

MEDIAWEEK

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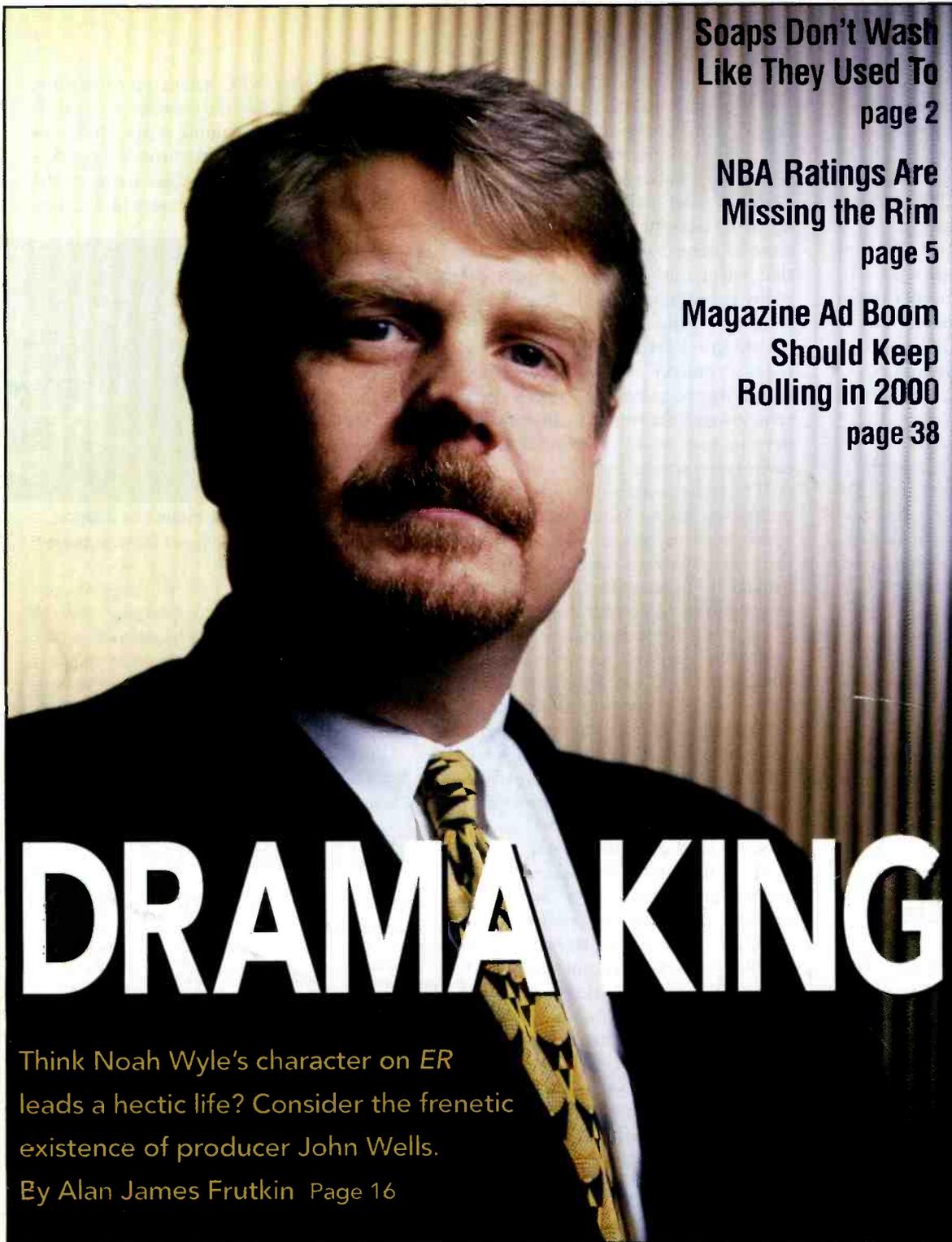


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January 3, 2000 \$3.50



Soaps Don't Wash Like They Used To
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NBA Ratings Are Missing the Rim
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Magazine Ad Boom Should Keep Rolling in 2000
page 38

DRAMA KING

Think Noah Wyle's character on *ER* leads a hectic life? Consider the frenetic existence of producer John Wells.

By Alan James Frutkin Page 16

MARKET INDICATORS

National TV: Festive

Most buyers took last week off, with many celebrating the new millennium at an ABC New Year's Eve bash at the Plaza Hotel in New York City.

Net Cable: Steady

Execs say a successful 1999 has brought cable closer to ratings parity with broadcast. First quarter is heating up, with dot.com business more robust than previously thought. Telecom, financials are growing.

Radio: Upbeat

Encouraged by radic's best year yet and anticipating strong political and Olympics business, station rates are up. January sales are pacing 50% above '99.

Newspapers: Quiet

Dot.com and classifieds/recruitment ads are doing brisk business on newspaper Web sites, but overall ad sales are soft.

Magazines: Strong

Despite slow sales early on, first-quarter bookings are breaking '99 records. Ads continue to flow in from last year's growth categories.

DAVID FUKUNOTO



MEDIA WIRE

Advertisers Reject TV Nets' 'Attentiveness Claims'

While the broadcast networks claim that viewers are more attentive to their programming, advertisers are not buying it, according to a new report by the Myers Group. While the networks contend that greater attentiveness increases the likelihood that viewers who see an ad message on their shows are more motivated by it, a Myers survey of advertisers shows that scenario actually is greater for commercials appearing on cable networks.

The Myers survey rated A&E, Discovery Channel, ESPN, CNN, Home & Garden TV, History Channel, Learning Channel and CNBC as having a higher audience attentiveness rating than any of the broadcast networks. The top two broadcast networks in perceived attentiveness, NBC and CBS, ranked ninth and 10th, respectively, in the Myers survey. Fox ranked 12th and ABC 17th.

Myers' results contradict the Nielsen Quad Analysis done in early 1999, which showed that broadcast TV delivers far greater concentrations of attentive and loyal viewers than cable.

The broadcast networks also ranked poorly in delivering "highly appealing audience demos," according to Myers. A&E, ESPN, Discovery, Lifetime, CNBC, History Channel, CNN, MTV and Home & Garden all ranked ahead of 10th-ranked Fox, the top-ranked broadcast net.

CBS was the top-ranking broadcast net in "programming environment," placing fourth, and was the only Big Four net in the top 10. —John Consoli

Latin Acquisition Creates Spanish-Language Giant

Entrevision Communications has acquired Latin Communications Group for \$250 million, creating one of the largest Spanish-language media firms in the U.S. The company will own 17 TV stations in 16 markets, 26 radio stations in 14 markets and the largest Spanish-language newspaper serving the New York metro area, *el diario*. Los An- (continued on page 5)

Daytime Soaps Lose More Lather

'Sunset Beach' is latest to exit; ABC preps SoapNet launch

NETWORK TV / By John Consoli

Despite double-digit ratings declines this season in their vital women 18-49 demo, daytime soap operas continue to attract dollars from advertisers, which are paying CPM increases of up to 20 percent above upfront rates on some daytime dramas. But media buyers say that advertisers' faithful support of the soaps is becoming highly fragile. Buyers warn that if the networks do not begin to update storylines to reflect the lifestyles of today's younger audiences and come up with a way to reach soap-opera fans who cannot watch the shows during the day, the daytime soap could soon find itself on the endangered species list.

The latest casualty of the daytime soaps' decline is Aaron Spelling's *Sunset Beach*, which aired its final episode on NBC on Dec. 31. Through Dec. 12, the show's women 18-49 rating had fallen to a 0.8 this season, down 27 percent from last year.

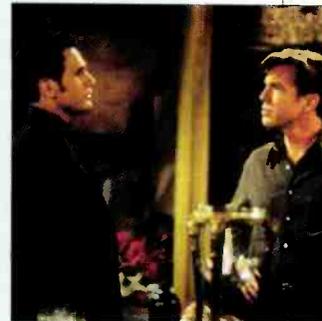
All the other network soaps are down across the board this season in women 18-49 ratings, by 5 to 24 percent. Even the CBS staple *The Young and the Restless*, which has been the top-rated daytime program in households for 574 consecutive weeks, is down 14 percent among women 18-49.

