlberg Kravis Roberts is said to want to unload many pieces of the heavily leveraged company's portfolio, possibly including its consumer magazine group, publisher of *New York*. —Lisa Granatstein

## TNT's Koonin Charged With Giving TBS Stronger Identity

Steve Koonin, a big believer in audience research, promises to listen to viewers before he makes changes to TBS Superstation. Koonin, executive vp/general manager of top-rated TNT, last week was given the additional responsibility of overseeing TBS, a solid performer in audience delivery but weak in brand identity. Koonin succeeds Dennis Quinn, now an executive vp in parent Turner Broadcasting's operations and strategy unit.

Citing a need to make TBS more distinctive, Turner Entertainment president Mark Lazarus appointed Koonin executive vp/COO of the two networks, the first major change Lazarus has made since moving into (continued on page 8)

# Karmazin Changes Clustering Tune

Viacom COO blasts own growth strategy as he focuses on weak Infinity result

RADIO By Katy Bachman

**M**el Karmazin, one of the major proponents of media consolidation and the man who built Infinity Broadcasting into the country's second-largest radio group, last week made a public turnabout on his own strategy. As Viacom released its first-quarter results—which showed Infinity underperforming the rest of the media giant's divisions—the company's president/COO came down hard on radio consolidation and the practice of “cluster sales,” saying they have not led to stronger ad-revenue generation.

“Consolidation has not helped grow the top-line revenue,” Karmazin declared in a con-

generates huge profit margins for Viacom. Karmazin has said publicly that he needs Sykes to produce results, putting the former MTV Networks executive squarely on the hot seat. Immediately following last week's call with analysts, Karmazin began a series of meetings with Infinity's top executives around the country, starting with New York.

“We're pacing what the radio market is, but that's not good enough for me and it's not good enough for Mel,” Sykes said in an interview last Friday. “We've not been able to monetize our incredibly strong ratings. Why aren't sales people selling the value of what we're doing?”

Karmazin thinks radio's ad sales message has been garbled. “The radio industry has done a

horrible job of providing leadership in selling advertising,” he said in the conference call. For his part, Sykes made a lot of structural changes to Infinity in a year, blowing out all of its top management, though he has not made many changes to the ad sales teams. Sykes has also established a new corporate level at Infinity to handle marketing, promotions and programming. “I knew coming in here that my strengths were in programming and marketing and


that I needed a sales team to deliver, and that's where we're putting the pressure,” he said.

That pressure will intensify. Unlike Viacom's robust cable network and TV station units, Infinity reported a paltry 2 percent first-quarter revenue gain (excluding Infinity-managed Westwood One, which distributes several news networks and warned investors its earnings would be down). Including Westwood, 14 percent of which is owned by Infinity, radio revenue was down 2 percent to \$444 million.

“It's really disappointing,” said Karmazin, who had expected an 8 percent gain. “There's no reason why revenue shouldn't be higher.

	1ST QTR. '02	1ST QTR. '03	% CHANGE
REVENUE	\$451.3	\$443.8	-1.7%
EBITDA*	\$197.5	\$197.5	FLAT
OP. INCOME	\$189.7	\$190.6	+0.5%

\*EARNINGS BEFORE INCOME, TAXES, DEPRECIATION AND AMORTIZATION



**“I see no evidence that by combining eight stations under one market manager, that generates top-line revenue growth.” KARMAZIN**

ference call with analysts. “There is an oligopoly in most markets. In the past, there was a whole lot more individual station-selling and competition. Today there are these clusters. I see no evidence that by combining eight stations under one market manager, that generates top-line revenue growth.”

Karmazin's comments were a surprisingly negative assessment of his personal growth strategy for the 183-station Infinity group. But the executive who will have to produce the results to get the division moving in the right direction is John Sykes, who took over in March 2002 as CEO of Infinity, a unit that

There wasn't much impact from the war."

Market cluster sales, in addition to cutting costs by merging administration and facilities, were supposed to help radio increase its share of ad dollars. Wall Street bought the concept as Infinity and Clear Channel Communications snapped up stations at an astounding rate.

"Companies went to the financial market and said that once you get five or six stations in a market that magic happens," said Jeff Smulyan, CEO of Enmmis Communications, owner of 27 stations, including a stand-alone outlet in Chicago. "But the reality is that you can't lump stations together to sell them. What works on Wall Street isn't what works on Main Street."

"Once you say 'cluster sales,' you say 'discount,'" added Peter Smyth, CEO of radio group Greater Media. "But I also don't think you should have stations going at each others' throats, either. We've done it both ways—it depends on the manager in the position."

The other major radio groups have not yet reported their first-quarter results, so it's not clear if they are experiencing the same problems as Infinity. But some smaller owners have complained in the past that major groups—notably Clear Channel—price radio time for share, packaging their clusters at attractive rates in order to get a larger chunk of dollars. Smaller owners with one, two or three stations have claimed they've been undercut in the market.

"That's all Clear Channel cared about, and Infinity was getting like that, too," said Rich Russo, JL Media broadcast services director. "I have a feeling that's going to change at Infinity."

John Hogan, CEO of Clear Channel's radio division, said clustering is only done when it makes sense for the advertisers. "In 95 percent of our markets, we have a dedicated sales staff for each of our stations," said Hogan.

"No one has proved [clusters] right either way," said Sykes. "There are some markets where we are clustering and it's doing great, and there are other markets where it's not. We don't have a cookie-cutter approach."

Karmazin's comments—especially his use of the word "oligopoly"—imply that he might scale back on clustering. Considering the scrutiny in Washington of the top radio owners' growing size (see sidebar), a pre-emptive move to de-emphasize a clustered sales approach—for whatever reason—could be a smart move.

Still, buyers think Karmazin's distress has more to do with the marketplace. "Karmazin is upset the market is soft," said Jean Pool, executive vp/director of North America operations for Universal McCann. "If it were a solid radio market, cluster sales would lead to ad-rate increases. We saw that back in 2000. When things were tighter, we saw forced buys, tying weak stations to a strong station." ■

## Concern Mounts on Radio Rules

### Scenario of stricter ownership limits by FCC is gaining momentum in D.C.

By Todd Shields

Large radio groups are increasingly concerned that the Federal Communications Commission will move to reduce the number of stations they are allowed to own in small and medium-sized markets when the agency revises media ownership rules in June.



Fritts wants market-size regs left alone.

Advocates of relaxed limits are expected to prevail in the FCC's scheduled June 2 vote on six major regulations that affect ownership of TV networks and stations, radio stations and newspapers. But one area is expected to see a tightening: The way the FCC defines radio markets.

The issue is important because current FCC regulations allow a single owner to hold more stations—as many as eight—in big markets. However, the FCC's broad definition of radio markets has enabled some large broadcasters to acquire more outlets in key areas. The National Association of Black Owned Broadcasters, a frequent critic of media concentration, has noted that radio groups including Clear Channel Communications, Citadel, Cumulus, Beasley, Next Media and Curtis Media Group own between 9 and 12 stations in 11 markets including Los Angeles; Wilkes-Barre/Scranton, Pa.; and Florence, S.C. The group, along with other smaller broadcasters, blames the FCC's reliance upon measuring

broadcast signal contours to determine market boundaries. "What these engineering definitions do is create fictitious markets," said James Winston, NABOB executive director.

FCC chairman Michael Powell agrees there's a problem and has said the agency wants to end "anomalies" created by using signal contours for market definitions. "We're going to fix it," an FCC official said last week. One possibility is to simply use Arbitron markets. But many small towns are not included in any Arbitron measurement areas.

National Association of Broadcasters president Eddie Fritts last week called for the FCC to leave the market definition rules unchanged. "The anomalies are just that—anomalies," Fritts said, adding that changes to market definition could disrupt business plans. "The right rules are in place," he said. "We don't want to change the goal posts in the middle of the game."

The FCC's June 2 target for the ownership rules vote received a boost last week from Commerce Secretary Donald Evans. In a letter to Powell, Evans urged that the chairman not delay the decision. Critics, including Democratic FCC commissioner Michael Copps and some members of Congress, have argued for putting off the vote to allow more study and public comment.

## Fox's Dog-Day Premieres

### Two new female-focused dramas for next season will get summer launches

NETWORK TV By John Consoli

**F**ox has two new dramas already in production for next season, *The O.C.* and *Wonder Falls*, both of which will likely premiere in August. The network is also contemplating launching at least one new comedy for next season's schedule by the end of the summer.

The shows that premiere during summer may move to a different night of the week on Fox's schedule in the fall, following a month of disruption by postseason Major League Baseball telecasts. "Premiering some of our shows early will give us a lot more flexibility than we have had in previous years," said Pre-

ston Beckman, Fox executive vp of strategic program planning.

*The O.C.*, about a poor teen who moves into the guest house of a public defender in affluent Orange County, Calif., and *Wonder Falls*, about a young woman who can communicate with inanimate objects, are two shows that can draw a summer audience because they are "not very heavy, not dark shows," Beckman said. Both programs target young, female viewers, a top priority at Fox for next season.

Steve Sternberg, senior vp and director of



## Media Wire

his post last month. Based on audience research, Koonin in 2003 re-branded TNT as the drama network, rejiggered its movie schedule, shelved weak original series and acquired reruns of *Law & Order*. Audience levels have been growing ever since, and Koonin hopes he can work the same magic at TBS. "TBS is in a very different place than TNT," Koonin said. "It is unique, but it has to be reinvented for every generation."

One possibility might have TBS, which already has a high-rated lineup of *Friends* and *Seinfeld*, become a comedy channel to complement drama net TNT. Koonin declined to discuss that possibility, saying he will take note of the audience's demands. "I have to listen to what the viewers say," he said. —Megan Larson

### Ex-KCOP Chief Feldman Tapped as Head of NATPE

Rick Feldman, the newly named president/CEO of the National Association of Television Programming Executives, is a good choice to head the syndication trade group because of his extensive TV stations background, media agency executives said last week. Feldman succeeds Bruce Johansen, who headed NATPE for the past decade. The new chief spent 16 years at KCOP-TV in Los Angeles, rising to president and general manager before leaving in 1999. More recently, he was executive vp and COO at the USA Broadcasting station group before it was sold to Univision in 2001.

One of the major problems facing NATPE has been the dwindling attendance of TV station executives at its annual conference. The hope is that with his knowledge of TV stations' programming needs, Feldman can find ways to revitalize the show. A reinvigorated conference could bring back the major syndication studios, which two years ago stopped buying space in the conference's main exhibit hall.

NATPE chairman Peggy Kelly, senior vp of global client services at Universal McCann, said the main objective of the organization will be to find ways to continue its relevancy to the industry. "Rick's experience in television is well suited" to that purpose, Kelly said.

—John Consoli (continued on page 10)

audience analysis at Magna Global USA, applauded the strategy, noting that Fox has lost share among young female viewers since the demise of shows such as *Ally McBeal*, *Beverly Hills 90210*, *Melrose Place* and *Dark Angel* over the past few years. "Canceling *Dark Angel* was a mistake," Sternberg said.

Sternberg also praised Fox's decision to start its new season in August. "Year after year, the broadcast networks lose audience share to cable during the summer simply because they air mostly repeats," he said. "TV usage overall during the summer is only 10 percent to 15 percent lower than during the [nine-month] season, so there is a significant number of people still watching TV. It's a matter of offering them something worth watching."

"The more original, scripted programming during the summer, the better. Fox's strategy is something the advertisers will embrace," added Andy Donchin, senior vp/director of national broadcast for Carat North America.

Beckman said Fox's priority night will be Thursday, which the network practically conceded to the competition this season. "We plan to air two hours of scripted programming on Thursday night, with either two dramas or one drama and two comedies," he said. Another key night is Friday, where the network moved new drama *Fastlane* to 8 p.m.



Fox hopes *Wonder Falls*, with Caroline Dhavernas, will draw women.

from Wednesday at 9 early in the season, and has stuck with freshman drama *John Doe* at 9. "We are hoping to bring back one of those shows, because we would rather not have to have totally new programming on both Thursday and Friday nights," Beckman said. One solution, which Beckman would not address, would be to keep *Fastlane* at 8 and move *The O.C.* into the 9 p.m. slot. Under that scenario, *John Doe*,

Fox's oldest-skewing scripted show, could be marked for cancellation (see story below).

There are fewer scheduling changes to be done on other nights. Fox's Saturday will stay the same, with a double airing of *Cops* followed by *America's Most Wanted*. Sunday will remain a sitcom night, with holes for maybe two shows. *Boston Public* will be back on Mondays at 8, and 9 p.m. will remain a "reality wheel" hour, featuring *Joe Millionaire II* and other reality short-arc series during the season.

*Wonder Falls* could air Tuesdays at 8 p.m. until *American Idol* returns at midseason, with hit drama *24* following at 9. *That '70s Show* will probably again open Wednesdays, but it could be moved to Sunday. Either a new sitcom or *Cedric the Entertainer* could air Wednesday at 8:30 until *Idol*'s half-hour results show returns, with *Bernie Mac* and *Wanda at Large* both likely back from 9 to 10 p.m. ■

## Shrinking the Bubble

Fewer shows on the brink due to vertical integration, reality substitutes

TV PROGRAMMING By A.J. Frutkin

**A**lthough a dozen or so incumbent broadcast-network programs have yet to be renewed for the fall, only a handful of them truly qualify as shows "on the bubble." In industry parlance, the term means "an equal case can be made to renew or cancel a series," noted John Rash, senior vp/director of broadcast negotiations at Campbell Mithun. And with so few shows in question this year, several media buyers suggested that the industry's changing economics could be shrinking the so-called bubble.

Vertical integration may have been a factor in ABC's early renewals of underperformers *Life With Bonnie* and *Less Than Perfect* (both of which are produced by sister Walt Disney Co. studio Touchstone Television). Steve Stern-

berg, senior vp/director of audience analysis at Magna Global USA, pointed to viewer fragmentation as an equally compelling reason for ABC's decision. "With so many viewing options, it takes longer for the audience to become aware of a show, much less start watching it," said Sternberg. "So if a network likes a show that's borderline, they're more inclined to give it a chance."

As for other scripted series yet to be renewed for next season, some are less on the bubble than others. Take veteran drama *The Practice*. Its move earlier this year to Mondays at 9 p.m. has proven nearly fatal to its future. The odds of it returning to ABC's lineup next fall seem slim.

Over at Fox, the network is likely to re-





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### NBA Gets Cable MSOs to Air High-Def Playoff Games

AOL Time Warner, Cablevision and Comcast are offering a total of 5 million of their subscribers free previews of NBA TV, including live playoff-game telecasts. The previews began April 21 with the start of the playoffs and will run through April 30. A total of seven games will be shown on the league-owned digital network, which is also carried on satellite TV systems.

NBA TV was offered free on cable systems' digital tiers earlier this year until the NBA revamped the network and began offering live games, some in high def. At that point, the NBA began renegotiations with the MSOs over rights fees. "Cable operators are reluctant to pay fees [for NBA TV], and the NBA is reluctant not to get paid fees," said NBA commissioner David Stern. "So someplace in the middle you will see a deal that satisfies both parties."

Stern said he expects to have deals by Labor Day with "virtually all of the MSOs" to carry NBA TV for the 2003-04 season. "We are in intense conversations, and things are changing every day," he said. "Each discussion that goes on about whether there should be a separate level of service that includes sports causes us to sort of reconfigure our own thinking in terms of the best way to serve our consumers and the cable industry." —JC

### Adweek Mags—VNU Vet Dacey to Join Korn/Ferry

Mark Dacey, president of VNU's Marketing/Media & Arts Group, which includes Adweek Magazines, resigned last week to join Korn/Ferry International as senior client partner in the executive recruitment firm's Entertainment/Media Practice. Dacey is to join Korn/Ferry on May 12 and will be based in New York.