Sunset Beach's demise comes just five months after another NBC soap, the veteran *Another World*, went off the air. NBC's surviving daytime drama, *Days of Our Lives*, has the second-best rating of all the soaps among women 18-49 at a 2.8, but that number is down 12 percent from last season. *Passions*, which NBC put on the air last summer to replace *Another World*, has registered a 1.2 among women 18-49, 33 percent better than the cancelled *Sunset Beach* and just one-tenth of a rating point behind ABC's *Port Charles*.

Susan Lee, NBC senior vp of daytime programming, said the network is committed to its two remaining soaps, and with *Passions*, an effort is being made to appeal to a younger audience. "*Passions* has been the No. 1 soap among female teens 12-17," Lee noted. "While that may not be a prime audience for many advertisers, people in that demo eventually move into the 18-49 demo."

Audience levels for the broadcast nets' daytime dramas have been eroded not only by the growing number of working women but also by more programming choices offered by cable. Cable's household ratings in daytime are up 10 percent so far this season to a 12.0, thanks in part to a growing distribution base for cable networks and the popularity of business programming on CNBC, CNN and Fox News Channel.

One development media buyers are watching to bring new life to the soap genre



Y&R stars Don Diamont (left) and Peter Bergman

Decline of the Daytime Soaps

Season-to-Date Ratings, Women 18-49

Program (Network)	1999*	1998**	Percent Change
<i>The Young and the Restless</i> (CBS)	3.0	3.5	-14%
<i>General Hospital</i> (ABC)	3.0	3.5	-14%
<i>Days of Our Lives</i> (NBC)	2.8	3.2	-12%
<i>All My Children</i> (ABC)	2.8	3.3	-15%
<i>One Life to Live</i> (ABC)	2.7	3.0	-10%
<i>Guiding Light</i> (CBS)	2.2	2.5	-12%
<i>The Bold and the Beautiful</i> (CBS)	2.2	2.4	-8%
<i>As the World Turns</i> (CBS)	2.1	2.2	-5%
<i>Port Charles</i> (ABC)	1.3	1.7	-24%
<i>Passions</i> # (NBC)	1.2	N.A.	N.A.
<i>Sunset Beach</i> @ (NBC)	0.8	1.1	-27%

*Sept. 20-Dec. 12, 1999; **Sept. 21-Dec. 13, 1998
#Premiered in July 1999 @ Cancelled effective Dec. 31, 1999
Source: Nielsen Media Research

is Disney/ABC Cable Networks' SoapNet, the 24-hour network that will launch on Jan. 24. In addition to same-day reruns of ABC's daytime soap lineup, SoapNet will also air classic serials including *Falcon Crest*, *Knot's Landing*, *Sisters*, *Hotel*, *The Colbys* and *Ryan's Hope*. The network will also offer *SoapCenter*, a show that will appear between regular programming throughout the day, with a weekly half-hour wrap-up on Fridays. *SoapCenter* will be anchored in New York, with a satellite studio in Los Angeles, and every soap opera—not just the ABC lineup—will be covered with news stories and behind-the-scenes reports.

ABC attempted to sell ad inventory for SoapNet as part of its upfront daytime packages last spring, but a majority of advertisers have chosen to wait until the network's launch to assess its viability.

ABC last month reached a multiyear agreement with DirecTV under which the satellite company will carry SoapNet.

Jon Mandel, co-director of the media buying unit MediaCom, said SoapNet addresses what he calls the "portability" issue by creating a way to reach soap fans who are working during the day. But Mandel added that the new network cannot solve the problem of viewers abandoning the soaps on broadcast networks in favor of other daytime programming.

"The networks need to come up with new ways of doing soaps," Mandel said. "Perhaps adopting the Hispanic model, where a soap storyline lasts only one season."

NBC's Lee said that there would be risks with such a strategy. Hispanic TV audiences are used to the yearlong soaps and are in the habit of returning when a new season begins, Lee said, while viewers of nonethnic soaps would have to adapt to this new pattern. "You run the risk of losing them," she said.

Lee said one way of attracting new viewers to the genre is getting online users involved with soap Web sites. And down the road, she said, the nets could even begin airing versions of the soaps on the Internet.

Even with all the negatives, buyers still see some short-term positives for network soaps. "A 3.0 or even a 2.2 is still a pretty good rating for women 18-49," said Jerry Solomon, president of broadcast buying for SFM Media. And with the morning daypart widely considered overpriced, buyers still believe that daytime and the soaps—which can be purchased at about a third of the price of a prime-time spot—are still a good way to reach a mass female audience. ■

CMR Comes Under Fire

Network executives blast data that says business was down in '99

RADIO / By Katy Bachman

Network radio executives claim Competitive Media Reporting is giving their business a bum rap. Just as network radio is about to finish up the books on what executives say was their most successful year ever, CMR's latest data shows that network radio revenue was down by 45 percent through September 1999. But accounting firm Miller, Kaplan, Arase & Co., which also measures network radio, shows an 18.4 percent rise in revenue through October. Radio executives stand by Miller, Kaplan's data, which forecasts total '99 revenue to surge well above the \$736.7 million generated in '98.

Network radio execs are so riled that CMR has set a Jan. 6 meeting with them to talk about possible changes in how the company reports on the business. "We're angry and annoyed and we're trying to get it fixed," said George Mayer, sales marketing director for ABC Radio Networks.

"If [CMR execs] read the trades...all were reporting phenomenal growth. And they went ahead and published their data anyway," said Roby Wiener, vp of marketing for Premiere Radio Networks. "They obviously didn't use anything as a double-check."

"It's out of whack," Jerry Arbittier, senior vp of corporate product planning and management for CMR, said of the company's network radio data. CMR is a division of VNU-USA, parent of *Mediaweek*.

While admitting there are problems with measuring network radio ad expenditures, Arbittier stressed that the company's data is basically sound. "The main part of our business is not so much to show growth or decrease in the industry but to show the relative amount of advertising of the various advertisers in the media," he said. In addition to network radio, CMR tracks ad expenditures in more than a dozen other media, including network and spot television.

Part of the problem is that CMR's data is based on reporting from only two networks, ABC and Westwood One, and does not include data from AMFM Radio Networks, Premiere, American Urban, MediaAmerica, Global and others. Nor does CMR measure national syndicated programming even when the networks are part of the reporting process, such as ABC's Paul Harvey or ESPN Radio Network. "You'd think they

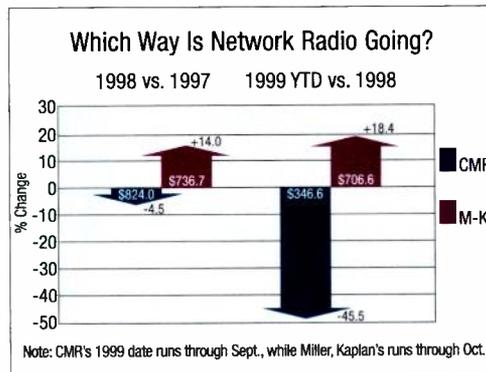
would have taken the time to find out syndication isn't a separate entity like it is in TV," said Premiere's Wiener.

"It's not been a tool we can rely on," Natalie Swed-Stone, senior vp/manager of network radio for Media Edge, said of CMR's reports.

"They don't report networks accurately. We have the resources to get more current information, but what about those [agencies] that don't and have to rely on CMR?"

"When agencies are putting together pitches and you're trying to show [clients] you have an awareness of the scope of the [network radio] market, it's thin," said Matthew Warnecke, group director of national radio for MediaCom Worldwide. "A TV buyer doesn't have to spend a week researching the market—they have acceptable sources. Why isn't that available in network radio?"

Since early 1999, executives from AM-FM, ABC and Premiere have been in discussions with CMR about the quality of the firm's data, which has been a stumbling block in getting those networks added to CMR's reports. The two sides intend to address all their differences at the Jan. 6 meeting. At the least, the network execs want CMR to qualify its 1999 data so that the advertising community and others do not misinterpret it. Said ABC's Mayer: "[CMR] needs to provide some statement, especially with year-end numbers coming out. The way it's tracking now, it looks ridiculous. That's not acceptable in a year when network radio is up, up, up." ■



Minnesota Sues Minnesota Public Radio

Minnesota Attorney General Mike Hatch last week filed suit against Minnesota Public Radio, alleging that MPR's policy regarding the use of its member names is "misleading." MPR said it "occasionally" shares its donor lists with the Democratic National Committee and other groups. The suit claims that use is more than occasional and seeks an injunction to stop the list-swapping and also seeks civil penalties of up to \$25,000 for each violation. "We are surprised that the Attorney General thinks that that definition is worth litigating over," MPR said in a statement. This isn't the first time public broadcasters have come under fire. Last September, after a congressional inquiry, the Corporation for Public Broadcasting investigated list-swapping among its member radio and TV stations, discovering that 53 member stations had swapped donor lists with political organizations.