Over the past 10 years, Dacey played a key role in growing the Adweek Magazines business. Among his most notable accomplishments were the acquisitions of the Clio advertising awards and *Editor & Publisher* and overseeing the relaunch of *Adweek*. A replacement for Dacey has not been named. —LG

place its underperforming Friday drama *John Doe*, while retaining *Fastlane* (executive producer McG is also behind Fox's summer/fall drama *The O.C.*). *Cedric the Entertainer*, however, seems firmly perched on top of the bubble. Although *Wanda at Large* has quickly shown a greater compatibility with *The Bernie Mac Show* than *Cedric* did, *Cedric* may have "too much crossover potential for Fox not to renew," Rash noted.

The departure from UPN of *Buffy, the Vampire Slayer* may have increased the odds of *Angel's* return to the WB, with programming president Jordan Levin having intimated that some *Buffy* characters might join *Angel's* cast.

So what's left? With ABC's top executives publicly expressing their disappointment in *Dragnet's* performance, its return would require casting changes and perhaps a time-period switch. CBS' *Hack* has performed con-

sistently, if not overwhelmingly. The network's *My Big Fat Greek Life* has strong brand awareness, but the series has yet to capture the movie's magic. And if conventional wisdom assumed *Ed* would die a quiet death on Fridays, then strong audience response to its move from Wednesdays might compel NBC to rethink possible cancellation.

Sternberg also warned against broadcasters' growing short-term practice of replacing failed scripted series with non-scripted ones, as Fox did this season, filling *Girls Club's* slot with *Joe Millionaire*, *Married by America* and now *Mr. Personality*.

"Most reality shows may still be cheaper than scripted flops, but you need those expensive flops to develop the lucrative hits," said Sternberg. "And if you have fewer time periods in which to grow scripted programs, you'll ultimately have fewer hits." ■

## Viacom Buys a Laugh

Comedy Central will benefit from MTV Networks' sales & promo machine

CABLE TV By Megan Larson

For more than a decade, Comedy Central rarely achieved more than bit-player status in the world of cable programming—sort of like comedian Eugene Levy, a recognizable character actor who gets the funny lines and some critical kudos, but whose name rarely runs on the marquee. Now that Viacom last week agreed to buy the 50 percent of the channel it didn't own for \$1.2 billion, Comedy Central may yet get its star turn.

Since its moment in the spotlight in the late 1990s with runaway hit *South Park*, the net's ratings growth has been unspectacular. That's due, in part, to its long state of dual ownership by AOL Time Warner and Viacom, neither of which could devote the resources that their wholly owned properties—some of Comedy's competitors—received. According to Horizon Media's analysis of Nielsen Media Research data, CC's delivery of key adult and male demos aged 18-34 and 18-49 has bumped up over the last two years but the average household rating is flat year-to-date at 0.5 compared to the same period two years ago. The only new show of the last year, *Chappelle's Show*, ended its season last week, delivering a healthy 2 million viewers 2-plus.

A lot needs to be figured out before Viacom's MTV Networks machine pumps up the network. For one, MTV Networks president/CEO Tom Freston said he hasn't decided whether it will be folded into the music group



CC's upcoming *I'm With Busey* chronicles a devout fan's adventures with the veteran actor.

(MTV and VH1) or with the entertainment nets (Nickelodeon, TV Land and Spike TV).

But it will be treated as an equal, said Freston, benefiting from cross-network promotion; cross-network ad sales as part of Viacom Plus; and possible program sharing and access to the Paramount library, also owned by Viacom. "Our style is to invest in programming, and though they have done a great job already, we plan to do more," he said. "The upside is having a few more funny hits."

"If the action they took on Spike [formerly TNN] is any indication, I expect to see some major increases in the programming budget," said Bruce Cohen, senior vp/group director of national broadcast for Mediavest, noting the effort and expense that went into acquiring



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series like *Star Trek* and *CSI* for Spike.

Also unresolved at this point is how intact the network's ad and affiliate sales groups remain, though it is certain Comedy will not be sold with MTV in this year's upfront marketplace. "I don't know how that is going to work out, but we didn't buy this network to fire a bunch of people," Freston said, adding, "I do know that Larry's coming on board." He was referring to Comedy Central president/CEO Larry Divney, who noted: "From a business and creative standpoint we are very well aligned with MTV."

At a valuation of \$2.4 billion, Comedy Central was expensive, said Kagan World Media analyst Derek Baine. "On a cash flow multiple basis, it's 28 times projected 2004

cash flow, the highest multiple paid for a network this mature," said Baine. "Their margins are way below their peers, and if anyone can change this, it would be Viacom."

One potential drawback, some observers noted, is that Comedy will lose the autonomy it used to enjoy under two owners. "There is some synergistic upside to the deal, but there is a downside to being part of corporate bureaucracy," said one media buyer, who spoke on condition of anonymity. "I hope they leave Divney and his crew alone."

This summer, CC will roll out the first fruits of its latest \$30 million program investment, including *Reno 911*, a 13-episode spoof on cop dramas, and *I'm With Busey*, a cinema verité series following actor Gary Busey. ■

## Up Ahead: Reality, 24-7

Former contestant eyes '04 launch of channel devoted to popular TV genre

**CABLE TV** By David Kaplan, *Adweek*

**B**lake Mycoskie and his sister appeared on CBS reality show *The Amazing Race* last year and lost, but their brush with reality fame led to an epiphany for Mycoskie, an out-of-home media entrepreneur who hopes to launch a new cable channel, Reality Central. Mycoskie, the net's chairman, said he has raised \$1 million from his *Amazing Race* rivals and other reality TV "stars." He has also enlisted Larry Namer, a 20-year cable veteran who co-founded Movie-time, the predecessor to E! Entertainment TV.

The fledgling digital network is negotiating with cable and satellite operators and aims to launch in first quarter 2004 with a distribution of 3 million homes. Namer, president/CEO, said Reality Central has raised \$20 million to get through its first year of operation.

The network is betting on the popularity of the reality genre to deliver a chunk of viewers 18-34. But some media buyers are skeptical of Reality Central's premise. "Pockets of viewers in the younger demos are big consumers of the genre, and if they can find it, they'll watch it," said Joe Uva, worldwide CEO of OMD. "But I think reality TV is a fad. People will tire of some of these things."

Jean Pool, executive vp/director of North American operations for Universal McCann, whose client Coca-Cola is a major sponsor of Fox's *American Idol*, sees an upside. "The reality TV craze one day will die, but this channel can be a young person's channel like MTV, just without the music," Pool said. "They're going to have to get carriage, but they're getting funding. And if the idea is strong enough,



Reality Central is modeling itself partly after E!, with newscasts covering the latest reality news.

it will work. For an advertiser, it's quite cheap to get involved in."

Taking a page from the E! playbook, half of Reality Central's programming will be original shows featuring news, interviews and behind-the-scenes stories about the genre. The balance will consist of imported reality shows that have not been shown in the U.S., along with reruns of domestic fare

"We don't like to handicap networks before we really get a look at them," said an executive at one major cable MSO. "Larry has a good name, so I'm sure a lot of people are going to listen to what he has to say."

"We're capitalizing on the No. 1 form of TV to come around in the last 20 years in terms of pop culture," Namer said. "When you start a cable network like Oxygen, you need to spend a lot of money to explain what it is... We don't have to tell anybody what *Survivor* is." ■

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## RADIO STATIONS

# Talk Outlets Sound Off With 1st-Quarter War Ruminations

BY KATY BACHMAN

**S**ean Hannity, Rush Limbaugh, Bill O'Reilly and other Talk radio hosts have had plenty to talk about lately, and that translated into big ratings during the Winter Arbitron survey (Jan. 2 to March 26), which began rolling out last week. In markets such as New York, Chicago, Boston, Washington and San Francisco, Talk radio stations posted double-digit ratings increases.

Even though the survey included the first week of war and events leading up to it—and taking into account that Talk stations outnumber All-News stations two to one—All-News radio stations posted only modest gains, with the exception of Infinity Broadcasting's WBZ-AM in Boston, KYW-AM in Philadelphia and WWJ-AM in Detroit, which were up 16 percent, 17 percent and 13 percent, respectively.

"This war took viewers to the battlefield, so it becomes more difficult for an All-News radio station to compete with TV and the All-News cable channels," said Chris Berry, president and general manager of WMAL-AM in Washington. "Talk radio is able to give listeners news developments and at the same time give people opinion and analysis and the opportunity to talk about it."

In Chicago and San Francisco, at least two Talk stations were among the top five highest-rated stations. After falling to third place in the Fall survey with a 4.9, Tribune Co.'s WGN-AM in Chicago surged back to No. 1 with a 6.1. Close behind WGN was ABC's WLS-AM, which was fourth in the market with a 5.1, the highest ratings the station has had in more than a year. In San Francisco, where ABC's KGO-AM racked up its 98th first-place win, sister Talk station KSFO-AM moved up in rank from sixth to third.

"The debate leading up to the war was tai-

lor-made for Talk radio," said Phil Boyce, operations manager and program director of WABC-AM, ABC Radio's Talk station in New York. WABC had its best ratings since the Fall 2001 survey, which included the terrorist attacks of Sept. 11, 2001. "If somebody says the ratings were skewed for the war, I say absolutely. This is our format, this is what we do," Boyce added.

Among the reasons for WABC's ratings success, is Sean Hannity, who ABC Radio Networks launched into national syndication the day before the attacks. In New York, Hannity moved from seventh place to fourth. In Washington, where Hannity is heard on WMAL, he's third in the market behind two Urban music stations, WPGC-FM and WMMJ-FM.

"While Hannity has a tremendously successful program on Fox News Channel and a *New York Times* best-selling book, most of his audience comes from his daily radio program," noted WMAL's Berry.

Although Talk radio may benefit from extraordinary current events and stories, most station managers believe the audience is Talk radio's to lose. "[The war] is going to be the

ed, and all of us have benefited. Hopefully we can hang on to the people who sampled us," echoed Mike Elder, director of operations and programming for Entercom Communications' WRKO-AM, which had its highest ratings in more than a year. WRKO competitor Greater Media's WTKK-FM also grew its audience to its highest levels ever.

Zemira Jones, president/gm of WLS-AM in Chicago, dismissed the notion that the war was the reason for WLS' continued growth. "We've been consistently growing. Unlike other stations, we don't have one daypart that clearly dominates," said Jones, referring to WLS' third-ranked morning show *Don Wade & Roma* and its top-ranked *Roe (Conn) and Garry* (Meier) in afternoon drive. "We don't intend to go back."

Media buyers agree that the war isn't the only factor in Talk radio's continued climb to the top. "Even though it got a lift from the war and leading up to it, we've seen more people use the radio for information than ever before," said Karen Agresti, senior vp and director of local broadcast for Hill, Holliday. "A lot of it has to do with declining newspaper readership. People use the Internet and the radio a lot more."

## NANTUCKET, MASS. MAGAZINES

### Island Life Gets Glossy

With the summer tourist season about to heat up, so is the Nantucket publishing market.

April 25 brought the debut of *N: Nantucket Times*, a glossy, oversized magazine modeled after Palm Beach's *Shiny Sheet* and Jason Binn's

*Hamptons* magazine. Like its forebears, *N*—published eight times a year, mostly during the exclusive island's busy summer months—focuses mostly on personalities and the indigeneous social scene. Party photos featuring famous seasonal residents like former General Electric CEO Jack Welch, NBC CEO Bob Wright and Massachusetts Sen. John Kerry run alongside features about a controversial local energy

plant and Nantucket's surprisingly hopping Internet dating scene. The free-distribution magazine—mainly through local businesses—has an initial press run of 10,000.

The title is jointly owned by private in-

## Talk Radio Gainers in Top 10 Markets

STATION/MARKET (MARKET RANK)	FALL '02	WINTER '03	% CHANGE	OWNER
WABC-AM/NEW YORK (1)	3.2	3.7	+15.6%	ABC
WGN-AM/CHICAGO (3)	4.9	6.1	+24.4%	TRIBUNE
WLS-AM/CHICAGO (3)	4.5	5.1	+13.3%	ABC
KSFO-AM/SAN FRANCISCO (4)	4.1	4.7	+14.6%	ABC
WMAL-AM/WASHINGTON (7)	3.8	4.1	+ 0.7%	ABC
WRKO-AM/BOSTON (8)	4.2	4.8	+14.2%	ENTERCOM
WTKK-FM/BOSTON (8)	3.0	3.8	+26.6%	GREATER MEDIA

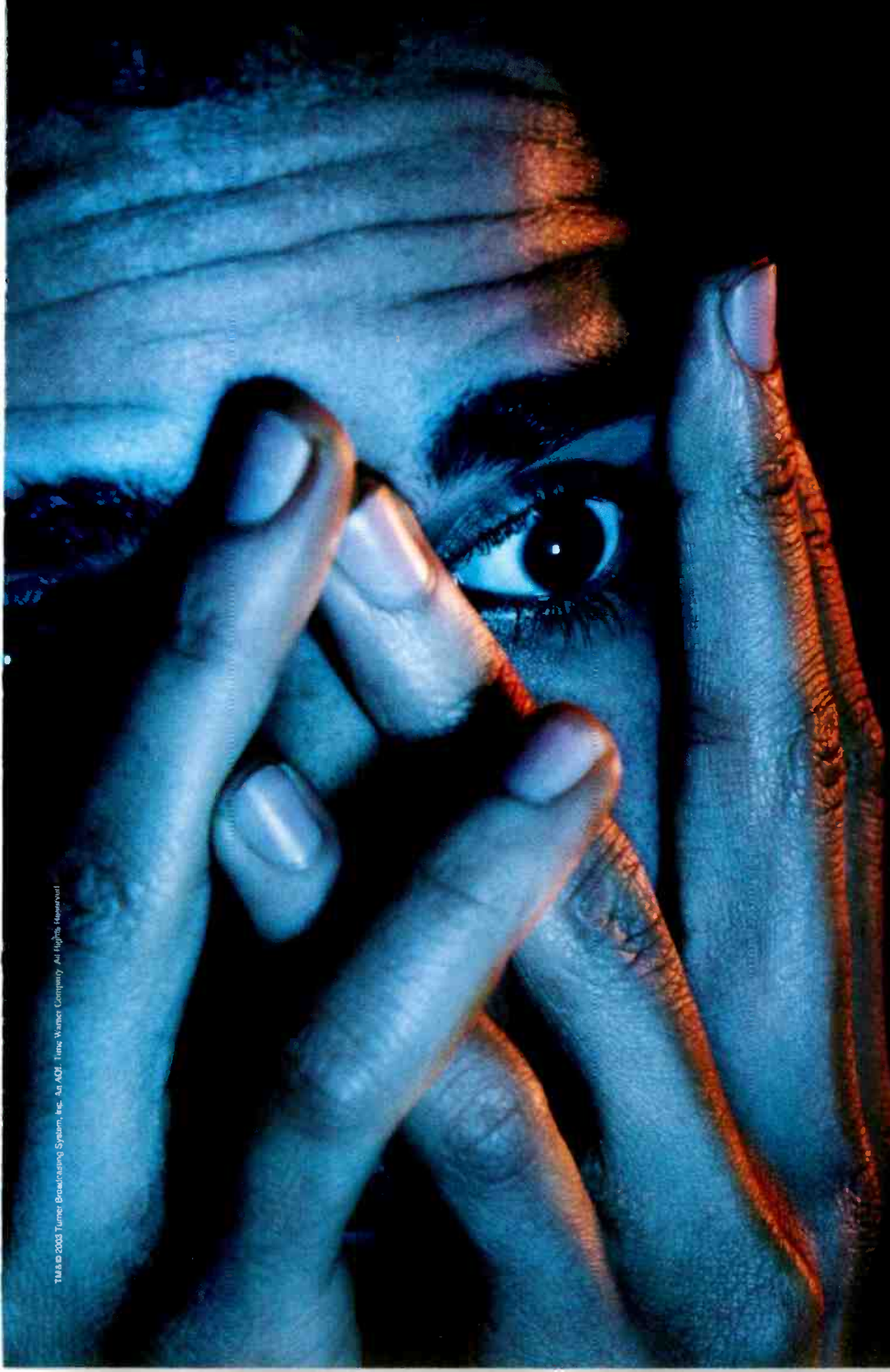
SOURCE: ARBITRON, FALL 2002 AND WINTER 2003 SURVEYS, PERSONS 12-PLUS, MONDAY-SUNDAY 6 A.M.-TO-MIDNIGHT

story of the year, not just the military action, but the impact it has on the president, his efforts on the Hill and his re-election campaign," Boyce said.

"The audience looking for Talk has expand-



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vestors and St. Petersburg, Fla.-based publisher duPont Registry, which puts out luxury-oriented magazines in the Tampa Bay and Orlando, Fla., markets. The publisher has a 51 percent stake in *N*.

The upstart, which put out a test issue last December to coincide with the island's popular Christmas festivities, has already attracted the interest of a healthy number of advertisers: last week's 36-page issue carried the equivalent of 19 ad pages, mostly from local businesses like restaurants, inns and galleries.

The magazine hopes to connect with national advertisers, as well. Despite the laggard economy and weakened demand for luxury goods, *N* publisher Bruce Percelay expects national, high-end advertisers to take notice, even though Nantucket's more-established players—including Ottaway Newspapers/Dow Jones' weekly *Inquirer and Mirror* newspaper; its 5-times-a-year, 12,000-circ mag title *Nantucket Today*; and the privately held, 8,000-circ quarterly *Nantucket Magazine*—rely almost exclusively on local ads.

"At times of economic austerity, it behooves an advertiser to make as efficient a media buy as possible. If you're targeting a high-net-worth individual, why pay for a publication that produces 100,000 copies when you can reach the group we reach?" said Percelay. A full-page ad goes for \$2,200, which Percelay calls a "get-acquainted" rate.



***N* will cover luminaries that call Nantucket their second home.**

Editor Bill Ferrall says the magazine will stand apart from its more staid rivals. Despite the possibility of "losing invitations to cocktail parties," quips Ferrall, a former columnist for the *Inquirer and Mirror* and stringer for *People* magazine, he says he won't shy away from reporting on the private affairs of the island's elite. In December, *N* reported that Nantucket friends of part-time island resident and ex-Tyco CEO Dennis Kozlowski had pledged over \$30 million in bail money to keep their pal, accused of tax evasion, out of the clink.

Meanwhile, *N*'s biggest rival, the *Inquirer and Mirror*, which produces not only *Nantucket Today* magazine but the Web site ACK.net (named for Nantucket's three-letter airport code), shrugs off the heightened competition. "We're not too worried about them," said *Inquirer and Mirror* editor and publisher Marianne Stanton.

While some seasonal titles could be threatened as economic woes and terrorism jitters hit popular vacation spots, those that skew more-upscale are probably less imperiled, says Matina Karadiakos, senior principal/media director at Optimedia in New York. That's potentially good news for the fledgling *N* and pubs like *Hamptons* magazine. "Places like Nantucket and the Hamptons might not be touched by those economic trends." —*Tony Case*

## CLEVELAND OUTDOOR

### Anti-Booze Ad Bid Blitzed

A federal appeals court last week rejected the city of Cleveland's bid to prohibit most outdoor advertising of alcoholic beverages.

The 6th U.S. Circuit Court of Appeals affirmed a lower court's rejection of a 1998 ordinance. The city backed off enforcing the law after it was challenged in court by Eller Media Co. (subsequently acquired by Clear Channel Communications), said David Marburger, attorney for the plaintiff.

Dan Jaffe, executive vp of the Association of National Advertisers, called the Circuit Court's ruling "an important victory" that "will send a clear message to other would-be censors." —*Todd Shields*

## BOSTON TV STATIONS / MAGAZINES

### WCVB, Boston Team Up

Two institutions in Boston media—Hearst-Argyle's ABC affiliate WCVB-TV and Metrocorp's *Boston* magazine—have formed an alliance to produce regular reports on arts, entertainment and lifestyle news.

The effort kicked off this month with a WCVB feature called *5 On the Town*. Airing every Thursday at 5:30 p.m., the segment features five local events highlighted by *Boston*. Stories produced by the investigative units of *Boston* and WCVB will include simultaneous print and broadcast reports. The partners will also share online content. "It's the perfect marriage of two journalistic organizations that excel at local coverage," said *Boston* editor Jon Marcus. —*Richard Brunelli*

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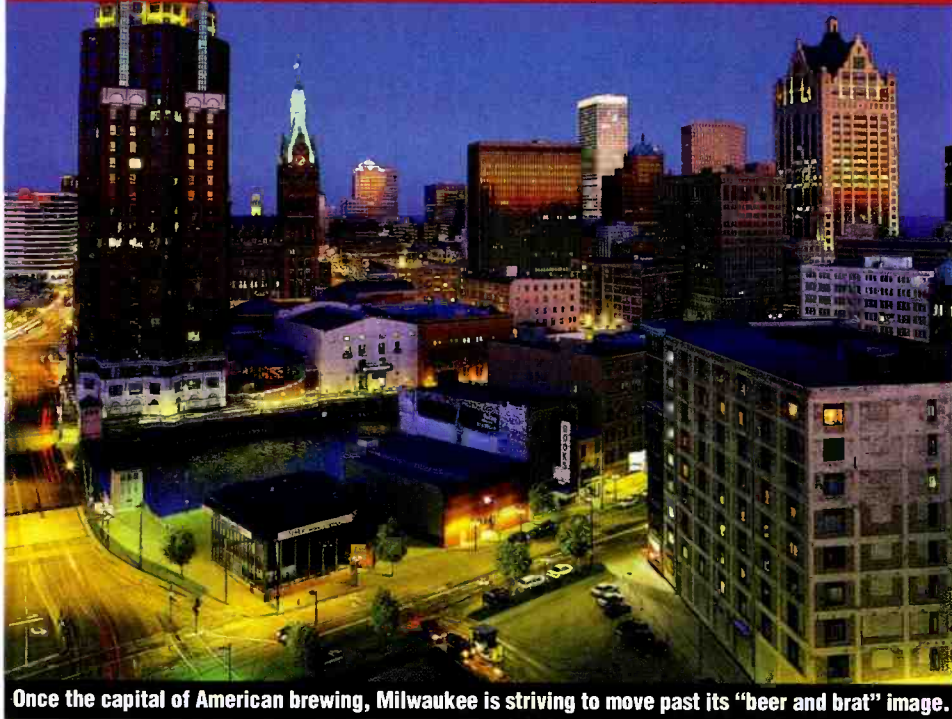
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# market profile

BY RICHARD ZITRIN



Once the capital of American brewing, Milwaukee is striving to move past its "beer and brat" image.

DEPARTMENT OF CITY DEVELOPMENT

## Milwaukee

**MILWAUKEE'S GLORY DAYS AS AMERICA'S BREWERY TOWN MAY BE OVER, BUT ITS** residents are far from crying in their beer. The city, like many Northern industrial centers, has undergone a metamorphosis from a factory town to a more diversified economic hub. Miller Brewing is the city's last

major beer producer left standing, and although manufacturing still plays a prominent role with companies such as Harley-Davidson, Rockwell Co. and Briggs & Stratton, financial services has become a larger part of the city's fortunes. Milwaukee is home to one of the nation's largest insurers, Northwestern Mutual Life Insurance Co., as well as prominent mutual-fund companies, including the Strong, Nichololas and Heartland Funds.

"Milwaukee's no longer the brat-and-beer type place that it was at one time," says Tom Joerres, a life-long Milwaukeean and president and general manager of Saga Communications' five radio stations in the DMA. "It's a great place to raise a family. It's a clean city with low crime and a good education system. This market itself supports Major League Baseball [the Brewers] and

major league basketball [the Bucks, who last week were battling the New Jersey Nets in the National Basketball Association's Eastern Conference playoffs]. You've got all of the arts, and you've got the resources of Lake Michigan. Plus, as a top 30-type market, it's certainly very competitive." Milwaukee is on the western shore of Lake Michigan, about 90 miles north of Chicago, and is the nation's No. 31 television

market with 860,350 TV households, according to Nielsen Media Research.

The market, as Joerres points out, is competitive, although one company, Journal Communications, owns the top-rated TV and radio stations, as well as the *Journal Sentinel*, the city's dominant daily newspaper. WTMJ-TV, the Journal Broadcast Group's NBC affiliate, is the perennial local-news ratings leader. WTMJ again had the top newscasts at 5, 6 and 10 p.m. in the February sweeps, followed by WISN-TV, Hearst-Argyle TV's ABC affiliate and Fox Television Stations' owned-and-operated WITI-TV.

WTMJ scored its biggest margin of victory in February at 10 p.m. with a 14.6 rating and 24 share, compared to WISN's 9.3/16 and WITI's 7.8/13, according to Nielsen. "That's the biggest single revenue[-producing] time period in the market," says WTMJ gm Jim Prather. "We're fortunate to have NBC leads that have done well, and we typically overperform the lead-ins nationally."

WTMJ leads in to its 5 p.m. news with an hour newscast at 4, the market's only news in that time period. The newscast ranked second to WISN's *Oprah* in February. *Oprah* had an 8.5/19 from 4 to 5 p.m., while WTMJ's news drew a 5.3/12 for the first half hour and a 6.3/13 for the second.

While Fox's WITI presently has the only local newscasts at 5:30 p.m. and 9 p.m., it's about to get competition at 9. Sinclair Broadcast Group, which operates a duopoly in the market that includes UPN affiliate WCGV-TV and WVTM-TV, a WB affiliate, will soon begin airing its News Central newscast at 9 p.m. on WVTM. Scheduled to begin in June or July, the hourlong show blends local news with national and world news, weather and sports from Sinclair's News Central studio in Maryland.

Time Warner Cable also is planning to launch a 24-hour local news channel next year similar to news operations the cable giant has in New York City; Rochester, N.Y.; and Raleigh, N.C.

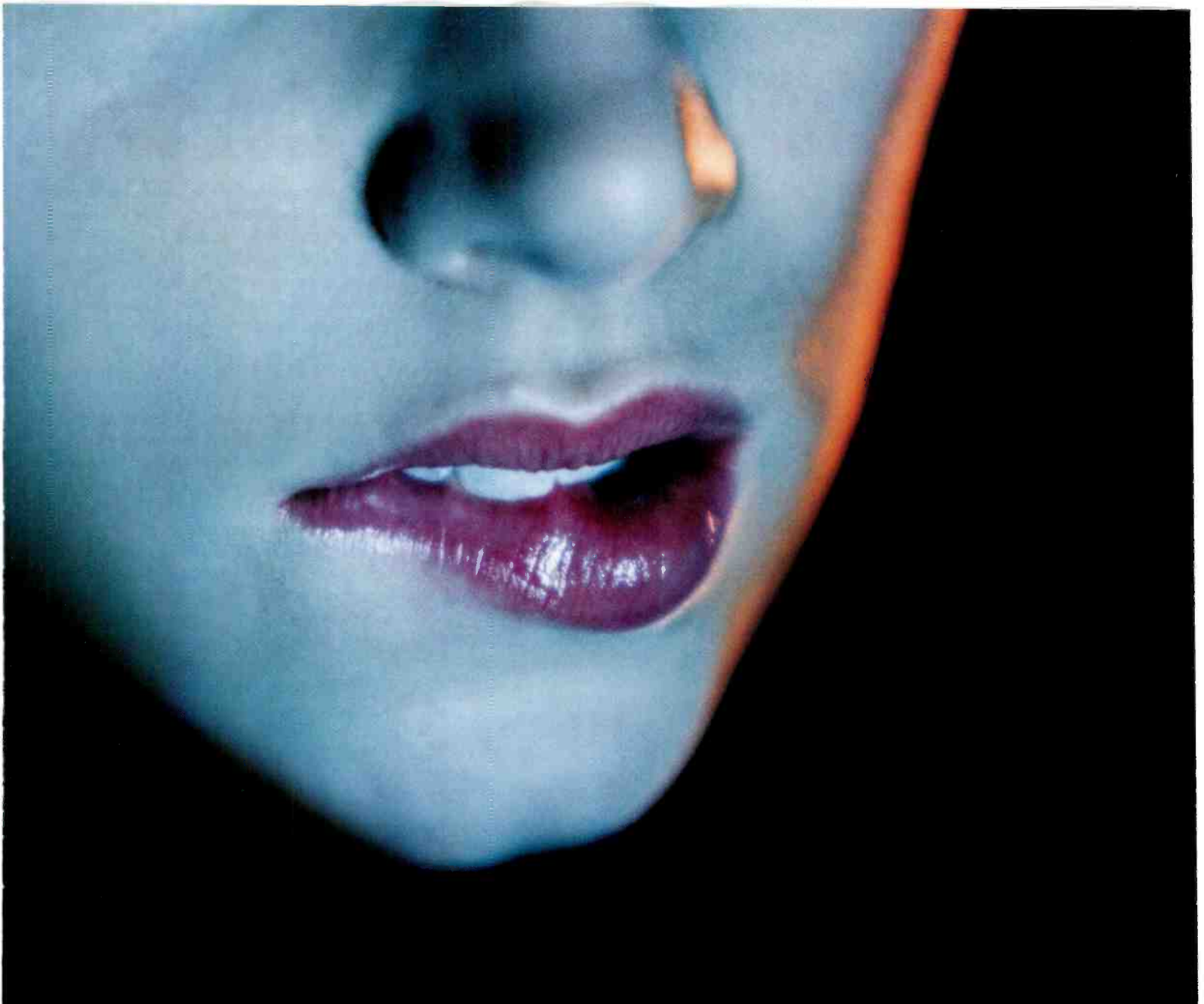
As for local sports broadcasting, WTMJ recently signed a three-year contract to broadcast preseason games of the National Football League's Green Bay Packers. WISN previously had the rights to the team's exhibition games, says WTMJ's Prather. WTMJ will broadcast three preseason games

### NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / MILWAUKEE

	Jan.-Dec. 2001	Jan.-Dec. 2002
Spot TV	\$169,835,944	\$170,711,602
Local Newspapers	\$81,429,590	\$84,983,790
Outdoor	\$19,886,720	\$20,680,120
Local Magazines	\$3,398,200	\$3,285,920
FSI Coupon	\$8,511,490	\$6,272,470
Total	\$283,061,944	\$285,933,902

Source: Nielsen Monitor-Plus





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## SCARBOROUGH PROFILE

### Comparison of Milwaukee

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Milwaukee Composition %	Milwaukee Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	30	97
Age 35-54	41	40	99
Age 55+	28	30	105
HHI \$75,000+	29	23	118
College Graduate	13	13	102
Any Postgraduate Work	11	8	135
Professional/Managerial	23	20	116
African American	13	10	129
Hispanic	13	6	217
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	55	56	101
Read Any Sunday Newspaper	64	68	107
Total Radio Morning Drive M-F	22	24	107
Total Radio Afternoon Drive M-F	18	18	98
Total TV Early News M-F	29	28	98
Total TV Prime Time M-Sun	39	39	101
Total Cable Prime Time M-Sun	13	12	88
<b>MEDIA USAGE-CUME AUDIENCES**</b>			
Read Any Daily Newspaper	75	74	99
Read Any Sunday Newspaper	77	81	105
Total Radio Morning Drive M-F	76	76	100
Total Radio Afternoon Drive M-F	73	73	100
Total TV Early News M-F	70	69	98
Total TV Prime Time M-Sun	91	92	100
Total Cable Prime Time M-Sun	59	53	89
<b>MEDIA USAGE-OTHER</b>			
Accessed Internet Past 30 Days	60	55	91
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	69	64	93
Purchase Using Internet Past 12 Months	38	33	86
HH Connected to Cable	69	62	91
HH Connected to Satellite/Microwave Dish	16	13	79

\*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)

this summer in partnership with Green Bay, Wis., CBS O&O WFRV-TV, which will use a network production team for the broadcasts, Prather says. "It's a great revenue opportunity for us because the Packers' preseason games average more than a 25 rating," he says. "Outside of the Summer Olympics, it's the most-watched TV in the market in August."