Nets Sagged, Cable Surged in '99

While ad-supported cable networks failed to post the double-digit ratings growth in 1999 that they have enjoyed in recent years, the medium's 8 percent increase came as the rest of television was flat or down. Cable appeared to be the primary engine behind the 3 percent increase in overall prime-time television viewing in 1999. "Total viewing is advancing in the country, and the gain in prime-time viewing over a year ago is being driven by basic cable," said Bob Sieber, vp of audience development for Turner Broadcasting System. Court TV was 1999's big gainer in cable, scoring a 300 percent increase in prime-time ratings from a 0.1 in 1998 to a 0.4.

New Day Dawns for Playboy

Gail Day, formerly associate publisher of Time Inc.'s *Sports Illustrated for Kids*, begins her new job this week as *Playboy* publisher and senior vp of the company's publishing group, Playboy Enterprises. Day succeeds Richard Kinsler, who left last September to become publisher and vp of Times Mirror Magazines' Popular Science properties. Day becomes the first female publisher of *Playboy*. *Playboy's* paid circulation grew 3.2 percent to 3.25 million and newsstand sales climbed 44.6 percent in the first half of 1999, according to the Audit Bureau of Circulations.

Cox Customers May Lose Fox Programming

While Fox was able to successfully establish a new five-year retransmission deal with Time Warner Cable last week, the company's negotiations with Cox Communications stalled,

potentially leaving 420,000 subscribers in five service areas (Fairfax, Va.; Cleveland; Dallas; Houston; and Austin, Texas) without access to the Fox network on their cable systems. At press time last Wednesday, the parties were still trying to resolve the impasse, but Fox was prepared to deny Cox the right to its signal if they failed to reach a deal by Jan. 1. Last week's Time Warner pact allows the cable company to carry Fox's owned-and-operated stations free of charge in exchange for digital carriage of Fox FXM: Movies from Fox and Fox Sports World. Cox had said no to a similar deal.

Loyalty Pays for Interactive CBS Viewers

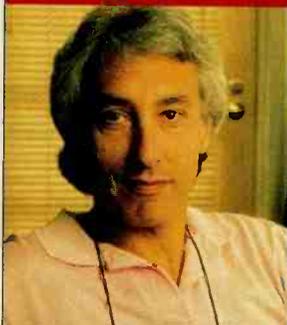
CBS launched on Jan. 2 a new online loyalty marketing program that will enable viewers to earn prizes for watching the network's shows. Club CBS can be accessed on the iWon.com Internet site. CBS has a majority ownership stake in the site, which launched in early October. Viewers can earn Club CBS points by correctly identifying the Club CBS "Star of the Day" and additional points by answering questions about featured shows. Each point qualifies as an entry into a national sweepstakes offering CBS-themed prizes each month. For January, the grand prize is a trip for two to the 2000 Grammy Awards in Los Angeles.

Addenda: Shareholders of Viacom and CBS

Corp. last week approved the merger of the two companies, which was announced last fall and is expected to close early this year, subject to FCC and Justice Department approvals...Hispanic radio group **Radio Unica** will purchase KFRE-AM in Fresno, Calif., from Harry Pappas Jr. for an undisclosed sum, giving the network a 50,000-watt presence in Central California...**Rachel Clark**, managing editor of Wenner Media's *Us*, has moved to Condé Nast's *Allure* as a senior editor...NBC's New York O&O WNBC is dropping **The Maury Povich Show** effective Jan. 17, and the talk show has been picked up by WB affiliate WPIX. *Maury* will be replaced in WNBC's 10 a.m. weekday spot by a cooking show starring British TV chef Ainsley Harriot.

Editor's Note: A news story in the Dec. 6 issue of *Mediaweek* about the departure of executive producer Vida Spears from UPN's *Moesha* carried an inappropriate and confusing headline. Also, since the NAACP has not criticized UPN nor *Moesha*, the organization should not have been mentioned in the article.

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geles-based Entravision, formed in 1996 to facilitate ownership of Spanish-language media outlets, owned 16 TV stations and nine radio stations before the merger.

Latin had been up for sale since late 1998, but its owner, Trefoil Latin Investors, was unable to craft an acceptable deal. TFI is an investment partnership of Shamrock Holdings, whose investors include the Roy Disney family, General Electric Investments and the New York State Pension Fund.

"Spanish-language advertising in the U.S. continues to grow at approximately three times the rate of the general market," said Walter Ulloa, Entravision Communications chairman. "The acquisition of Latin Communications positions Entravision to aggressively expand in the important radio segment." —*JC*

Stations Awaiting Nielsen's Hispanic-Verse Audit

How many Spanish-speaking Hispanics are there in Los Angeles, Miami and other major Hispanic media markets? That's the question standing in the way of a year-old Nielsen Media Research plan to balance its TV ratings sample by language preference of Hispanics. Called "structured prioritization," the plan calls for local field offices to be alerted when the language composition of the sample falls below the universe estimate.

Some TV stations have claimed that Nielsen's universe estimates are overstated and have favored Hispanic media outlets. Unlike universe estimates for age, ethnicity and other demographic factors, there is no independent source for language preference. So Nielsen worked with Univision to develop estimates, which sparked the controversy. In response, Nielsen commissioned an audit of the process, due to be completed later this month.

"Broadcasters aren't challenging whether it's right to do—they're challenging the legitimacy of the universe estimates," said Dick Weinstein, executive director of the L.A.-based Media Research Council, which is conducting the audit. —*Katy Bachman*

NBA Chases 1st Q Rebound

Ratings down on Turner nets; TBS set to enter Monday-night fray

TV SPORTS / By Jim Cooper

Michael Jordan's shadow is still looming large over the National Basketball Association's courts in the early weeks of the new season. Ratings for the 26 NBA games carried on Turner networks TBS and TNT in fourth quarter 1999 were down an average 12 percent compared to fall 1997, Jordan's final season with the Chicago Bulls and the last time pro hoops was played in the fall. (Last season, the NBA and its players fought each other in a lock-out that ended in January 1999).

TBS and TNT's NBA games posted a 1.5 average household rating (delivering 1.29 million homes) in fourth quarter '99. In fourth quarter 1997, Turner's 27 games scored a 1.7 (1.32 million homes). While their numbers were down, Turner executives expect NBA ratings to heat up as the season heads into the playoffs. The 48 games aired by Turner in first and second quarter 1999 pulled a 1.7 rating.

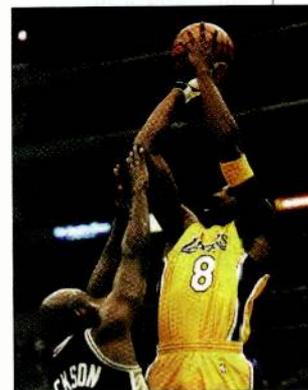
So far NBC has aired only one double-header, with the New York Knicks at the Indiana Pacers and the San Antonio Spurs at the Los Angeles Lakers on Christmas Day. Those two games drew an average 4.0 household rating, down 20 percent from the average 5.0 earned by the Christmas Day games in 1997, a Houston Rockets/Utah Jazz matchup followed by the Miami Heat and the Bulls. NBC will begin its game-of-the-week NBA coverage on Jan. 22.

"At this early stage, even if the ratings are off a few tenths of a point, it's impossible to draw conclusions about the season," said Neal Pilson, president of Pilson Communications, a sports consultancy.

For the second year in a row, TBS will move its NBA coverage to Monday from Wednesday night after the Super Bowl in an effort to boost audience. But this year, pro wrestling on TNT and USA has already taken a chunk out of the male audience. "Monday-night sports, including *Monday Night Football* and *Arena Football*, have been impacted by wrestling," Pilson noted.

Others aren't so doubtful. "Both [NBA and wrestling] skew somewhat young, but they are different demographics," said Jerry Solomon, president of national broadcast buying for SFM Media.

Buyers also note that NBA attendance is also off this season, due in part to the absence of Jordan. "The league has hit a plateau after Jordan, and you might start seeing a slight downturn," said Solomon. ■



Even Lakers star Kobe Bryant can't raise ratings.