WTMJ in conjunction with WFRV also will tape a highlights show called *Fifth Quarter* that will run on the Milwaukee station following the 10 p.m. news on Sundays. WTMJ

also carries Packers coach Mike Sherman's weekly show at 6:30 p.m. on Mondays and will also replay preseason games at 10:30 p.m. on game days on Paxson Communications' Milwaukee affiliate WPXE-TV. WTMJ already rebroadcasts its 10 p.m. newscast at 10:30 p.m. on WPXE as part of a sales agreement between the stations.

WISN is aiming to improve its news product by placing a stronger focus on harder-news content and a year-round approach to enterprise reporting, says president and gm

Frank Viancuzzo. "We are absolutely away from the sweeps mentality," says Viancuzzo, who returned to Milwaukee from New York in April 2002 to run WISN. He had been corporate vp of marketing for Hearst-Argyle before replacing Rick Henry, who moved to Pittsburgh to run Hearst-Argyle's ABC affiliate WTAE-TV.

WISN won a George Foster Peabody Award in 2002 for an investigative series by consumer reporter Kent Wainscott and news anchor/reporter Tammy Elliott that revealed conventional smoke alarms fail to waken children from deep sleep. Called *Sounding the Alarm*, the series of reports led to efforts to redesign safety equipment.

WISN also is making strides in the 5 p.m. news ratings race, according to Viancuzzo. The station delivered an 8.6/17 in February, second to WTMJ's 9.4/18. "That was our most competitive performance since launching our early-evening newscast in 1993," he says. Also, WISN's 3-4 p.m. ratings have doubled from a year ago since the station placed *Dr. Phil* in that time slot in the fall, he says.

WTI provides the most news coverage in the market—seven hours each day—including three and a half hours in the morning (5:30-9 a.m.) The station sells its 9-10 p.m. and 10-10:30 p.m. newscasts as one package. "As a combo, we far surpass anyone in the market with late-news ratings points," says WTI gm Chuck Steinmetz.

In addition to the Fox O&O's sales staff, a separate sales staff for regional sports cable network Fox Sports Net operates out of WTI. Fox Sports Net carries 130 Brewers games and 38 Bucks games along with University of Wisconsin hockey and basketball, and NCAA powerhouse Marquette University's men's basketball. Fox Sports Net also sells air time for Brewers games that run on Sinclair's UPN affiliate WCGV-TV and WISN as part of a deal the cable network has with the team, Steinmetz says.

As for entertainment fare, WTI has picked up *Malcolm in the Middle* for the 2004 season. Over at WCGV, David Ford, gm of Sinclair's Milwaukee duopoly, says *That '70s Show* has been a hit locally, attributing the show's popularity to the fact that it is based in the fictitious Wisconsin community of Point Pleasant and features references to Milwaukee, the Green Bay Packers and the University of Wisconsin. *That '70s Show* airs on WCGV at 6:30 and 10:30 p.m.

WDJT-TV, Weigel Broadcasting's CBS affiliate, has struggled with its news ratings. The station's 5 and 10 p.m. newscasts were



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\*\*\*Nielsen Media Research NPower February 2003 1/27/03 - 2/23/03, Standard Unification, 6 Minute Qualifier.

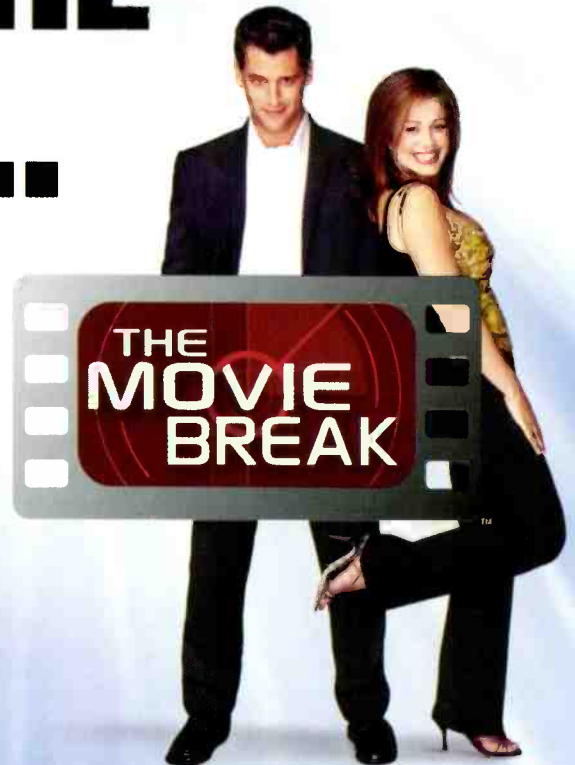
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Source: Nielsen Media Research TBSC data (10/1/02-3/23/03), based on P2+.  
Non-Stop Comedy Block programming (M-F 4:30-8p). Qualifications available upon request.

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# market profile

ranked sixth in the February book. WDJT does not have a 6 p.m. newscast. Jim Hall, gm for WDJT and its sister station, WMLW-LP, declined requests for an interview.

Cable penetration in the Milwaukee market is 62 percent, compared to the average of 69 percent for the country's top 50 markets, according to Scarborough Research. The satellite penetration rate for Milwaukee is 13 percent, compared to the top 50 market average rate of 16 percent.

Time Warner Cable is the dominant provider in the market with 388,000 customers. Charter Media has approximately 100,000 subscribers. In addition to plans to launch a local news channel next year, TWC began offering its iControl Video on Demand service in November and is preparing to roll out digital video recorders in the market. Carol Hevey became TWC Milwaukee Division president in March 2002, replacing Tom Sharrard, who retired. Hevey had been president of the Time Warner Cable divisions in Portland, Maine, and Boston.

Three groups—Clear Channel Communications, Saga Communications and Journal Broadcast Group—dominate the Milwaukee-Racine radio market in revenue, ownership and audience share. The three groups own 13

stations, are responsible for 70 percent of billings, and own nine of the top 10-rated stations. Milwaukee is the nation's No. 33 radio market, according to Arbitron.

Last year, Clear Channel led the way with an estimated \$23.3 million in revenue, followed by Saga Communications with \$21.4 million, and Journal Broadcast Group with \$17.9 million, according to BIA Financial Network.

Saga Communications' Classic Rock station WKLH-FM was the top biller in the market, with an estimated \$9.9 million in revenue in 2002, followed by Journal Broadcasting's News/Talk/Sports outlet WTMJ-AM with \$9.7 million and Entercom's Hot Adult Contemporary station WMYX-FM with \$8.5 million.

WTMJ-AM is the market's overall audience share leader and is strong in both drive times, placing second in the morning and third in the afternoon. WTMJ is first in Arbitron's fall book from 6 a.m. to midnight with a 9.4 average quarter-hour share, while Clear Channel's Urban Contemporary Hit Radio WKKV-FM ranks second with an 8.1 AQH. Clear Channel Country station WMIL-FM, Saga Album-Oriented Rock station WLZR-FM, and Saga Classic Rock station WKLH-FM are tied for third with 5.7. WLZR-FM is tops in morning

drive with an 11.3 and Clear Channel's Talk outlet WISN-AM is No. 1 in afternoon-drive with a 9.5.

The top-rated morning personalities all have been in the market for years, led by drive-time leaders *Bob and Brian* of WLZR-FM. Saga Communications would like to create a statewide network to syndicate *Bob and Brian*, who have been on the station for 15 years, says Saga's Joerres. Another popular long-running Saga morning show is *Dave and Carole* of WKLH-FM, which is No. 3 in morning drive. *Dave and Carole* have been on the air for 18 years, and both are under long-term contract, Joerres says.

Journal Broadcasting's only other radio property in the market, Hot Adult Contemporary WKTI-FM, ranks No. 4 in Milwaukee. Both WKTI and WTMJ, like their Saga counterparts, have veteran morning personalities—talk-show host Charlie Sykes on WTMJ, and the team of *Reitman and Mueller* on WKTI.

"A lot of good morning shows have chosen to stay in the market," says WKTI-FM senior vp/gm Jon Schweitzer. "It's a good place to work. A lot of Milwaukee natives choose to stay here, so it's not coincidental that WKTI, WKLH, WLZR and WTMJ have all been successful stations for quite a while. They're the ones with consistency in the morning shows."

Consistency also has helped WISN-AM become the afternoon drive-time leader. Talk-show host Mark Belling, who has been on the station for more than 10 years, has long been the p.m. drive-time listener-share leader in the market, according to Kerry Wolfe, director of programming for Clear Channel Milwaukee. Belling is on the air from 3 to 6 p.m., following Rush Limbaugh, for whom Belling has filled in in the past. "People love to hate him," Wolfe says of Belling.

WTMJ-AM is also the leading sports station in the market and the flagship for the Green Bay Packers as well as the Bucks, the Brewers, and University of Wisconsin football and basketball. WISN-AM carries Marquette basketball.

Entercom's Contemporary Hit Radio station WXSS-FM is the only station not owned by CCU, Saga or Journal Broadcast to crack the top 10 all-day shares in the Winter book, finishing eighth with a 4.8 AQH share. Entercom's WMYX-FM was the third-best biller in the market in 2002 despite tying for No. 12 in share for the Fall book with a 3.5.

Entercom Milwaukee vp/market manager Craig Hodgson attributes WMYX-FM's place among the top billers to its format staying the same for 22 years and its popularity with wom-

## RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 4 FM	32.2	\$23.5	26.0%
Saga Communications	1 AM, 4 FM	17.6	\$21.4	23.9%
Journal Broadcast Group	1 AM, 1 FM	14.7	\$17.9	20.0%
Entercom	1 AM, 2 FM	8.3	\$14.5	16.2%
Milwaukee Radio	1 AM, 2 FM	4.5	\$6.2	7.0%

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

## RADIO LISTENERSHIP / MILWAUKEE

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WLZR-AM	Album-Oriented Rock	11.3	3.8
WTMJ-AM	Talk/Sports	10.6	7.9
WKLH-FM	Classic Rock	7.3	5.6
WKTI-FM	Hot Adult Contemporary	6.1	5.3
WISN-AM	Talk	5.7	9.5
WKKV-FM	Urban Contemporary Hit Radio	5.1	9.1
WMIL-FM	Country	5.0	5.9
WLTQ-FM	Lite Adult Contemporary	4.1	4.7
WXSS-FM	Contemporary Hit Radio	4.0	5.4
WRIT-FM	Oldies	4.0	4.1

Source: Arbitron Fall 2002 Radio Market Report





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\*Source: Fall 2002 DMA Arbitron. Ages 12+ in 6am-11pm. © 2003 Infinity Broadcasting Corp.



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 \$328,691,800  
 2001 Sales: \$8,600,000,000 approx.  
 Lead Advertising Agency:  
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 2001 Media Expenditure:  
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 Pers. Cor. Devel./CFO ..... William T. Aldredge  
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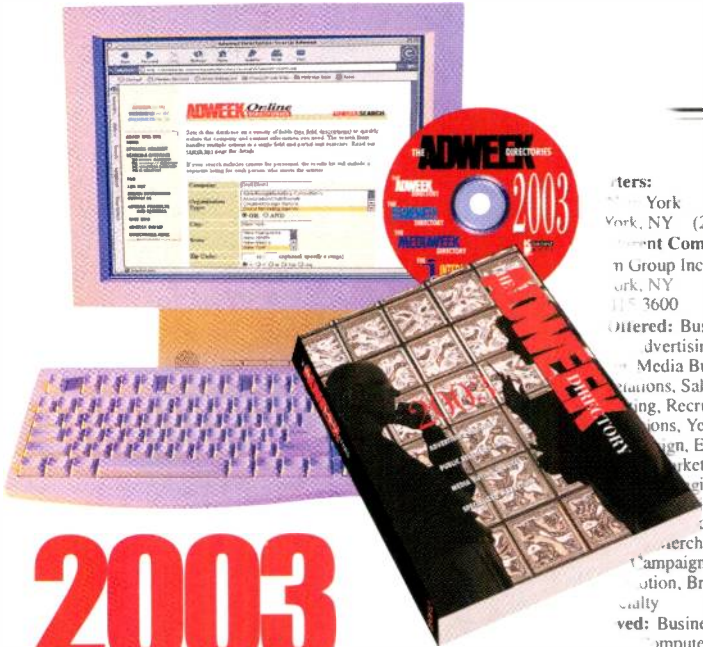
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**Fields Served:** Automotive, Fast Food/Restaurants, Financial Services/Banks/Savings & Loans, Food  
**Employees:** 70 **Year Founded:** 1930  
**2001 Billings:** \$133,908,000  
**2001 Billings By Medium:** Network TV - \$272,700, Cable TV - \$155,000, Syndicated TV - \$845,400, Spot TV - \$39,754,900, Radio - \$3,331,400, Newspapers - \$1,498,000, Consumer Publications - \$12,881,100, Trade Publications - \$524,700, Outdoor - \$4,131,600 Production - \$16,444,700, Other - \$4,013,700  
**2001 Fee Income:** \$49,055,000  
**Key Personnel:**  
 Pres./CEO ..... Bob Thacker  
 Exec. Vice Pres./Exec. Creative Dir. Denny Halev  
 Sr. Vice Pres./Dir., Client Servs. .... Steve Hayes  
 Sr. Vice Pres./COO ..... Wesley Crawford  
 Sr. Vice Pres./Dir., Integration ..... Tim Wilson  
 Vice Pres./Media Dir. .... Carolyn Hubbart  
 Vice Pres., Bus. Devel. .... Jeff Harrington  
 Vice Pres./Dir., Bus. Devel. .... Dave Schneider  
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**Major Accounts:**  
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**Indexed by State/City, Organization Type and Parent Company**  
**Agency Name Changes, Agency Rankings, Advertising Awards, Associations**

**Print/CD-ROM/Online**  
**ADWEEK DIRECTORIES**

# market profile

en listeners.

The major daily newspaper in the market, the *Milwaukee Journal Sentinel*, moved its printing and distribution operations in November to a new \$100 million plant about five miles from its downtown offices.

The *Journal Sentinel's* overall circulation dropped more than 5 percent between fall 2001 and fall 2002, according to the Audit Bureau of Circulations. The daily's weekday circ as of Sept. 30, 2002, dipped 5.3 percent to 242,234, while Saturday circ was 232,652,

down about 6 percent, according to ABC. Sunday circulation as of Sept. 30 was down 5 percent over the year to 434,023.

The *Journal Sentinel*, which publishes three zoned editions, has bureaus in Washington, D.C.; the state capital in Madison, Wis.; and around metro Milwaukee, according to editor Martin Kaiser. The newspaper also sent two reporters, Kathy Skiba and Nahal Toosi, to cover the war in Iraq.

The daily also occasionally works with another Journal Communications media outlet in the market, WTMJ-TV. If the TV station is doing a story on the stock market, for example, a TV camera is set up in the *Journal Sentinel* newsroom for a news anchor or reporter to interview someone from the paper's business staff. The TV station also sometimes promotes stories in the newspaper, Kaiser says.

The other daily in the market is in Racine, Wis., about 30 miles south of Milwaukee. The [Racine] *Journal Times's* circulation is on the rise, particularly on Sunday. The newspaper's Sunday circ as of Sept. 30 was 31,336, an increase of nearly 1,300, or about 4 percent, year-to-year, according to ABC. Monday through Saturday circ was fairly flat at 29,217.

In addition to its main office in Racine, the *Journal Times*, which is owned by Davenport, Iowa-based Lee Enterprises, operates a bureau in Burlington, Wis., about 25 miles from Racine at the other end of Racine County.

Other publications in the Milwaukee market include *The Business Journal*, which is published by American City Business Journals; the *Sheperd Express*, a free alternative weekly; Hometown Publications, which publishes 16 free weeklies; the monthly *Milwaukee Magazine*; the *Milwaukee Courier*, an African-American weekly owned by Courier Communications, which also owns a local radio station, WNOV-AM; and two other publications for the African-American community, the *Milwaukee Community Journal*, which is published on Wednesday and Friday, and the weekly *Milwaukee Times*.

Clear Channel Outdoor is the dominant player in the Milwaukee out-of-home ad market with 867 30-sheet posters, 282 8-sheets, 454 bulletins, and two mobile panels, according to marketing manager Dawn Krueger. Clear Channel Outdoor also won a contract about a year ago to place ads on 50 bus shelters throughout downtown Milwaukee and the city's east side.

Lamar Outdoor Advertising also has 170 bulletins in the market, vp/gm Kurt Weis says. Obie Media places ads on 500 Milwaukee County Transit System buses. ■

## NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Milwaukee County: 376,135 Households</b>				
<i>Milwaukee Journal Sentinel</i>	131,135	213,909	34.9%	56.9%
<b>Waukesha County: 139,710 Households</b>				
<i>Milwaukee Journal Sentinel</i>	57,141	98,604	40.9%	70.6%
<i>Waukesha Freeman</i>	15,798		11.3%	
<b>Racine County: 71,563 Households</b>				
<i>The Racine Journal Times</i>	27,906	29,134	39.7%	41.4%
<i>Milwaukee Journal Sentinel</i>	6,832	14,944	9.5%	20.9%
<b>Washington County: 45,668 Households</b>				
<i>Milwaukee Journal Sentinel</i>	14,014	25,416	30.7%	55.7%
<b>Ozaukee County: 31,667 Households</b>				
<i>Milwaukee Journal Sentinel</i>	14,137	22,235	44.6%	70.2%

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

## NIELSEN RATINGS / MILWAUKEE

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WTMJ	9.4	18
	ABC	WISN	8.6	17
	Fox	WITI	6.5	13
	UPN	WCGV*	2.5	5
	WB	WVTV*	2.5	5
	CBS	WDJT	1.5	3
	Pax	WPXE*	0.4	1
	Independent	WMLW*	0.3	1
6-6:30 p.m.	NBC	WTMJ	11.5	19
	ABC	WISN	9.4	16
	Fox	WITI	6.1	10
	UPN	WCGV*	5.7	9
	WB	WVTV*	4.2	7
	CBS	WDJT	1.2	2
	Pax	WPXE*	0.4	1
	Independent	WMLW*	0.1	#

### Late News

Time	Network	Station	Rating	Share
10-10:30 pm	NBC	WTMJ	14.6	24
	ABC	WISN	9.3	16
	Fox	WITI	7.8	13
	UPN	WCGV*	5.7	9
	WB	WVTV*	3.8	6
	CBS	WDJT	3.2	5
	Pax	WPXE*	0.4	1
	Independent	WMLW*	0.4	1

#Share too low to report \*Non-news programming Source: Nielsen Media Research, February 2003



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# Home Truths

With vision and courage, Publisher of the Year Ginger Moorhouse of 'The Bakersfield Californian' woke up her sleepy family paper BY MARK FITZGERALD



**F**or decades, just about everybody in Bakersfield had heard whispers about a shadowy cabal of powerful men with secret gay lives who supposedly ran the small city in southern California's San Joaquin Valley, protecting each other as they preyed on teenage boys—victims who occasionally exacted a deadly revenge.

But while nearly everyone had heard the legend of the so-called Lords of Bakersfield over the years, almost nobody expected to read about it in their hometown paper, *The Bakersfield Californian*. Yet there it was on Jan. 19: an eight-page package of articles and photos laying out in sometimes graphic detail a sordid tale of corruption, pedophilia and murder that stretched from the 1950s to the present day.

Even more extraordinary was the story the family-owned newspaper told on itself. A long-ago general manager was revealed as a suspected child molester. The *Californian's* past practice of burying or killing embarrassing stories was documented. And former publisher Alfred Theodore "Ted" Fruits—the deceased brother of the current publisher—was linked to an underage gay prostitute (see page 40).

In the days that followed "The Lords of Bakersfield" special report, *Californian* chairman and publisher Virginia F. "Ginger" Moorhouse would hear herself repeatedly praised for her courage in throwing open the newspaper's closetful of skeletons. "I think Ginger was a little taken aback by all the people who praised her," says Mike Jenner, *Californian* vp and executive editor. "To her, I think, it wasn't an issue of courage, it was what she was supposed to do. So I think she was a little surprised."

Moorhouse was indeed surprised: "To me it wasn't an act of courage, it was just a right thing to do. If my brother Ted had been alive, he would have encouraged us to do it, too." Yet the publisher is not unaware of the impact of the "Lords" report: "I think it was kind of a defining piece for our paper."

It is, however, only one of several reasons that Ginger Moorhouse is Adweek Magazines' Publisher of the Year 2003.

### Putting Bakersfield on the map

Certainly, the "Lords" report brought national attention that the 71,000-circulation *Californian* had never before enjoyed. But for several years newspaper industry observers had been taking note of the transformation Moorhouse and her executive team were enacting on a paper that had long had a poor reputation among its peers.

These days the family-owned *Californian* is operated like a paper several times its size.

Even before the Readership Institute began promoting the urgency of changing the "defensive culture" of newspapers, the *Californian* had adopted that as a management mantra. It has institutionalized innovation through efforts such as its "Area 51" brainstorming group. This midsize paper is building its own CRM (customer relationship management) database from scratch—and went outside the newspaper industry to find someone to do it. At a time when other newspapers are deferring capital projects, Moorhouse greenlighted \$6 million in improvements to the *Californian's* packaging center, including a new Ferag inserter and a new IP (Internet protocol) phone system.

And for all the plaudits the paper earned, "Lords" may not

Vern Evans

**FAMILY TIES:** Moorhouse in the Craftsman-style lobby of the *Californian*. The offices are housed in a 1926 building commissioned by her great-grandfather.

be its most gutsy editorial effort in the past year.

After all, many of the subjects of the “Lords” package were, to put it plainly, creeps. But last spring the paper took on a beloved institution, the Kern County Fire Department, whose nationally acclaimed firefighters are among the first called wherever wildfires rage in the West. The paper discovered that the department was allowing many low-ranking officers to inflate their salaries astronomically with uncontrolled overtime pay.

Public employee unions called the investigation an invasion of privacy that threatened even the physical security of the

## Moorhouse’s brothers were unable to run the paper because of suicide and illness. “I began to realize,” she says, “I’m the one.”



WITH DAUGHTERS  
GINNY (LEFT)  
AND TRACEY

families of firefighting heroes. A boycott was noisily organized, and the county forced the *Californian* into to court repeatedly to get pay records. (The paper was vindicated earlier this month when an appeals court ordered the records released—and the *Californian*’s substantial legal bills paid by the county.)

“[Moorhouse] wants aggressive journalism and is willing to take the heat when it comes,” Jenner says.

Newspaper chains nationwide haven’t just noticed how much better the *Californian* has become—they want to make it their own. “Hardly a week goes by when I don’t get a call from someone wanting to buy it,” says president and CEO Richard Beene. “It’s my duty to pass it on, but she just cuts me off and says no. I’ll say, ‘Don’t you even want to know who it is making the offer?’ ”

Not really. “I would never sell the newspaper,” Moorhouse says. “There is no price that is high enough.” There are many reasons, she says, and two work in the building—her daughters, Tracey, an editorial writer at the paper, and Virginia “Ginny” Cowenhoven, a database analyst. The family, Moorhouse says, “is in the fourth generation of ownership, moving into the fifth generation.”

### Tea and sympathy

The Ginger Moorhouse who snaps those words out now was not so confident 14 years ago as she awaited an arranged lunch

with Katharine Graham, then chairman of the Washington Post Co.

The two women were very much alike. Growing up, neither had ever expected—nor, more to the point, had they been expected—to someday run the family newspaper. Both had married and raised children. Yet a family tragedy—the suicide of her husband Philip Graham in August 1963—had thrust a timorous Kay Graham into leadership. Tragedy was striking the Bakersfield newspaper family as well: One after another, Moorhouse’s three brothers, anointed to run the *Californian*, were unable to do so because of suicide and illness.

When the two women met, Graham had long since emerged from her ordeal to become a towering institution, while Moorhouse’s leadership had yet to be tested.

“Ginger was very much like Kay Graham. She didn’t have full confidence in herself,” recalls George Wilson, president and CEO of the Concord, N.H.-based family group Newspapers of New England. It was Wilson who arranged the meeting, which in many ways was a turning point in Moorhouse’s life.

When Wilson met Moorhouse, she was raising three children in a failing marriage and working as a reporter for *The Cabinet*, an 8,000-circulation weekly in Milford, N.H. She had come to the paper with almost no journalism credentials outside her bloodline: She had worked as a kindergarten and physical education teacher, and she had once owned a store that sold horse-riding gear.

Moorhouse had started at the paper with no real plan beyond indulging her love of writing. “She used to say she’d do it for free,” says *Cabinet* assistant editor Kathy Cleveland. The two worked together, covering the small-town news of school boards, planning commissions and car crashes. “She was humble and sweet and funny,” Cleveland says. “We knew her family connections, but we didn’t think she would ever be publisher.” Moorhouse was good at the job, Cleveland adds: Listening to some ambiguous chatter on the police band one day, Moorhouse figured out there had been a murder, and beat all other news media to the scene.

But events were conspiring to bring her to Bakersfield. Though Moorhouse was never supposed to head the *Californian*, the newspaper had a long history of women leaders. In 1946, its legendary owner, Alfred Harrell, was succeeded by his widow, Virginia, who in turn was succeeded by her daughter, Bernice Harrell Chipman. Moorhouse’s mother, Berenice Fritts Koerber, served as president.

The men of Moorhouse’s generation were fated to have shorter tenures. First, her eldest brother, William Fritts, committed suicide. The next in line, Donald, became publisher in 1970, but was soon diagnosed with Huntington’s Disease. As his health deteriorated, leadership eventually passed to youngest brother Ted, who figured in the “Lords” special report. He left the paper in 1986 and sold his stake back to the family a few years later. In 1997, at age 50, Ted died of complications from AIDS in San Diego.

Watching from New Hampshire, Moorhouse says now, “I began to realize, ‘Well, I guess I’m the one.’ ”

Though she was going through a divorce and working at the *Cabinet*, she began pursuing an MBA at night and on the weekends. Moorhouse was getting worried, George Wilson recalls. “The [*Californian*] had absentee owners, and what she was seeing was a newspaper that had been in the family for a long, long time and was going to be sold,” he says. “The lawyers were swarming, and the newspaper wasn’t very good.” She sought out Wilson for advice, peppering him with questions about newspaper operations during lunch meetings



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every couple of weeks.

One question came up repeatedly, Wilson says. "She'd say, 'Who should I talk to?'"

Kay Graham, for one. "She was great," Moorhouse says, and even now a note of relief sounds in her voice. "She was very adamant. She said it's very important to be there and be involved. You can't be an off-site owner, she said. She was very encouraging of my going back and putting a family stamp on the business."



**FIRST IN LINE:** After her husband died, Virginia Harrell, Moorhouse's great-grandmother, served as publisher from 1946-54.

Moorhouse didn't go back to California immediately. She was elected chairman and president in 1989, and took the title of publisher soon after. But she had remarried and had a son in high school, so she stayed a little while longer in New Hampshire.

### Lords of Bakersfield

A dysfunctional newspaper awaited her arrival, according to Wilson, who joined the company's board of directors: "Morale was terrible," he says. "Nobody talked to anybody."

Beene, one of Moorhouse's first hires, recalls the atmosphere when he arrived as executive editor. "What I saw was a lethargic, underachieving, lazy newsroom," he says. "And that attitude affected the whole culture of the paper, because there

hadn't been a family member on board for some time. And the paper had slipped."

Some veteran managers, who *Californian* executives say had confused their employment in a family paper with a belief that they were family members, were shown the door. "We're pretty tough on people," Beene says. "We'll let the slow performers go, and she'll make those tough decisions. But on the other

hand, we richly reward the good people."

Moorhouse scored her first success in attracting a strong executive team. "Getting people who were willing to work at *The Bakersfield Californian*—that was the hardest thing," Wilson says. "Back then, the reputation of the paper wasn't very good."

Yet Moorhouse says when she finally moved to the paper in 1994, the transition was smooth. "It was seamless. It felt like coming home," she says. One big reason for that is her philosophy of management: "Hire bright people, pay them as much as you can, and let them go." She says she had no desire to be a micromanager. "You can see from my résumé that I don't have the editorial experience, the financial experience. I know just enough to be dangerous, I guess. But the people here understand our vision and run with it and make a difference themselves."

Labor relations were never as fractious as some executives portray them nor as trouble-free as the paper's owners would like people to believe, says Steve Swenson, president of the local unit of The Newspaper Guild and a 24-year *Californian* employee. But he adds that Moorhouse is a "peacemaker" and notes that, at a time of bitter newspaper labor negotiations up and down the West Coast, the current newsroom contract was negotiated last year in an astonishing 10 days. "That's a level of cooperation between union and newspaper that has to come from the top," Swenson says.

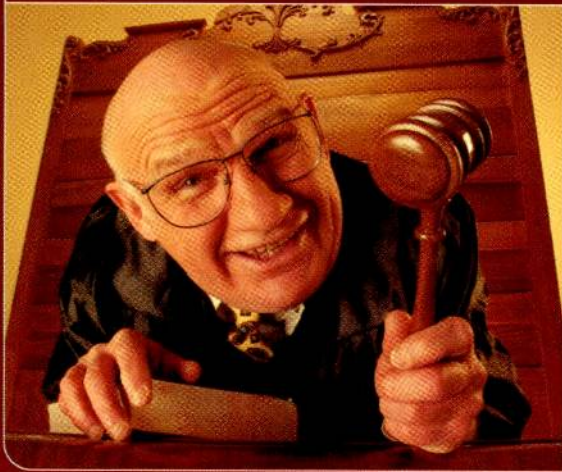
### No silos here

*Californian* management, however, is anything but a top-down affair. Executives say Moorhouse's style is collegial in a way they've never experienced before. "This is my seventh newspaper," Beene says, "and I've worked for some people I hold in great esteem. But Ginger Moorhouse is in a class of her own." Jenner adds that Moorhouse approaches managers more as a peer than a boss.

She also can be direct. Jenner recalls that shortly after he was promoted to executive editor, Moorhouse asked him to stop by her office. "After exchanging pleasantries," he says, "she asked me a simple question: 'Are we excellent?' I told her

The Californian

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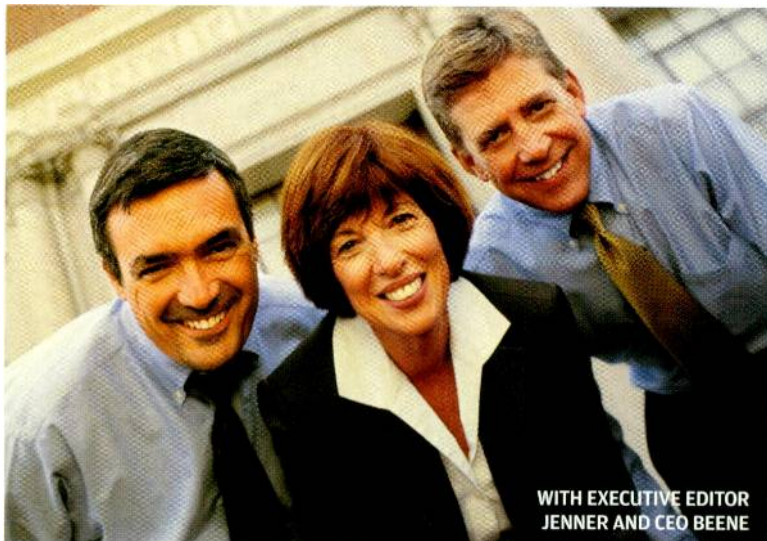
**MAPQUEST.**

I thought we were pretty good a lot of the time, and occasionally very good, but I couldn't answer with a 'yes.' She then asked me to figure out what it would take to become excellent."

Moorhouse came to the paper determined to break down its "silos"—MBA-speak for self-contained departments that don't have anything to do with other departments in a business. "Changing culture—that's huge," Moorhouse says, and as the saying goes in MBA classes, *Californian* executives are clearly drinking the Kool-Aid. They talk of acting as if they are the owners, of "horizontal" management, and of looking out for the interest of the paper as a whole, not just their own departments.