DONALD MIRALLES/SPORTS

The Web's Media Dealers

Broadcastspots.com joins a growing roster of Net-based reps

BUYING SERVICES / By Katy Bachman

With everything from books to barbecues being sold online, why not advertising avails? A handful of Internet companies are betting that in the near future a significant portion of the \$230 billion spent annually on U.S. advertising will be transacted via the Web.

"It won't replace traditional ways of doing business, but it will grow," said Jeffrey Trumper, founder and CEO of Broadcast-

spots.com, an online TV and radio buying service that launches today with remnant radio avails from several hundred stations. The company plans to begin offering TV inventory in the second quarter.

"Media cannot sit back and not embrace an e-business solution," said Alan Masarek, chairman and CEO of AdOutlet, which launched last June and claims more than 230 radio, TV, print, outdoor and Net suppliers

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and 5,000 media buyers.

Like national sales rep firms, online buying services generate revenue by charging commissions (as high as 35 percent in some cases) on what is sold. Like everything else with the Internet, time will tell if these companies catch on with media buyers and sellers as a new vehicle for doing business.

Michael Jackson, CEO of 5-year-old BuyMedia.com, said his operation facilitates \$1 million per day in radio and TV business. The site handles all the communication between buyers and media outlets and enables a buyer to contact hundreds of radio or TV stations at once with orders, avail requests and traffic instructions. "It allows the buyer to spend more time in analysis and negotiation," Jackson said.

Buyers can also purchase avails instantly on AdOutlet. But unlike Broadcastspots.com, AdOutlet does not deal exclusively in remnant inventory, nor is there a set price. On a first-come, first-served basis, buyers can pay the rate-card price, or make an offer. If the first offer matches the rate card or is above an undisclosed threshold price coded into the system, the inventory is sold. "Suppliers don't like being associated with auctions or remnant sales because they lose control of the pricing," said AdOutlet's Masarek.

AdAuction.com specializes in moving out-of-home avails and claims 8,000 registered buyers. The company's inventory includes premium billboard positions in San Francisco and New York's Times Square. ■

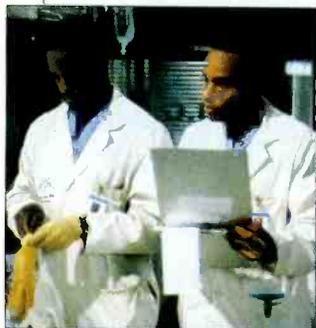
Angels Tests New Waters

First primarily African American drama in years will be closely watched

TV PROGRAMMING / By Alan James Frutkin

Set in an inner-city Los Angeles teaching hospital, Steven Bochco's new CBS medical series *City of Angels* is the first network drama in several seasons to feature a predominantly African American cast. As such, broadcasters are likely to track the show's performance closely over its 13-episode commitment.

While comedies with African American casts have generated strong ratings, dramas largely have failed to do so (including CBS' *Under One Roof* in 1995 and Fox's *South Central* in '94). TV



CBS' *Angels*: Blair Underwood (left) and Hill Harper

execs and media buyers have cited some resistance among white viewers to watch dramas with predominantly black casts and some hesitation among advertisers to support the shows.

But the times may be changing. "Most corporations today are aware of minority audiences, and they actively seek them out," said Ron Fredrick, executive director of national broadcast for J. Walter Thompson.

Angels premieres Jan. 16 at 8 p.m. and will

move to its regular Wednesday 8 p.m. slot on Jan. 19, replacing a one-hour comedy block that moves to Fridays. Because of a tight first-quarter ad market, CBS is initially selling *Angels* as a program change and will not have inventory to sell in the show unless advertisers ask out of their commitments. As such, advertiser acceptance of *Angels* will not be fully gauged until the second quarter.

One early concern is the show's time slot. "Certain language and scenes may not be appropriate for certain time periods," said Laura Caraccioli, vp/director of TV programming for Starcom Media. At 8 p.m., CBS "may not be able to do the type of engrossing storylines that Bochco likes to do."

But CBS Entertainment president Leslie Moonves believes the TV landscape has changed enough to accommodate *Angels*' slotting. "An 8 o'clock show is not what an 8 o'clock show was in a three-network universe," Moonves said. "Would I want my 11-year-old to watch *City of Angels*? Probably not. Nor would he want to. But we've proven with *JAG*, as has NBC with *Providence*, that good dramas can work at 8."

As closely as *Angels* may be watched for its casting, it may also be scrutinized for its viability as yet another prime-time medical series. But that's a nonissue for the show's creator. "How many cop shows are on TV?" asked Bochco rhetorically. "What differentiates one show from another are the environments created in those shows." ■

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LOS ANGELES RADIO

Big City Adds To Hispanic Crowd



Big City Radio's new CEO, Charles Fernandez, wasn't kidding when he said that listeners to the company's three-station simulcast in Los Angeles would be hearing *Feliz Navidad* before the holidays. In fact, in early December, after most of the Modern Rock on-air staff was handed their walking papers, the simulcast of KLYY-FM, KSYY-FM and KVVY-FM played the popular tune until it formally launched Dec. 14 as "Viva 107," a Spanish Contemporary Hits Radio format targeting young Hispanics 18-34.

The move solidified the company's new strategic direction as a multimedia company since Fernandez was made CEO in November and merged his Hispanic Internet Holdings company with Big City's radio group. As changes were made in Los Angeles, the company started planning for a Spanish-language simulcast in Phoenix for January. But even without the corporate change, the Modern Rock format just wasn't making the grade; its ratings hovered just below a 1 share in the Summer book.

"The opportunity is tremendous," said Sean O'Neill, who was promoted to vp/general manager of Viva 107 from general sales manager. "There are five Spanish-language radio stations that capture 85 percent of Spanish listeners," he noted. The number of stations (about 13) targeting 40 percent of L.A.'s population is on the rise.

"You can buy pretty deep in Los Angeles, so it's a plus to have a new station and new Hispanic formats," said Rob Spallone, media planning supervisor at agency Lopez-Negrete. "The Hispanic marketplace has a ways to go before it's as fragmented as the general market."

Viva 107 will face some stiff competition. The dominant Hispanic radio group in L.A., Hispanic Broadcasting Corp., owns top-rated KSCA-FM, No. 2 KLVE-FM and KTNQ-AM and recently purchased KACE-FM and KRTO-FM, which

will soon flip to Spanish formats. There's also EXCL's KSSE-FM, which programs Spanish hits as "La Superestrella" and saw a jump in ratings from 1.8 to 2.4 in the Summer '99 ratings book. "KSSE is more rhythmic than Viva. They play more dance, where we might play more ballads," said O'Neill, noting Viva's core artists will include Mana, Carlos Ponce, Shakira, Marc Anthony, Ricky Martin and Enrique Iglesias. But KLVE's Romantic format is also heavy on ballads—and on ratings, scoring a 5.9 share in Summer.

To program the station, Big City tapped Roberto Ibarra, whose credits include more than 12 years with HBC, most recently as program director of KLSQ-AM in Las Vegas. Not only is Ibarra programming the station, he also will hold down afternoon drive.

"While the programming is a combination of music and personalities, it's mostly music-intensive," said Ibarra, who added that for mornings he's looking for a family-oriented show. Ibarra also plans to take some chances, such as programming Alternative Rock on weekends. —Katy Bachman

MILWAUKEE RADIO

WZTR Fires On-Air Staff After Christmas



The Monday after Christmas, listeners of Milwaukee's oldies station heard repeated on-air announcements that the station was undergoing "Y2K compliance testing" and that no disc jockeys were present.

What listeners didn't know was that Clear Channel Communications had fired the on-air staff of its underperforming "Oldies 95.7" that same day. The departed DJs included the WZTR-FM morning team of Diana Douglas and Mike Elliott.

"After conducting a strategic research project and evaluating the results combined with lack of progress in fortifying the station's ratings position, we determined we needed to make a massive overhaul of the station," said Terry Wood, vp and general manager of Clear Channel in Milwaukee. "We felt now was the best time to do that."

Wood declined to say how the staff would be replaced or how programming would be affected, saying only that "all of Milwaukee will know at midnight on December 31st." Wood had fired the station's longtime program director in February 1999, stating at the time that the station's "just okay" ratings "were not good enough."