As occupants of the executive suite describe it, the division of labor is clear: Moorhouse considers the big picture, and man-

**'It's never been about the money,' says Moorhouse. "You have to pay attention to business and keep the margins stable, because you need to invest in the future.'**



WITH EXECUTIVE EDITOR  
JENNER AND CEO BEENE

agers take it from there. "She's looking down the road, not only to the fifth generation—her kids—but their kids, too," Beene says. "She wants this to last for another four generations."

To ensure that, Moorhouse has created several in-house structures to focus on innovation and long-range plans. "In this business, where you're putting out a product every day, it's very hard to think of doing things for the future, for 10 or 15 years out," she says.

Innovation at the *Californian* can be both large- and small-scale. A couple of years ago, for instance, the paper budgeted \$100,000 to fund Area 51, a brainstorming group named after the Nevada site that so intrigues believers in space aliens. Its mandate was to be "constantly looking out for the future," Moorhouse says. "We even got them white lab coats with their names on them. They're our mad scientists."

Other investments are far bigger. The paper is building its own CRM database system—an undertaking virtually unheard of for a paper of the *Californian's* size. Under the direction of Darrell Kunken, vp of strategic marketing and interactive media, the project has involved recruiting researchers from outside the industry, because there was no one in newspapering doing the same thing, Beene says.

*Californian* ad salespeople are "almost like media buyers" for their accounts as they match up advertisers with readers most apt to buy, Beene says. They devise the best media strategies for advertisers—which doesn't always mean newspaper alone. "Say an advertiser is doing direct mail," Beene explains. "With this database, we can show them how to do direct mail better—and we don't do direct mail."

The *Californian* is also not afraid to look bad. "For the past year we have been weaning ourselves off discounting, and watching the number drop, as we concentrate our efforts on full-value sales in key demographic ZIPs," Beene says. "Our strategy is, get away from the 'rented' cheap circulation that quickly turns to churn."

### Margin calls

Moorhouse says she's just following family tradition when she approves reinvestment. "It's never been about the money with this family," she says. "Now you have to pay attention to business and keep the margins fairly stable, because you need to invest in the future."

She says she is skeptical about recent moves by some families to keep their papers independent by hooking up with nonprofit foundations or institutions. "We work really hard on our margins," she says, "and assuring that we have a certain profit because we need to invest. I'm really concerned about how you do that with the nonprofit model."

Family, though, is the key word in all her business discussions, colleagues say. "She is fiercely independent and fiercely determined to keep the paper independent," Beene says. Family considerations also drive her public service. "If you're an owner on site, it makes a huge difference," Moorhouse says. "You're here for the people, you're here for the community, and you want them to succeed. I'm always telling our people, 'Bakersfield is our middle name.'"

Judith Pratt, who teaches journalism at California State University at Bakersfield, has both witnessed and experienced that public service. "She has just made the whole operation available as a learning tool," says Pratt, a former *Californian* employee and adviser to the school paper. "She's helped [the student paper] move from paste-up to digital. But it's not just here. She's seen everywhere around town. It's just a very different thing when the newspaper is a family down the street."

The family is staying, Moorhouse vows. And even in an era of consolidation, she notes that several factors favor continued family ownership. For one thing, it's a remarkably small family. "We don't have 40 cousins and people that are so far outside the business," she says. The family also does not have a history of infighting.

Moorhouse is changing one family tradition, however: She's locking up family ownership not only with legal mechanisms, but also with more discussion about succession than her generation ever heard. "Was there talk about formal succession? Oh my gosh, no, not at all." Nowadays, she says, "estate planning takes up a huge part of my time. We've got all these trusts and life insurance policies to cover any costs of estate taxes. We spent, gosh, a lot of time to make sure the company passes down to the next generation."

Ginger Moorhouse also has a more immediate task: This summer, the sister who was never expected to get very involved in the family paper will become president of the California Newspaper Publishers Association. "It's funny how life is," she says.

Chicago-based Mark Fitzgerald is editor at large for *Editor & Publisher*.



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# Gods and Monsters

Three months after *The Bakersfield Californian* published his mammoth exposé, “The Lords of Bakersfield,” Robert Price still hasn’t been able to get back to writing his old column in the Metro section. He’s getting too many new investigative tips to check out, almost all of them unrelated to the lurid tale of double lives, murder, pedophilia and corruption he detailed in his report.

“Suddenly the phones are ringing and people are offering story suggestions, tips and concerns—and I get from a

Right from the start of the project, Price, a 15-year veteran of the paper, knew he couldn’t write about the Lords without writing about the *Californian*. “It was going to hit home,” he says. “Anybody who had been at the paper for any length of time was familiar with the Ted Fritts story, the little we knew.”

Alfred Theodore “Ted” Fritts had been editor and then publisher of the *Californian* in the mid-1970s and early 1980s. He was, Price’s report said, one of the Lords, “a flamboyant character” linked to a 17-year-old gay hustler accused of murdering another gay man said to be in the Lords. Ted Fritts, who died of AIDS in 1997, was the brother of the *Californian*’s current publisher, Ginger Moorhouse.

Executive editor Mike Jenner says he knew immediately that the report would have to include a sidebar on Ted Fritts. “I thought it would be a small sidebar—I didn’t realize it would end up being 60 inches,” Jenner says. “Later I had to go back and let her know that this is not just a paragraph, this is a big piece of the story. There’s some credibility issues for the newspaper, and it’s time for us to address that and clean that up.”

Moorhouse says she expected no less. “If my brother Ted had been alive, he would have encouraged us to do it, too,” she says. “He never tried to hide his situation. He had tremendous pride in the newspaper.” The report noted that Ted Fritts made no effort to keep his name out of the paper at the time of the murder, but that other editors made no mention of his involvement with the prostitute until his name came up in the trial. Even then, it was buried in a jump, the report said.

The Lords piece disclosed a far seamier aspect of Bakersfield’s elite when it reported on rumors about Walter Kane, who was the paper’s general manager from 1946 until he retired 21 years later. It said Kane was “rumored to have been a central figure in the White Orchid Society, a secret organization of gay pedophiles said to have existed in Bakersfield in the 1950s.” Kane, the report said, had “an unusual arrangement regarding police reports,” suggesting he was able to quash any mention of illegal activities by him or other prominent people.

*Californian* executives, and Price himself, were surprised not by the scope of public reaction but by how positive it has been. For years, Jenner says, a *Californian* critic would distribute bumper stickers. Using the newspaper’s logo, they read, “I don’t believe *The Bakersfield Californian*.” After “The Lords of Bakersfield” was published, he says, he saw a new bumper sticker: “I DO believe *The Bakersfield Californian*.”

—MF ■



EXPOSED: Moorhouse with her brothers Don (left) and Ted Fritts, a former editor and publisher implicated in a sex scandal.

lot of people that they would never have considered coming to the *Californian* with these things before if it hadn’t been for this project,” Price says. “It made people look at us in a different light.”

The project, published Jan. 19, gave residents a different perspective on almost everything about their city of 250,000 people. Price and *Californian* assistant managing editor Lois Henry presented evidence that the Lords were no urban legend: There really was a ring of closeted gay men who held powerful positions in Bakersfield and enjoyed virtual immunity from the law while engaging in sex with teenage boys and young male prostitutes. The story also noted that the ring had no immunity from violence: “Occasionally, however, the preyed-upon lashed out, leading to a string of murders involving young gay men and their prominent, older male suitors.”





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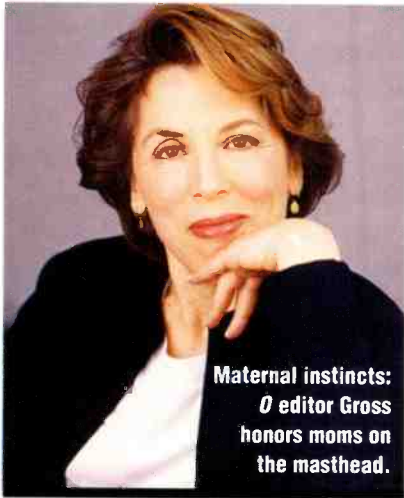
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## Quicktakes

**O's MAY ISSUE BOASTS** the mother of all mastheads. It was editor-in-chief **Amy Gross**' way of celebrating Mother's Day, replacing the names of her staff with their mothers' names for the issue that also marks the Hearst title's three-year anniversary. The EIC spot on the masthead next month goes to "Bernice Gross' Daughter," and where Oprah's name usually appears under the title Founder and Editorial Director, it reads: "Vernita Lee's Daughter," and so on. Gross got the idea from an episode of the *Oprah* TV show that ran on Father's Day and featured the staff's dads' names in the credits...



heartfelt appreciation for the April issue's pullout calendar featuring the abundant charms of model **Vida Guerra**: "*FHM* has discovered quite possibly the only motivation we will ever need to remain free and strong.

Congratulations on your victory..." *Gourmet* publisher **Giulio Capua** mixed it up with the likes of **Damien Fahey** from MTV's *Total Request Live* at the mag's recent bash at New York's *Slate* to toast the merits of Bombay Sapphire vodka. But the real stars of the event were the 200 special blue ice cubes flown in by **Melvin Rivera**, the bartender from Miami hotspot *Wish*. The glow-in-the-dark cubes

were such a hit that guests were sneaking them out in their pockets... Humor ruled at the recent Academy of Television Arts and Sciences-hosted panel in Burbank, Calif., spotlighting the WB's hit *Gilmore Girls*. Playing to a crowd including cast members **Lauren Graham** and **Alexis Bledel** and **Peter Roth**, president of series producer Warner Bros. Television, *Girls* creator **Amy Sherman-Palladino** kicked off the event with colorful remarks peppered with expletives. Panel moderator **Rick Kushman**, TV critic for the *Sacramento Bee*, had to remind her that the panel, like the series, was "family-friendly." He added, "For the kids in the audience, yes, grown-ups do curse, but it's for creative reasons..." *Runner's World* recent cover guy **Will Ferrell** and editor in chief **Amby Burfoot** presided over the *RW* pre-Boston Marathon party in the Back Bay area, with *SNL* alum **Ferrell** getting all the laughs. To **Khallid Khannouchi**, the world and American record-holder in the marathon, **Ferrell** said: "I'm gunning for you... If you hear footsteps, they are mine; they might be four hours behind you, but they're mine." The next day, **Ferrell** and **Burfoot** hung together for most of the big race, then **Ferrell** blazed ahead to beat **Burfoot**'s time by 48 seconds, turning in a 3:56:12. ■

The *FHM* editors are glad to know the issues they sent to the Gulf region are arriving safely and having the desired effect. They've been receiving about 50 letters a week from soldiers posted there, including a notable one written on the back of a K-ration box and fashioned into a postcard. The soldier, from the 1st Battalion 5th Marines Weapons Company, expressed



Off and running: *RW*'s **Burfoot** (r.) and **Ferrell**

## Movers

### RADIO

**Thea Mitchem** has joined Clear Channel in the new post of director of urban programming for the company's stations in Philadelphia. She comes to Clear Channel from Viacom's Infinity Broadcasting, where she served as program director for Urban stations in Baltimore and for WPGC-FM in Washington... **Sue Freund** has been promoted to general manager of KKBT-FM, Radio One's Urban outlet in Los Angeles, from general sales manager. She replaced **Nancy Leichter**, who resigned in February... **Andrew Sumereau** has been named general manager for Nassau Broadcasting's WWXY-FM serving the Nassau-Suffolk, Long Island, market; WWNY-FM serving Monmouth-Ocean, N.J.; and WWYY-FM in Stroudsburg, Pa. Sumereau was most recently general manager of WVPO-AM, WSBG-FM and WILT-AM, the company's stations in Stroudsburg, Pa... **Bernadette Duncan** has been named to the new post of manager of programming for Launch Radio Networks, a division of United Stations Radio Networks. She was formerly a news writer for ABC Radio Networks.

### MEDIA

**Lisa Dollinger** has been promoted to senior vp of worldwide corporate communications for Clear Channel Communications, from senior vp of marketing and communications for the company's radio division... **George Ortiz** has been named vp of sales for Caballero TV & Cable Sales. He had been with Y&R/The Bravo Group as associate media director.

### TV STATIONS

**Brien Kennedy** has been named vp and station manager for WTVX, Viacom's Fox affiliate in West Palm Beach, Fla. Kennedy was most recently president and general manager of KPNX-TV, Gannett Co.'s NBC affiliate in Phoenix... **Rebecca Lynn Meyer** was named vp and sales manager for Katz Media's Continental Television Sales in Chicago. Meyer was most recently local sales manager for WAOW and WYOW-TV in Wausau, Wis.... At WBBM-TV, CBS' owned-and-operated station in Chicago, **Dan Kraemer** has joined as producer for the 5 p.m. (continued on page 44)





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### Bruce Helford Creator and Executive Producer, Fox's *Wanda at Large*

Bruce Helford is getting a reputation around Hollywood—as a guy who develops successful sitcoms around stand-up comedians. He created and produces ABC's *Drew Carey Show*, now in its eighth season; brought the Hispanic-flavored *George Lopez* to ABC in 2001; and created and produced *Norm*, starring the former *Saturday Night Live* player Norm MacDonald, on ABC 2000-01. And now there's *Wanda at Large*, crafted around the mouthy Wanda Sykes, whom Helford met through Carey.

"Drew had seen Wanda on [HBO's] *The Chris Rock Show* and *Curb Your Enthusiasm* and asked her to do some guest spots on his show last year," Helford relates. Sykes met his requirement as "more than just a joke-teller...a persona you can build a show around," so Helford wrote a pilot for her last year, then reworked it. Fox picked up *Wanda* for a six-episode order, and the series has done well since its March 26 launch, averaging a 7.3/11 in households and a 5.9/14 in the 18-49 demo season-to-date through April 23. Helford plans to meet with Fox executives this week about bringing it back for next season.

Adding *Wanda* to *Drew* and *George*, Helford now has three big balls in the air. But that's not the most he's ever juggled. "A few years back, I had *Drew* and *Norm* on ABC and *Nikki* [the former WB series starring Nikki Cox] and [animated comedy] *The Oblongs* on UPN," he says. "Three shows can be handled at the same time with no overlap problems, but four becomes pretty tough."

Right now, Helford says, *Drew Carey* pretty much runs his own show, "so my involvement full-on is with *George Lopez* and *Wanda*." He approves all stories and gets involved in the rewriting of each episode. "It's really hard to run a show and also write scripts," he says. "I really admire Larry David for doing both with *Seinfeld*."



Helford saw series material in Sykes (above) and got *Wanda* rolling.

Helford got into the TV business at the "old age" of 32, when he sold a spec script to the NBC sitcom *Family Ties*. "I had spent my early years working in the family pet store and traveling around the country with my father's Bird-a-Rama," he explains. "Our mission was to sell parakeets for Hartz Mountain so they could sell more birdseed. After that, I tried some acting but failed miserably, and I also tried stand-up comedy before studying TV and beginning to write."

After a stint as a creative consultant on *Family Ties* in the early 1980s, Helford began his production career on the NBC drama *The Bronx Zoo*. He served as executive producer of ABC's *Roseanne* in 1992-93 before creating *Drew* in 1995. While the 51-year-old TV exec would someday like to get back into producing a drama series, for the moment, he says, he's thoroughly enjoying his immersion in sitcoms. "I have the best job in the world," says Helford. "I get to sit up all night with the funniest people in the world and write jokes with them." —John Consoli

## Movers



VH1 names Leo vp of planning



Donnelly upped at Time Inc.'s *Fortune*

(continued from page 42) news, from WLS, ABC's owned-and-operated station in the Windy City, where he was a show producer.

### MAGAZINES

**John Donnelly** has been promoted from national ad sales director to associate publisher at *Fortune*, responsible for all domestic sales at the Time Inc. biweekly...**Rosie Walker**, most recently senior project manager at Cablevision-Interactive Television Division, has been named marketing director of *National Geographic Traveler*...*The Fader* has named **Peter Ferraro** publisher. Co-publishers Rob Stone and Jon Cohen will both become founding publishers of the bimonthly. Most recently, Ferraro was vp of advertising at Time Inc.'s TransWorld Media...**Tony Frost**, editor in chief of American Media's *Star*, has been replaced on an interim basis by AMI editorial director **Steve Coz**. The move comes as AMI chief executive David Pecker makes plans to relocate the *Star* to New York, from Boca Raton, Fla... *AARP The Magazine's* **Steve Slon**, most recently deputy editor, has been promoted to editor.