Programming oldies to the city that was home to the fictional *Happy Days*, WZTR has attracted neither significant ratings nor revenue. The station ranked 11th among Milwaukee radio stations in 1998 revenue, at an estimated \$2.25 million, according to Duncan's Radio Market Guide. The station ranked in a tie for fifth in Arbitron ratings for the 25-54 demo in summer 1999, which was an improvement over rankings between seventh and 11th in the previous two ratings periods. —Rich Kirchen

SUBURBAN ATLANTA NEWSPAPERS

Gwinnett Daily Teams With Cable Operator



A unique alliance between a suburban Atlanta newspaper and a local cable TV operator is reaping big dividends for both in one of the South's fastest-growing counties.

Every subscriber to Cablevision Communications in Gwinnett County automatically gets a free subscription to the *Gwinnett Daily Post*, a \$60 value paid for by Cablevision. The Lawrenceville-based newspaper, in turn, runs free Cablevision ads and produces a daily community and local news program on Cablevision.

"It took us from a circulation of 13,000 to 45,000 overnight" when it launched in January 1997, said *Post* publisher Leo Pieri. Ad revenue, which he declined to reveal, has quadrupled, and 120 major accounts are on board, including Best Buy, Publix and Macy's. "The first 90 days people move in is when they're buying a majority of their

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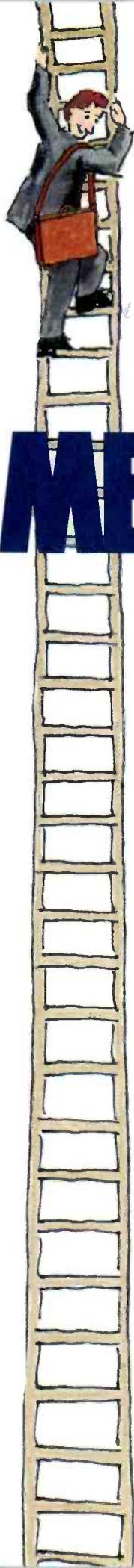
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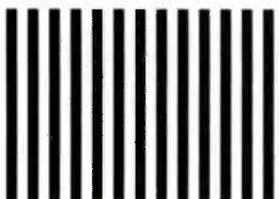
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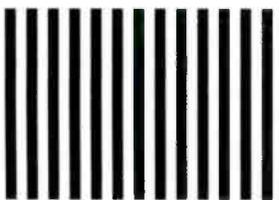
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major purchases," Pieri said. "We're reaching them the minute they hook up to cable."

"We're able to advertise in the newspaper on a daily basis and at the same time provide our customers added value with local and community news," said Mark Hooper, marketing director for Cablevision, which is owned by Charter Communications.

Pieri says the Cablevision deal provides 80 percent of the paper's subscriptions. The other 20 percent pay \$60 a year.

The partnership has also spawned a jointly owned store at the South's newest and largest shopping complex, The Mall of Georgia, in Buford, where both Cablevision and *Gwinnett Daily Post* subscriptions and services are available.

"We've not seen any other newspaper across the country partner with a cable company like that to boost circulation," observed Skip Westerhold, president of Newspaper Services of America, the print media buying company that places 19 billion advertising inserts annually. "It's a unique concept. They're really thinking out of the box." —*Gilbert Nicholson*

BOSTON RADIO

A New Urban in Town



The Boston radio market got its first Urban FM last month when Radio One turned on WBOT-FM, "Hot 97-7," a station that has been dark for several months. Targeting African Americans aged 12-34, the Urban Contemporary station bills itself as "Boston's new home of hip-hop and R&B" and features artists such as DMX, Jay Z, R. Kelly, Dru Hill and Mary J. Blige.

Radio One purchased WBOT (former call letters WCAV-FM), a little station south of Boston, for a mere \$10 million from KJI Broadcasting last May. Licensed to the suburb of Brockton, the signal didn't reach into downtown Boston. But the purchase came with a construction permit to upgrade the signal, which gets it into Boston proper and gives Radio One a running start. "We're looking to do a 3 or 4 share," said Tom Calococci, Radio One's director of East Coast programming.

Even though African Americans make up 5.6 percent of Boston's population, there aren't many choices in the market. WILD-AM, the heritage Urban station, is an AM daytimer. AMFM's WJMN programs some hip-hop, but also dance and some pop, what Calococci described as

RADIO SYNDICATION

Carr Goes National With ABC

Award-winning *Boston Herald* columnist and WRKO-AM radio talk host Howie Carr goes national today, syndicated through ABC Radio Networks. It's the second talk show ABC has syndicated this year, signalling the network's intent to build up that genre of programming. In July, ABC picked up Internet journalist Matt Drudge.

Known as much for his watercooler topics as his biting commentary on local Boston politics, Carr consistently outperforms WRKO's 4.7 overall rating, scoring a 6.8 in the Summer ratings book and making him the top-ranked afternoon-drive show in Boston. Carr's caller-intensive and controversial show on Entercom-owned WRKO will be syndicated daily from 3 to 6 p.m. Eastern time. He launches with nine affiliates including WGAN in Portland, Maine, and WATR in Waterbury, Conn. —*KB*



ABC parked Carr on the afternoons.

"black music for white people who like black music." Entercom's WQSX-FM programs rhythmic Oldies, skewing to a much older crowd than WBOT. "There's been a hunger for what we are doing," noted Calococci, who said it will be after the holidays when he gets a full on-air staff. He will also consider some of Radio One's own syndicated talent, such as Russ Parr and Olivia Fox. —*KB*

LOS ANGELES MAGAZINES

Museums Expands



New York-based Art Knowledge Corp. has launched the latest in its *Museums Magazines* family of local magazines with the recent debut of *Museums Los Angeles*, a digest-sized glossy quarterly. The other quarterly magazines in the family are *Museums New York*, *Museums Washington*, *Museums Chicago* and *Museums Boston*.

Museums Los Angeles, which carries a 150,000 controlled circulation, targets the upper echelon of museum-goers. Publisher and Art Knowledge president Larry Warsh said 75,000 copies of the book are mailed to targeted museum members, donors and patrons. The magazine will also be distributed at show openings, galas and benefits at select museums, upscale galleries and boutiques, and at Christie's and Sotheby's auction houses. A 25,000 bonus distribution goes to upscale hotel rooms. A yearly subscription is \$16 and the cover price is \$4.95, but Warsh said the paid component is minuscule.

Warsh contends his magazines, which share the same format, are city books about culture, not lofty art books. "So we're competing with publications like *Chicago* mag-

azine and *New York* magazine."

Keith McKeown, assistant vp of communications and marketing at the Los Angeles County Museum, which bought an ad in the premiere L.A. edition, said he has referred to the New York edition when on personal trips to The Big Apple and found it useful. McKeown said the magazine does not compete with the museum's own members-only publication because it reaches a different audience. "There really isn't a single source of information about all the museums in the local area."

All of the books that make up *Museums Magazines* carry mostly city-specific editorial, with the exception of a section called "Museums Traveler," which is a national listing of the best bets for museum-goers.

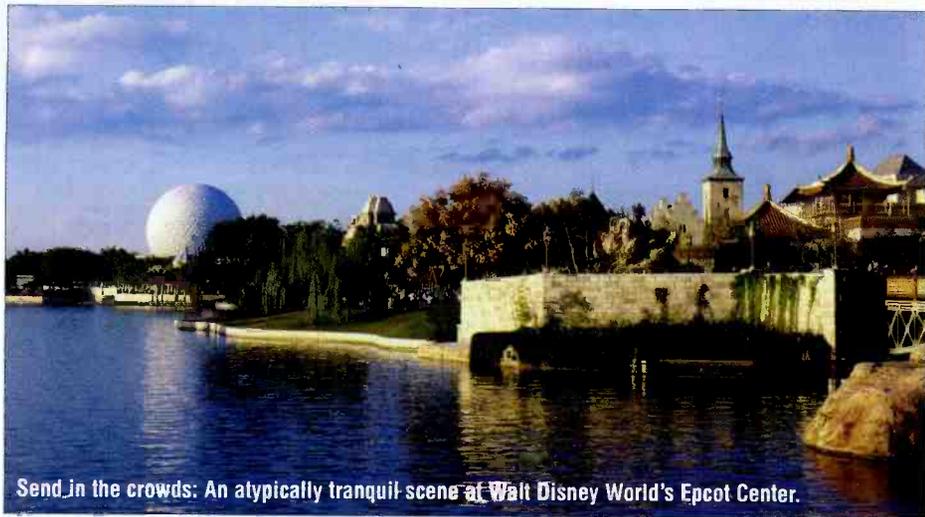
Museums Los Angeles, like its sister publications, is supported by the regional budgets of national advertisers such as Rolex, Jaguar, Fleet Bank and American Airlines. Warsh, however, said national advertisers are starting to put their ads across the *Museums Magazines* line. A multimarket tiered discount from 3-10 percent is available to advertisers based on the number of markets they buy, Warsh said. The one-time, full-page four-color ad rate is \$9,600 general and \$7,200 retail.