### CABLE

Home & Garden Television has appointed **Mary Ellen Iwata** to vp of development, a new position. Iwata was vp of development and special projects at TLC, where she also executive produced specials including *Killer Virus* and *World Birthday*...VH1 has promoted **Jerry Leo** to vp of program planning and scheduling, responsible for all series, specials and events. Leo was previously director of the division.



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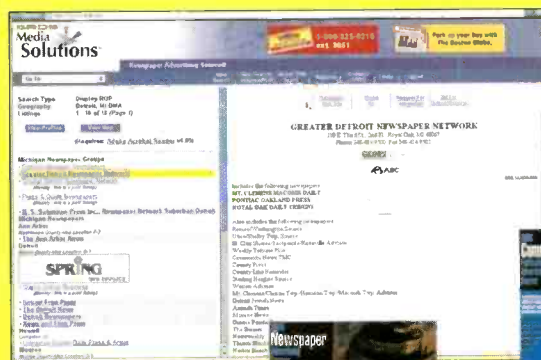
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*Money* hosted the judging for Visa's Financial Literacy Curriculum contest at its NYC offices. (L. to r.) Judges Joe Jones, 2002 National Principal of the Year finalist, and Jean Buckley, executive director of Future Business Leaders of America, with *Money* publisher Mike Dukmejian and Rhonda Bentz, director of public affairs, Visa U.S.A.



USA Network president Doug Herzog sidled up to singer Sheryl Crow at NYC's Citrus restaurant during the cable net's party following the Beacon Theater concert event *WiJie Nelson and Friends: Live and Kickin'*.



At the National Museum of American History in Washington for the screening of the History Channel's *April 1861: The Month That Saved America*, based on the best-seller by historian Jay Winik, the author (l.) chatted with Dan Davids, senior vp/general manager, the History Channel.



Backstage at the auditorium at John Jay College in New York before the recent taping of A&E's *Live by Request* with Hall & Oates, (l. to r.) Paul Rappaport, *LBR* executive producer; Whitney Goit, executive vp, A&E Network; Daryl Hall; Delia Fine, executive-in-charge for A&E Network; John Oates; and David Leaf, *LBR* writer.



*Teen Vogue* served up "mocktails" and music at its recent "VIP" party at the Diesel store in New York's Union Square. (L. to r.) Paul Witt, director of media & events, Diesel USA; guest DJ Maggie Rizer; *Teen Vogue* vp/publisher Gina Sanders; Maurizio Marchiori, vp of marketing, Diesel USA; and Amy Astley, editor in chief, *Teen Vogue*



EAST

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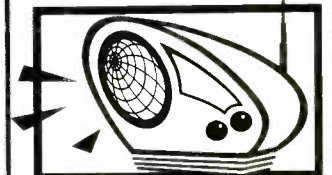
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# Culture Trends

## MOST REQUESTED ON ASK JEEVES

The following is a report containing the movies and TV programs that garnered the most questions on www.ask.com

### TOP 10 MOVIE SEARCHES

- 1 **THE REAL CANCUN**

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- 2 **ANGER MANAGEMENT**

---

- 3 **HOLES**

---

- 4 **CONFIDENCE**

---

- 5 **BEND IT LIKE BECKHAM**

---

- 6 **X-MEN 2**

---

- 7 **IT RUNS IN THE FAMILY**

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- 8 **MALIBU'S MOST WANTED**

---

- 9 **LIZZIE MCGUIRE MOVIE**

---

- 10 **A MIGHTY WIND**

### TOP 10 TV SEARCHES

- 1 **SMALLVILLE**

---

- 2 **THE SIMPSONS**

---

- 3 **AMERICAN IDOL**

---

- 4 **FRIENDS**

---

- 5 **ANGEL**

---

- 6 **ER**

---

- 7 **SURVIVOR: THE AMAZON**

---

- 8 **THE BACHELOR**

---

- 9 **ALIAS**

---

- 10 **THE OPRAH WINFREY SHOW**

Source: Ask Jeeves

## THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	1	<b>ANGER MANAGEMENT</b>	25,005,588	10	80,040,181
2	NEW	<b>HOLES</b>	16,300,155	3	16,300,155
3	NEW	<b>MALIBU'S MOST WANTED</b>	12,618,159	3	12,618,159
4	NEW	<b>BULLETPROOF MONK</b>	8,653,542	5	11,749,241
5	2	<b>PHONE BOOTH</b>	5,674,565	17	35,120,052
6	3	<b>WHAT A GIRL WANTS</b>	4,503,277	17	27,228,224
7	4	<b>BRINGING DOWN THE HOUSE</b>	3,280,980	45	122,677,348
8	5	<b>A MAN APART</b>	2,804,432	17	22,763,440
9	7	<b>HOUSE OF 1,000 CORPSES</b>	2,522,026	10	7,124,063
10	9	<b>CHICAGO</b>	2,501,139	115	160,741,486

For weekend ending April 20, 2003

Source: Hollywood Reporter



# Calendar

Magazine Publishers of America will present **New York Magazine Day** April 29 at the New York Marriott Marquis. The event includes breakout sessions with advertisers, media directors and publishers. Contact: Cathryn Weber, 212-533-8080.

**American Business Media** will hold its **spring meeting** May 4-7 at the Westin Savannah Harbor Resort & Spa in Savannah, Ga. Speakers include CBS White House correspondent Bill Plante; Dan Belmont, president of Carat Business & Technology; AAAA president Burtch Drake; and OMD senior media strategist Kevin Arsham. Contact: 212-661-6360 or visit [www.americanbusinessmedia.com](http://www.americanbusinessmedia.com).

*Mediaweek* and sister VNU magazine *Editor & Publisher* will present the **Interactive Media Conference & Trade Show** May 7-9 at the Paradise Point Resort in San Diego. Topics to be covered include converged media and interactive advertising. Contact: 888-536-8536.

The Satellite Broadcasting and Communications Association will present **SkyForum**, a financial symposium for the satellite industry, May 20 at Cipriani in New York. The event targets the investment community and senior-level executives in the satellite business, covering trends in satellite services, broadband, satellite radio and DBS. Contact: 703-549-6990.

**The Outdoor Advertising Association of America and the Traffic Audit Bureau** will present their first joint **convention and trade show** June 8-10 at the Grand Hyatt Hotel in Washington. Contact: 202-833-5566.

The Radio Creative Fund will present the **Radio Mercury Awards**, recognizing excellence in radio creative, June 19 at the Waldorf-Astoria in New York. Contact: 212-681-7207.

The Association of National Advertisers will present the **Print Advertising Forum**, bringing together client-side marketers, publishers, ad agencies and others, June 19 at the Plaza Hotel in New York. Contact: 212-697-5950.

# inside media

## NEWS OF THE MARKET

### ABC Plans Two Series With Barr

In what ABC is calling a “synergistic move,” its sibling cable network ABC Family is planning a fall launch for a cooking and lifestyle series with Roseanne Barr that will spin out of a reality series scheduled to air on ABC this summer. The 13-episode reality series, as yet unnamed, centers around Barr as she develops and pitches a pilot for *The Domestic Goddess Hour*, the cooking and lifestyle show, but it also gets into her everyday life and personal affairs. The plan is for the ABC series to end with an episode that shows Barr filming the pilot for *Goddess*, and for the ABC Family series to take it from there, sprinkling in variety elements including appearances by famous chefs, celebrity guests and remote adventures. Barr will executive produce the ABC reality project.

### Fox to Launch *Classmates*

Twentieth Television is merging the Internet with TV in a new series scheduled to launch June 30 on several of Fox TV's 35 owned-and-operated affiliates. Called *Classmates*, the new half-hour strip, developed in partnership with the popular Classmates.com Web site, will reunite people who are seeking a lost classmate. Fox stations including WNYW in New York, KTTV in Los Angeles and WFLD in Chicago are expected to air the show between 9 a.m. and 4 p.m. *Classmates* is the fourth TV show Twentieth Television has launched into syndication using a slow-rollout strategy. The others are *Texas Justice*, *Good Day Live* and *Extreme Dating*, the latter to go national in June.

### NatGeo, WCS Team for Conservation

National Geographic and the Bronx Zoo-based Wildlife Conservation Society have formed a partnership to explore and raise awareness about conservation issues. Under

terms of the deal, the WCS will utilize National Geographic's myriad programming platforms—including cable's National Geographic Channel; the *Explorer* series, which currently airs on MSNBC; specials on PBS; radio segments; and NG's five publications—to tell the story of their work. The WCS is currently involved in more than 350 conservation projects around the world.

### TBS Plans Renovation Reality Series

In keeping with recent cable programming trends, TBS Superstation is launching a new reality series this fall that combines elements of a contest with home renovation. In *House Rules*, TBS teams with sponsoring advertiser Lowe's for an unscripted show in which three couples compete for money to fund home-renovation projects. The winners, voted upon by viewers, get to keep the house they worked on. Produced by Evolution Film and Tape, creators of *Fear Factor* and *Big Brother*, *House Rules* will run for 13 weeks.

### Cartoon's *Family Guy* Makes a Splash

The premiere of *Family Guy* on Cartoon Network's Adult Swim block was the most-watched series premiere on the network so far this year among adults 18-34. The premiere on April 20 at 11:30 p.m. grew the time period 269 percent over last year to deliver 639,000 viewers in the target demo. Ratings increased 223 percent to a 1.0 rating. The delivery of men 18-34 grew 208 percent to 456,000 and ratings grew 180 percent to a 1.4.

### HFM Shuttles *Travel Holiday*

Jack Klinger, president/CEO of Hachette Filipacchi Media, last week shuttered *Travel Holiday*, citing a “tough economic and geopolitical climate.” The June issue will be its last.

## Radio Disney Series Promotes Reading

Jim Belushi read the classic *Billy Goats Gruff* on Radio Disney last Friday to kick off a new series aimed at encouraging parents and caregivers to read with children. The weekday series is part of the first lady's Reading Together With Laura Bush and Friends campaign. U.S. ice skaters Sara Hughes and Tara Lipinski are also scheduled to appear on the 10-to-15-minute program. Radio Disney, aimed at children and their parents, airs in 56 markets.

Belushi did his gruffest voices for the series' launch.





**COMPELLIN' HELEN:** USA Network scored big with its original epic film *Helen of Troy*, aired in two parts April 20-21. Over the two nights, *Helen* delivered an average of 4.1 million viewers 2-plus and delivered more viewers in key demos than any USA original film since *Attila* in 2001, with 2 million 18-to-49-year-olds and 2.3 million viewers 25-54.

About two dozen staffers will lose their jobs, though Hachette will attempt to find new positions for them within the company. *Travel Holiday* had a long run, 102 years; Hachette acquired the title in 1996 from Reader's Digest Association. In recent years, the magazine has struggled, with competition from newcomer *Arthur Frommer's Budget Travel*, *Condé Nast Traveler* and *Travel & Leisure*, published by American Express Publishing. *Travel Holiday's* paid circulation in last year's second half fell 1 percent to 652,677 over the year prior, according to the Audit Bureau of Circulations. Meanwhile, ad pages this year through May actually grew 1.2 percent to 427, reports the *Mediaweek Monitor*.

## Hilliard Exits Jones Radio Network

Edie Hilliard, vp and COO of Jones Radio Networks and one of the highest-level female executives in the radio business, is exiting the company May 16 after a 16-year run. "I'm going to take some time off to play and to pursue a couple of projects I can't fit into a 50-60-hour work week," said Hilliard, adding that she's not yet through with the radio business. Hilliard has been with JRN since mid-1999, when the company purchased Seattle-based Broadcast Programming, which Hilliard managed as president and general manager. Under her watch in 1997, BP launched *Delilah* into national syndication, and it has become one of the most successful national radio shows, with more than 200 affiliates. Ron Hartenbaum, CEO of JRN, will take over Hilliard's responsibilities.

## La Opinión, KMEX-TV Form Alliance

*La Opinión*, the nation's leading Spanish-language newspaper, and KMEX-TV Univision

34 in Los Angeles, the most watched Spanish-language television station in the country, last week announced a cross-promotional agreement. Under the plan, *La Opinión* and KMEX will develop a television segment around *La Vibra*, the weekly entertainment magazine published by *La Opinión* devoted to music, movies, clubs, restaurants and events in the Los Angeles area. In addition, KMEX's 11 p.m. newscast will include segments derived from stories to appear in *La Opinión* the following day.

## Big Tigger Goes National

Big Tigger, the top-rated evening host on WWPR-FM, Clear Channel's Urban station in New York, and host of BET's *Rap City: Tha Bassment* on cable TV, is headed for national syndication. Through a deal with Big Tigger's marketing and promotions company, Street Corner Media, Premiere Radio Networks will launch a two-hour weekly radio show beginning May 24 called *Live in the Den With Big Tigger*. The show will feature a countdown of hit songs, celebrity interviews and entertainment news from the hip-hop and R&B scenes. Leading up to the launch, Big Tigger is hosting a series of two-hour artist-interview specials on consecutive Sundays (6-8 p.m.) that began yesterday, featuring R. Kelly, LL Cool J, P. Diddy and 50 Cent.

## H'wood Reporter Launches Radio Show

*The Hollywood Reporter*, owned by *Mediaweek* parent VNU, has launched a daily, 60-second entertainment report for radio syndicated by Network One. Hosted by entertainment-news personality Steve Kmetko, the report airs during drive time on Infinity

Broadcasting's WNEW-FM in New York, which recently launched a new Adult Contemporary format aimed at young women. New York-based Network One also produces and distributes *National Lampoon Radio*, *Rex Reed's Reviews*, *Bill Harris on Hollywood* and *DVD Today*.

## CMR Parent Rebrands

In order to leverage its marketing research operations in 53 countries, Taylor Nelson Sofres has rebranded its divisions under a single brand name, TNS. The company's U.S. business units—CMR, which tracks media advertising expenditures; Taylor Nelson Sofres Intersearch, which provides custom research; and Indetec, which provides research for the telecommunications industry—have been renamed TNS Media Intelligence/CMR, TNS Intersearch and TNS Telecoms, respectively.

## Starcom Wins More Heinz Business

Starcom has been awarded the media buying assignment for H. J. Heinz Co.'s frozen-food brands, including Ore-Ida, Bagel Bites, Smart Ones and Boston Market Frozen Foods. OMD San Francisco retains the planning assignment. Starcom already had buying assignments for Heinz ketchup, condiments and sauces brands.

## NBC Grabs Most Sports Emmys

NBC won 13 Sports Emmy Awards for 2002, including 9 from the Olympic Winter Games telecasts. The awards, presented by the National Academy of Television Arts and Sciences, were announced last week. ESPN won six awards and HBO won five. ESPN2 and Fox won four apiece; CBS and ABC, two each. Winners were chosen from some 700 entries in 27 categories. Longtime ABC Sports and ABC News chief Rooney Arledge was posthumously given a lifetime achievement award for his contribution to sports programming.

## Mun 2 to Televis Latin Music Fest

The second annual Urban Latin Music Festival will be televised as a one-hour, time-buy special on Telemundo's Mun 2 cable network during the week of Oct. 13, one week after the live event. Sponsorship packages are being sold through Melissa Giles, festival founder. Mun 2 will promote the telecast on its entertainment magazine, *The Roof*. Other media involved with the festival include Urban Latino Magazines, Latinostep.com and icaramba.com. ■



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## The Better Man

Several men's lifestyle titles are serving up new offerings and fresh approaches to familiar subjects

A NUMBER OF MEN'S LIFESTYLE MAGAZINES THIS SPRING WILL BE INTRODUCING NEW EDITORIAL products, while others are preparing to unveil design tweaks and new content. The latest moves come as titles in the ultracompetitive category, including Condé Nast's *GQ*, *Playboy* and Dennis Publishing's *Maxim*,

jockey for greater market share of readers and advertising dollars.