Warsh said *Museums Magazines* is up in ad revenue, from \$2 million in 1998 to \$3.2 million in 1999. Art Knowledge, which has about 30 employees, also publishes an annual magazine, *Museums Florida*, and does custom publishing.

Warsh, who spends between \$200,000 and \$500,000 to launch an edition, said the oldest title, 7-year-old *Museums New York*, is profitable. He projected the company would hit total revenue of \$4 million to \$5 million in 2000. —*Eileen Davis*

Market Profile

BY JAMES DUNAWAY



Send in the crowds: An atypically tranquil scene at Walt Disney World's Epcot Center.

J.G. EDMANSON/INTERNA-TIONAL STOCK

Orlando

Fast-growing Orlando, Fla., with a 1998 metro population of 1.3 million, is youthful (average age: 34) and bustling with economic diversification. Banking, construction and a sprawling high-tech software node around the University of Central Florida's engineering school and nearby Research Park

are adding new muscle to the region's traditional dependence on tourism. More than 38 million out-of-towners venture to Orlando each year to visit Walt Disney World, Universal Studios, Sea World and more than 400 other local attractions or to attend meetings and conventions. Visitors stay an average three to four days in the area's 100,000 hotel and motel rooms and pump more than \$17 billion annually into the Orlando economy. And many travelers end up sticking around: Metro Orlando is adding more than 5,000 adults to its population each month—nearly 70,000 per year.

In broadcast television and cable, Daytona Beach and Melbourne are considered part of the Orlando DMA. Daytona, 60 miles to the northeast and with a population of 462,000, is much more laid back than Orlando, with a higher percentage of retirees. The city is home to Daytona International Speedway—a major tourist attraction—as well as the headquarters of the NASCAR auto rac-

ing circuit and the Ladies' Professional Golf Association.

Thanks to the region's booming tourism business, national advertisers get a sizable bonus when they buy in the market. "We have 100,000 'homes' in Orlando that aren't covered by the [TV] ratings," notes Peter Barr, president of local agency Fry/Hammond/Barr. "When visitors get back to their hotel or motel rooms from Disney World or Universal or wherever, they kick off their shoes and sit back and watch television." Adds Rich Melin, media director at Cramer-Kraselt's Orlando office: "If you're a national advertiser, you don't care if they're watching here, or at home.

You're getting the exposure."

The area's radio business is dominated by the Orlando stations operated by Cox, AMFM and Clear Channel, although Daytona Beach has several thriving outlets. Programming formats, which have been relatively stable for years, have seen some recent changes. Last April, AMFM's WOCL-FM (which billed itself as 'Cool') flipped from the traditional Oldies format to AMFM's Jammin' Oldies and dropped the 'Cool' designation. "What has been called Oldies is music that was popular in the Sixties," says Dan Wachs, WOCL general manager. "But lately Oldies has been getting its strength from the 45-54 age group. We want to target the center of the 25-54 demo, and if you're 35 to 40, the music you grew up with is Seventies. We're going where the audience is."

Clear Channel was quick to pick up what AMFM had dropped, including WOCL's 'Cool' handle. Within a month of AMFM's format switch, Clear Channel's WSHE-FM dropped Modern Adult Contemporary for Oldies. "The ratings are phenomenal," says Linda Bird, CC's vp and gm for the Orlando market. "We're in the top three in adults 25-54."

AMFM's WOCL is expected to be one of the four stations in Orlando and Daytona that are to be sold or traded following the completion this year of Clear Channel's acquisition of AMFM. The

Radio Listenership

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
ORLANDO			
WDBO-AM	News/Talk/Information	9.3	5.6
WTKS-FM	Talk/Personality	9.2	8.9
WWKA-FM	Country	8.1	7.2
WXXL-FM	Contemporary Hits Radio	7.1	7.0
WOMX-FM	Adult Contemporary	6.9	5.2
WMGF-FM	Soft Adult Contemporary	5.5	5.1
WSHE-FM	Oldies	5.3	6.8
WHTQ-FM	Classic Rock	4.7	4.7
DAYTONA BEACH			
WMGF-FM	Soft Adult Contemporary	8.9	7.6
WGNE-FM	Country	7.2	6.1
WTKS-FM	Talk/Personality	6.3	4.5
WHTQ-FM	Classic Rock	5.6	4.7
WHOG-FM	Classic Rock	4.8	5.9
WOMX-FM	Adult Contemporary	4.7	4.4
WWKA-FM	Country	4.4	4.2
WFKS-FM	Hot Adult Contemporary	4.3	4.0

Source: Arbitron Summer 1999 Radio Market Report (Orlando); Arbitron Spring 1999 Radio Market Report (Daytona Beach)

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other outlets are AMFM's Urban-format WJHM-FM and Clear Channel's Soft AC stick WMGF-FM and its Daytona-based Country station, WGNE-FM. Current local speculation is that all four properties will be sold to a single entity.

Last January, Cox paid \$14.5 million for locally owned Christian station WTLN-FM and changed its call letters to WPYO and its format to Contemporary Hits Radio. "We're evolving the format and slowly growing in terms of the 12-34 market we're aiming at," says WPYO program director Phil Michaels, who moved in last summer from Cox's WHQT-FM in Miami.

Most Orlando stations are sold to advertisers as vehicles to reach listeners in Daytona as well. But Daytona's Black Crow Broadcasting has one AM and three FM stations targeted only at Daytona and surrounding Volusia County. "We don't consider ourselves part of the Orlando market," says Black Crow CEO Mike Linn. "We're focused on our own community." Adds president Jim Benedict of Daytona agency Benedict Advertising: "[Black Crow] has built a solid audience base, so an advertiser doesn't have to buy Orlando to reach Daytona."

In television, four of Orlando's six network-affiliated stations have changed hands in the past 2½ years, and a once-placid market is getting more competitive. The changes look like this:

- In September 1997, First Media sold its CBS affiliate WCPX-TV to Post-Newsweek Stations, which renamed the outlet WKMG-TV.

- Last June, Pulitzer Broadcasting sold its NBC affiliate WESH to Hearst-Argyle Broadcasting.

- In July, Rainbow Broadcasting's independent WRBW was sold to Chris Craft/United Television and became a UPN affiliate.

- In October, Press Communications sold WB affiliate WKCF to Emmis Broadcasting.

Orlando's dominant player in local news has been Cox ABC affiliate WFTV-TV, although its ratings lead has been narrowed of late by WKMG and WESH. "It's a real three-way race," says Kathleen Keefe, WKMG gm.

WKMG recently changed its week-day-morning news schedule to accommodate the start-up of CBS' *Early Show*. The station now airs local news from 5 to 7 a.m. (instead of 5:30 to 8) and goes with the network from 7-9 instead of 8-9. In

Scarborough Profile

Comparison of Orlando-Daytona Beach-Melbourne To the Top 50 Market Average

	Top 50 Market Average %	Orlando Composition %	Orlando Composition Index
DEMOGRAPHICS			
Age 18-34	32.3	29.5	91
Age 35-54	40.0	36.5	91
Age 55+	27.7	34.0	123
HHI \$75,000+	22.2	14.5	66
College Graduate	12.3	10.8	88
Any Postgraduate Work	10.5	8.0	76
Professional/Managerial	21.9	18.8	86
African American	12.4	11.0	89
Hispanic	11.9	7.6	63
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56.9	53.6	94
Read Any Sunday Newspaper	66.9	71.9	107
Total Radio Morning Drive M-F	24.5	21.6	88
Total Radio Evening Drive M-F	18.6	18.4	99
Total TV Early Evening M-F	29.3	38.3	131
Total TV Prime Time M-Sun	37.2	42.7	115
Total Cable Prime Time M-Sun	10.5	15.4	146
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper (5-Issue Cume Reach)	75.4	74.2	98
Read Any Sunday Newspaper (4-Issue Cume Reach)	80.3	86.1	107
Total Radio Morning Drive M-F	79.7	76.5	96
Total Radio Evening Drive M-F	73.9	72.4	98
Total TV Early Evening M-F	67.6	76.9	114
Total TV Prime Time M-Sun	91.7	92.2	101
Total Cable Prime Time M-Sun	52.8	58.8	111
MEDIA USAGE - OTHER			
Accesses Internet/WWW	44.2	40.3	91
HOME TECHNOLOGY			
Owns a Personal Computer	56.8	52.6	93
Shops Using Online Services/Internet	10.5	8.2	78
Connected to Cable	69.3	74.4	107
Connected to Satellite/Microwave Dish	11.3	10.9	97

*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: 1999 Scarborough Research Top 50 Market Report (February 1998-March 1999)

the 9-10 a.m. slot, WKMG this fall added the syndicated *Dr. Joy Browne*, replacing *Sally Jessy Raphael*. "Post-Newsweek has invested a great deal of money in the station, upgrading facilities and improving news, and it's paying off," Keefe says.

Over at WESH, gm Bill Bauman says that two years ago the station decided on a "fundamental change" in its news philosophy, to be more issue-oriented and less crime-driven. "We have the only education reporter in the market, we have an M.D. on staff, and we're the only station with a full-time environmental reporter," Bauman notes.

WESH this fall added *Judge Joe Brown* at 4 p.m. leading into its 4:30 newscast;

the station plans to bring on *Judge Judy* next September, most likely in access. WESH is also looking for big results this year from NBC's Olympics franchise. Bauman says the station has already sold about 40 percent of its local avails for the Games. It is also airing a locally produced *To the Olympics* series about area athletes who are vying for spots on the U.S. Olympic team. Starting in February, segments will air every weekday during the 6 o'clock news and as a monthly prime-time documentary through August.

WFTV continued to maintain its news ratings lead in the November sweeps (see chart on page 15). "It's tough to retain first place in a competitive market, but we're

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doing it," says Bill Hoffman, WFTV general sales manager. "We're very pleased with the November numbers."

Hoffman says that WFTV is looking forward to ABC's first-quarter sports programming, which includes tomorrow's Bowl Championship Series national title game (Florida State vs. Virginia Tech) and the Super Bowl (three Florida teams were still in contention as of last week).

Emmis' WKCF this month will replace its weekday 6-7 p. m. double-run of *The Fresh Prince* with reruns of *Sabrina, the Teenage Witch* and *Spin City*. WKCF will make changes in its daytime programming slate this year, says program director Dave Ward. "We're looking at five or six scenarios right now," he says. "We could be buying shows as late as the NATPE convention [Jan. 24-27]."

Seth Winter, gm of WRBW, is ecstatic about the outlet's new deal with the NBA's Orlando Magic, the region's only

Radio Ownership

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in Millions)	Share of Total
ORLANDO				
AMFM	4 FM	29.3%	\$32.4	33.8%
Cox Radio	2 AM, 5 FM	35.6%	\$29.9	31.2%
Clear Channel	2 AM, 4 FM	26.3%	\$25.8	26.9%
Florida Broadcasters	2 AM	1.4%	\$1.3	1.3%
J&V Communications	3 AM	0.6%	\$0.8	0.8%
DAYTONA BEACH				
Clear Channel	4 FM	30.1%	\$2.5*	28.4%
AMFM	3 FM	22.0%	N.A.*	N.A.*
Black Crow Broadcasting	2 AM, 3 FM	16.9%	\$4.4	50.0%
Cox Radio	3 FM	15.7%	N.A.*	N.A.*
Renda Broadcasting	1 FM	4.4%	\$1.1	13.7%

Includes only stations with significant registration in Arbitron diary returns and licensed in Orlando-Daytona Beach or immediate area. Ratings information provided by Arbitron, Summer 1999 book. Revenue information provided by BIA Research, except where noted (*); revenue figure for Clear Channel includes only one Daytona Beach station.

major-league sports team (Magic games previously aired locally on WKMG). WRBW began carrying games on Nov. 2 and will offer a total of 35 Magic telecasts through April 16. Hoops-mad WRBW this winter also will broadcast a limited package of Big East college games on Sat-

urday afternoons, beginning with Miami vs. Georgetown on Jan. 15.

In the weekday 7-8 p.m. access hour, WRBW has replaced *Star Trek: The Next Generation* with reruns of the recently syndicated *Star Trek: Voyager* (the station also airs first-run episodes of UPN's *Voyager* in prime time on Wednesdays). WRBW's daytime lineup was drastically updated this season. From 1-2 p.m., *Happy Days* and *Gomer Pyle* were banished by *Judge Greg Mathis*; at 2-3 p.m., *Family Feud* cleaned out *The Rockford Files*; and from 3 to 4, *Divorce Court* broke up *The Match Game*.

News programming is becoming more important at Meredith Broadcasting's Fox affiliate, WOFL-TV. The station launched news in March 1998 with a weekday newscast at 10-13:30 p.m. In late September, the program was expanded to a full hour, from 10 to 11. "The half-hour had been well received, so we decided to try for a full hour, and it's been pretty good," says WOFL program director Bill Avery. "We were down a bit in the November sweeps from the half-hour show's rating, but we expected that. We're looking at other dayparts for news programming as well." In October WOFL introduced a Sunday-night sportscast, *Sports Edge*, from 10:30-11 p.m.

WOPX-TV, which was acquired by Paxson Communications in January 1998, runs an all-Pax network schedule. In October, the station added a five-minute AccuWeather report every night at 11 p.m., following the one-minute Florida Lottery drawing.

In local cable, Time Warner serves as the interconnect for the six counties in the Orlando-Daytona Beach-Melbourne television market plus three counties to the north and northwest of Orlando, a total of 650,000 cable subscribers. As in

Newspapers: The ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Brevard County: 192,800 Households				
<i>Florida Today</i>	85,876	111,286	44.5%	57.7%
<i>Orlando Sentinel</i>	11,901	15,051	6.2%	7.8%
<i>Vero Beach Press Journal</i>	1,869	2,195	1.0%	1.1%
Flagler County: 18,200 Households				
<i>Daytona Beach News-Journal</i>	9,216	11,818	50.6%	64.9%
<i>Florida Times-Union</i>	305	486	1.7%	2.7%
<i>Orlando Sentinel</i>	128	261	0.7%	1.4%
Lake County: 84,000 Households				
<i>The Daily Commercial</i>	23,783	24,536	28.3%	29.2%
<i>Orlando Sentinel</i>	34,224	41,019	40.7%	48.8%
Marion County: 98,500 Households				
<i>Ocala Star Banner</i>	46,680	50,003	47.4%	50.8%
<i>Orlando Sentinel</i>	1,423	1,731	1.4%	1.8%
<i>St. Petersburg Times</i>	2,474	3,911	2.5%	4.0%
<i>Tampa Tribune</i>	872	1,161	0.9%	1.2%
Orange County: 320,500 Households				
<i>Orlando Sentinel</i>	117,589	175,697	36.7%	54.8%
Osceola County: 54,500 Households				
<i>Orlando Sentinel</i>	17,257	31,620	31.7%	58.0%
Seminole County: 130,600 Households				
<i>Orlando Sentinel</i>	48,401	76,740	37.1%	58.8%
Sumter County: 18,800 Households				
<i>The Daily Commercial</i>	5,282	5,525	28.1%	29.4%
<i>Orlando Sentinel</i>	2,241	2,824	11.9%	15.0%
<i>Tampa Tribune</i>	1,121	1,284	6.0%	6.8%
Volusia County: 175,600 Households				
<i>Daytona Beach News-Journal</i>	87,126	103,227	49.6%	58.8%
<i>Orlando Sentinel</i>	22,576	29,480	12.9%	16.8%

Source: Audit Bureau of Circulations

several other Time Warner cable markets, the interconnect operates its own local news channel, Central Florida News 13, in a 50-50 venture with Tribune Co.'s daily *Orlando Sentinel*. CFN 13's total of 70 Time Warner journalists and technicians are backed up by the *Sentinel's* news staff. The channel covers local news and special events and features traffic reports and weather every 10 minutes. Time Warner handles the channel's ad sales.

More than 120 *Sentinel* editors and reporters have appeared on Central Florida News 13 to file news reports as well as reviews and commentary about automobiles, food and movies. All *Sentinel* photographers now also carry video cameras along with their standard gear.