First up will be a one-shot spinoff of *Maxim* focusing entirely on blockbuster summer films. The 400,000-circulation *Maxim Goes to the Movies* will hit newsstands on May 13. Advertisers in the 47-page special include Sean John and Warner Bros.; the open rate for a full-color page is \$20,000 (compared to \$167,000 for *Maxim's* 2.5 million circ).

"There are a lot of summer movies squarely aimed at our readers, like *T3*, *The Matrix* and *The Hulk*," says *Goes to the Movies* editor Greg Williams, formerly editor of the biannual *Maxim Fashion*, currently on hiatus. "The magazine has a mixture of things familiar to the *Maxim* reader. It's meant to be irreverent and fun, but at the same time authoritative and comprehensive."

*Terminator 3's* new Terminator, Kristanna Loken, will grace the cover of *Movies*, and the issue features an interview with *T3* star Arnold Schwarzenegger.

The back of the book includes DVD reviews, much like the approach Dennis' music title, *Blender*, takes with CDs.

*Maxim Goes to the Movies* is not the first film title to target men; Future Network's *Total Movie* folded in 2001 after a brief run. If *Movies* sells well, more issues will be contemplated.

*Maxim* young men's competitor *Details* has some new editorial offerings in the works that owner Fairchild Publications has been showing around to media buyers. In September, the 415,000-circ *Details* will publish a 40-page per-

forated insert called Vital File, a shopping guide based on the magazine's Vitals section.

"It will be something you can pull out and use as your fall guide for cool stuff," says *Details* editor Dan Peres. "It will have everything from picking the right shade of blue shirt to the right motorcycle to an Eames chair."

A page in the insert will cost \$25,000 (*Details'* page rate is \$38,033). Another issue of Vital File is tentatively planned for spring '04 as an outsert. Next year, the special likely will face competition from a *Lucky* spinoff for men to be published by Fairchild sibling Condé Nast. CN last week named *In Style* senior editor Ariel Foxman as editor of the spinoff.

Over at Wenner Media's *Men's Journal*, Robert Wallace, who became editor in chief last September, will introduce some design changes in the June edition. "The issue looks much tighter, and modernized, but still maintains the classic look of the magazine,"

Wallace says. *MJ's* opening Agenda section and health and fitness departments have been tweaked, and the title has added a sex advice column. Also, entertainers and athletes are now regularly featured on the cover to give the magazine some consistency, says Wallace. While celebs have graced *MJ* covers in the past, "they also showed a beach or extreme adventure, and it was getting confusing to the reader," he says.

Consistency is not characteristic of the publisher's office at *Men's Journal*, however. Last



**Details this fall will publish a Vital File insert based on its style section.**



**Macho flicks: Maxim tests the waters in May with a one-shot geared to guys and film.**

week, Kevin Martinez exited after just one year in the post and was replaced by Carlos Lamadrid, a veteran of Hearst Magazines' *Town & Country* and most recently publisher of *DNR*, Fairchild's men's fashion trade weekly. Lamadrid is the third publisher at *Men's Journal* in the past three years. Martinez had been brought in to pump up the title's fashion ads, but now, under Wallace's watch, the ad emphasis has shifted in part to travel, liquor and consumer electronics. Under Martinez, pages through May grew 9.8 percent this year to 339, reports the *Mediaweek* Monitor.

Meanwhile, *GQ* this week will bid farewell to longtime editor Art Cooper, who is retiring. Cooper has been replaced by his No. 2, Jim Nelson, who will reach out to younger readers. Nelson's first full issue will be out in August. Over at *Playboy*, editor in chief James Kaminsky has been busy tweaking the monthly since his arrival last fall, revamping the front of the book, adding a regular fashion section and more photography. Kaminsky is also hoping to coax more A-list celebrities to pose for *Playboy* covers by allowing them to keep their clothing on. —LG

## Swept Away

**RD ends sweeps, trims circ**

Reader's Digest Association last week announced it plans to lower the circulation rate base of its flagship monthly by 9 percent, from 11 million to 10 million, in January and will eliminate its use of sweepstakes promotions. The move caps a process begun at RDA in 1999 to phase out the unprofitable and controversial stamp sheets, which had triggered lawsuits by several states. While sweepstakes mailings for new subscribers ended last January, longtime subs who had continued to receive them no longer will.



# Mediaweek Magazine Monitor

WEEKLIES April 28, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	28-Apr	52.90	29-Apr	64.52	-18.01%	838.90	935.03	-10.26%
The Economist	19-Apr	33.00	20-Apr	48.00	-31.25	644.00	787.00	-18.17%
Newsweek	28-Apr	33.60	29-Apr	41.54	-19.11%	594.03	597.14	-0.52%
The New Republic*	<b>NO ISSUE</b>		29-Apr	5.33	N.A.	101.43	114.63	-11.52%
Time <sup>E</sup>	28-Apr	48.50	29-Apr	38.71	25.29%	708.70	721.81	-1.82%
U.S. News & World Report	28-Apr	16.16	29-Apr	23.69	-31.79	403.51	410.92	-1.80%
The Weekly Standard	5-May	8.33	6-May	8.16	2.08%	143.13	151.75	-5.66%
<b>Category Total</b>		<b>192.49</b>		<b>229.95</b>	<b>-16.29%</b>	<b>3433.70</b>	<b>3718.28</b>	<b>-7.65%</b>
<b>Sports/Entertainment/Leisure</b>								
AutoWeek	28-Apr	22.18	29-Apr	18.68	18.74%	376.00	383.26	-1.85%
Entertainment Weekly	25-Apr	45.91	26-Apr	48.38	-5.11%	551.24	517.34	6.55%
Golf World	<b>DID NOT REPORT</b>							
New York	28-Apr	59.50	29-Apr	45.40	31.06%	743.60	847.70	-12.26%
People	28-Apr	67.50	29-Apr	56.17	20.17%	1116.66	1063.96	4.95%
Sporting News	28-Apr	11.83	29-Apr	10.25	15.41%	228.91	237.97	-3.81%
Sports Illustrated <sup>1</sup>	28-Apr	24.95	29-Apr	24.78	0.69%	741.53	797.40	-7.01%
The New Yorker	<b>NO ISSUE</b>		<b>NO ISSUE</b>			650.49	625.86	3.94%
Time Out New York	23-Apr	81.25	24-Apr	66.50	22.18%	1127.05	1037.31	8.65%
TV Guide	26-Apr	39.04	28-Apr	57.84	-32.50%	816.85	814.87	0.24%
Us Weekly	28-Apr	20.61	29-Apr	32.83	-37.22%	412.78	326.67	26.36%
<b>Category Total</b>		<b>372.77</b>		<b>360.83</b>	<b>3.31%</b>	<b>7130.61</b>	<b>7161.59</b>	<b>-0.43%</b>
<b>Sunday Magazines</b>								
American Profile	27-Apr	9.00	28-Apr	7.75	16.13%	151.75	144.60	4.94%
Parade	27-Apr	20.31	28-Apr	13.95	45.59%	236.42	199.39	7.76%
USA Weekend	27-Apr	14.85	28-Apr	11.48	29.36%	210.50	210.40	0.05%
<b>Category Total</b>		<b>44.16</b>		<b>33.18</b>	<b>33.09%</b>	<b>598.67</b>	<b>574.39</b>	<b>4.23%</b>
<b>TOTALS</b>		<b>560.26</b>		<b>552.27</b>	<b>1.45%</b>	<b>11094.82</b>	<b>11382.57</b>	<b>-2.53%</b>

B=Best Graduate Schools special; E=estimated page counts

1=one fewer issue in 2003 than in 2002; +=two more issues in 2003

CHARTS COMPILED BY AIMEE DEEKEN

By fall, sweepstakes mailings for *RD*, *RD Selections*, *Family Handyman* and *American Woodworker* will end and be replaced by non-sweeps direct mail, telemarketing and Web promotions. Only RDA's books and home entertainment division will continue to use stamp sheets.

"It's a watershed," says Tom Ryder, RDA chairman/CEO, on doing away with the company's 41-year-old sweeps business. "One of the most difficult, emotional issues since I've been here was the magazine's level of sweepstakes dependency. To finally do a high-five and say 'OK, we're out of it,' is a very good feeling."

The company said it expects to maintain *RD*'s new 10 million rate base for five years. That may be a challenge, given the magazine's continued circulation declines. Just three years ago, *RD* boasted a guaranteed circ of 15 million. The weekly's paid circ in the second half of '02 fell 4.9 percent to 11.9 million, missing its 12 million rate base, according to the Audit Bureau of Circulations.

Ryder notes that *Reader's Digest* has done much to clean up its circulation, cutting back on third-party subscription sales and bulk sales. Efforts are also under way to shift older readers to *RD*'s Large Print edition. In fact, the subscription file has been strengthened by holding on to readers solely interested in the magazine,



Ryder uses Reiman to grow *RD* subs.

not the sweepstakes contests, Ryder says.

Reiman Publications, the publisher of a dozen special-interest titles that RDA bought last year, has been a big help in building subs. Ryder says that since its acquisition, Reiman has generated 250,000 new subscriptions for *RD*.

*RD*'s abandonment of sweepstakes leaves only a handful of other magazines using them on a limited basis, including G+J USA Publishing's *Family Circle* and Time Inc.'s *Money*.

Media buyers are pleased with the circ strategy. "Settling into a more reasonable rate base is a good thing. The industry has learned that buying circulation is expensive, and advertisers sure don't want to pay for artificial readers," says Alan Jurman, executive vp/director of U.S. media services for Lowe & Partners Worldwide.

But as for *Reader's Digest*'s plan to remain at 10 million circ for five years, Jurman adds: "I would take it one day at a time." —LG

60sec. With



## Kate White Editor in Chief, *Cosmopolitan*

**Q.** You're being honored this week with a New York Women in Communications' Matrix award for your five years at the helm of *Cosmo*. What's been your guiding principle? **A.** *Cosmo* is a magazine that's all about fun and fearless and it makes you think—what's the fun, fearless thing I'm doing with the magazine this week? My guiding principle is not to be afraid to break the rules. **Q.** What have been the biggest changes in women's magazine publishing since you began your career in the '70s? **A.** Certainly one of the biggest ones is how visually driven the magazines are today. Back then, there was no such thing as a sidebar. And there was a sense that you couldn't be too funny. **Q.** What's coming up in *Cosmo*? **A.** We'll have the four finalists for our cover-model search in the July issue. Readers will vote online, and we'll have our say as well. The winner will go on the October cover. **Q.** Aren't you taking a huge risk putting a no-name on the cover, since *Cosmo* is largely a newsstand-seller? **A.** Some of our biggest sellers since I've been here are models who at that point in time were not household names [like] Jamie King and Vanessa Lorenzo, who sold over 2 million copies several times. I would never do this if I were at another magazine. But as long as it's iconic and looks like *Cosmo*, readers are OK with it. **Q.** What do your next five years at *Cosmo* look like? **A.** The first couple of years, there was a lot of staff turnover because of the change of editors. And it's such a big job, it takes a while to get a handle on it. I feel like I'm at a point where I can really enjoy my job now. I'd like to spend a few years totally relishing it. First was survive. Now the second part is just to savor.

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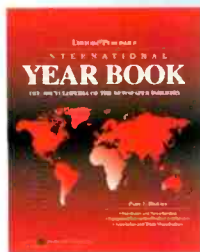
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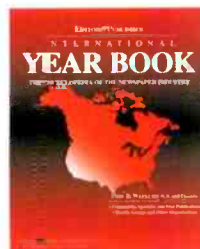
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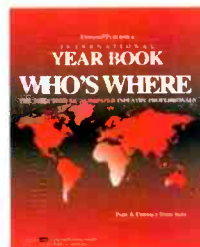
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# media person

BY LEWIS GROSSBERGER



## Heroes and Eros

**THE TIMING WAS PERFECT. JUST AS THE IRAQ WAR ENDED, THE TROJAN WAR STARTED.**

USA Network threw *Helen of Troy* into the breach, and Media Person, as always, was there watching so you were free to do other things, like watch *Mr. Personality* with Monica Lewinsky. Now MP will recap, proving

that you can go Homer again.

Ironically, though occurring thousands of years and miles away from Iraq and fought with disparate technology, the Trojan War had no parallels to it whatever. This made the miniseries even more resonant and poignant for modern viewers. Better yet, it was full of ancient celebrities, many of whom have had plays, poems or Greek restaurants named after them, such as Agamemnon, Achilles, Clytemnestra, Cassandra, Odysseus, Zorba the Greek, Jimmy the Greek, Ajax the Foaming Cleanser, Paris of Troy and Plaster of Paris.

All of them, of course, come to a tragic end, which is always what makes the ancient Greeks such a joy to spend time with. But in this version, the story is centered on Helen, who is so beautiful it has to be spelled *bee-yooteeefull*. This is because she was the daughter of Zeus, king of the gods, who disguised himself as a swan and raped Helen's mother, Leda, wife of King Tyndareus of Sparta. At least that's what Leda told Tyndareus.

"Your spirit, it makes men weak," Helen is informed early on. More to the point, her butt, it makes men crazy. As a girl, she is kidnapped by Theseus, king of Athens, who wants to someday be the groom at her big fat Greek wedding. But when the Spartans show up, he is persuaded to let her go by a very convincing sword, thrust with precise Aristotelian logic into his large intestine.

Back home, Helen is married off to Me-

nelaus, geekiest of the Greeks. Though he is king of Mycenae, Menelaus is dominated by his evil brother Agamemnon, who is High King of the Greeks and CEO of Greeks Bearing Gifts Inc., the leading manufacturer of wooden horses and other action toys for the terminally gullible. To show off his bride's legendary booty—sorry, beauty—Menelaus makes Helen walk naked among the assembled kings of Greece. They politely pretend not to look, except for Decepsites, the most ancient of the Greeks who, coming in late, exclaims, "Whoa! If I knew there was gonna be topless dancers, I would've got here early."

At this point, who should show up but Paris, a prince of a fellow from Troy, come to Mycenae on a peace mission. It seems that Agamemnon lusts to possess the wealth of Troy, which he recently learned is not some hick town in upstate New York near Albany as he had thought but a big, upscale city only six months away by trireme, assuming you have the new model with the power oarsmen. When Paris lays eyes on Helen's exquisite, um, face, you can forget about any peace treaties.

Helen is also much taken with Paris—in

fact, she's taken home with Paris. Oh, that impetuous Helen. She could have had any man with mettle in the Iron Age, but she remembered the wise words of Bob the Oracle, who once told her: "If you're going to have sex, always use a Trojan." Also, she'd heard Paris was beautiful in the fall. Or that Troy would fall in the spring. Or something. All those sheep entrails get confusing after a while. Anyway, the two lovebirds elope to Paris' hometown, where Helen legally changes her last name from Of Sparta to Of Troy. This makes everyone happy because now they can have a rousing, heroic war with glory for the valorous and rape, looting and binge drinking for the slightly less valorous.

So here come the Greeks on the wine-dark sea (Merlot, it is now believed by historians). Troy is besieged. Paris' spacey sister, Cassandra, freaks out because she knew all this aggravation could've been easily prevented by killing Paris and slipping Zeus a few drachma. But nobody listens because she's a soothsayer whose sayings are never soothing.

Next thing you know, 10 years have passed and the war is still dragging on. Achilles kills Hector, champion of the Trojans. Paris kills Achilles by sticking a javelin in his heel, which turns out to be his Achilles' heel. Someone kills Paris. (Media Person isn't sure whom; he had to go to the bathroom.) Resorting to trickery, the Greeks pretend to sail away and leave their best wooden horse behind. All teak. Unbelievably, the

Trojans fall for the old gag. What a bunch of morons. They all die. Almost everyone dies except Helen. But she has learned a valuable lesson, one she will remember for the rest of her life: Never hang around for the last act of a Greek tragedy, especially if you're one of the leads. ■

**All of them, of course, come to a tragic end, which is always what makes the ancient Greeks such a joy to spend time with.**

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