The *Sentinel* (circulation 278,726 daily, 380,749 Sunday), is "the fastest-growing daily in the state," claims publisher John Puerner. The paper is aggressively courting new readers in five counties. "We've fashioned ourselves as a multi-media company, centered around the newspaper but [including] commercial publishing, direct marketing, campaign design, list management and lettershop work and the Internet, with advertising, sponsorships and lead generation," he says.

In Daytona Beach, the locally owned *News-Journal* (circulation 98,100 daily, 117,873 Sunday) concentrates primarily on the two counties that are its home territory. "We emphasize local news," says *News-Journal* publisher Georgia Kaney. "If you want to advertise anything in Volusia or Flagler counties, you are literally wasting your money if you're not in the *News-Journal*." The paper's *News-Journal Online* Web site also emphasizes local content and prides itself on getting breaking news up quickly.

In its increasingly hot battle with the *Sentinel* for readers and advertisers in Deltona and the other growing bedroom communities in western Volusia County, the *News-Journal* last year ramped up its West Volusia edition from five to seven editions per week.

Orlando's out-of-home advertising business is dominated by Clear Channel-owned Eller Media and CBS' Outdoor Systems. Eller's inventory includes 1,100 30-sheet poster locations and 900 14-by-48-foot bulletins, while OSI offers 500 30-sheets and 700 bulletins. Peter Yesawich, president of Orlando ad agency Yesawich, Pepperdine and Brown, notes that out-of-home advertising is par-

ticularly effective in the market. "As many as one out of three of visitors arrive here without [hotel] reservations, or even plans," Yesawich says. "Many of them decide what attractions to visit and where to stay by looking at the outdoor ads. So you have electronic signs with rates that can be changed by the hour, depending on how many hotel rooms are available."

The heavily trafficked arteries of In-

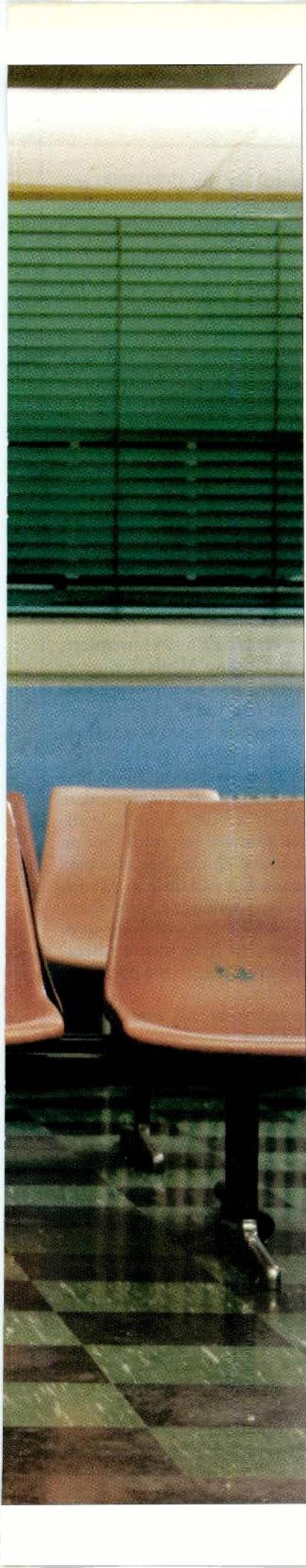
terstate 4 and the Bee Line Expressway are known for their inventive outdoor displays. "What sets Orlando apart is the spectacular creative," says Rocky Sisson, general manager of Eller's operations in the market. "Disney, Universal and Sea World set the standard, and it raises the bar for everyone else in the market." Not surprisingly, out-of-home inventory is tight throughout the region. ■

Nielsen Ratings/Orlando-Daytona Beach-Melbourne Evening and Late-News Dayparts

Early News Time	Network	Station	Rating	Share
4:30-5 p.m.	ABC	WFTV*	6.4	16
	CBS	WKMG*	4.6	11
	NBC	WESH	4.8	11
	Fox	WOFL*	1.4	3
	UPN	WRBW*	2.1	5
	WB	WKCF*	3.2	8
	PAX	WOPX*	0.4	1
	5-5:30 p.m.	ABC	WFTV	8.9
CBS		WKMG	5.7	12
NBC		WESH	5.5	12
Fox		WOFL*	1.1	2
UPN		WRBW*	3.8	8
WB		WKCF*	4.4	9
PAX		WOPX*	0.3	1
5:30-6 p.m.		ABC	WFTV	9.5
	CBS	WKMG	6.8	12
	NBC	WESH	5.5	12
	Fox	WOFL*	1.1	2
	UPN	WRBW*	3.8	8
	WB	WKCF*	4.4	9
	PAX	WOPX*	0.3	1
	6-6:30 p.m.	ABC	WFTV	11.0
CBS		WKMG	6.8	12
NBC		WESH	7.2	13
Fox		WOFL*	2.3	4
UPN		WRBW*	5.4	12
WB		WKCF*	4.4	8
PAX		WOPX*	0.9	2
6:30-7 p.m.		ABC	WFTV	10.8
	CBS	WKMG	6.6	11
	NBC	WESH	8.3	14
	Fox	WOFL*	2.3	4
	UPN	WRBW*	5.9	10
	WB	WKCF*	4.8	8
	PAX	WOPX*	0.8	1
	Late News 10-10:30 p.m.	Fox	WOFL	2.6
UPN		WRBW	1.6	3
WB		WCKF	4.9	8
PAX		WOPX*	2.0	3
10:30-11 p.m.	Fox	WOFL	2.6	4
	UPN	WRBW*	1.3	2
	WB	WKCF*	2.5	5
	PAX	WOPX*	2.0	3
11-11:30 p.m.	ABC	WFTV	8.6	19
	CBS	WKMG	6.9	15
	NBC	WESH	8.0	17
	Fox	WOFL*	2.1	5
	UPN	WRBW*	1.5	3
	WB	WCKF*	2.9	6
PAX	WOPX*	0.9	2	

*Non-news programming Source: Nielsen Media Research, November 1999





The Juggler

With three dramas on NBC, showrunner John Wells has emerged as a Hollywood mogul. But he worries about creative exhaustion.

By Alan James Frutkin

On Stage 7 of the Warner Bros. lot in Burbank, Noah Wyle saunters onto the set of *ER*, television's top-rated series. When Wyle, dressed in a navy blue suit and tie, learns that executive producer John Wells is the subject of an article, Wyle glances over at his co-star Anthony Edwards and calls out, "John who?"

Edwards, in green scrubs and a white lab coat, plays dumb, too. "He's the guy with the goatee, I think."

If the actors' memory of Wells seems comically hazy, it's understandable. *ER*'s success has meant more responsibility for Wells, and sometimes he seems like the invisible man around the landmark show he helped create.

In addition to overseeing the sixth season of NBC's hit medical drama, Wells launched two other series on the network this season—*The West Wing* and *Third Watch*. Juggling so many shows at once has raised Wells into an elite class of TV producers who serve double, triple—and for part of this season, even quadruple—duty on prime-time television, including David E. Kelley, Steven Bochco and *Friends*' Marta Kauffman, Kevin Bright and David Crane. But unlike his peers, Wells probably owes his success in the industry as much to his management skills as to his creative talent.

Whereas Bochco's groundbreaking mix of the comic and serious is instantly recognizable, as are Kelley's quirky storylines, Wells' imprint on the one-hour genre is less definable. Certainly, *ER*'s trademark visual style—the naturalistic walking-and-talking shots—are a result of Wells' vision. But his off-screen accomplishments may be even more noteworthy.

"What makes John distinctive versus a David Kelley is that John is much more of a manager of other people," says NBC Entertainment president Garth Ancier. "He's a terrific writer on his own, but he manages very strong teams in each operation. He can delegate responsibility, and that makes him a terrific producer."

At a time when broadcasters are relying on fewer creators to deliver more product, Wells represents a breed of producer who could provide the networks with a gold mine of programming alternatives. Pairing seasoned showrunners such as Wells with less experienced TV creators such as *ER*'s Michael Crichton or *The West Wing*'s Aaron Sorkin can infuse the airwaves with innovative product while minimizing risk by guaranteeing the quality and consistency of that product. So far, the formula is working for NBC: As of Dec. 12, while *ER* remained the No. 1 show on television, *The West Wing* ranked 24th in NTA season-to-date household numbers, and *Third Watch*—which will

move to Mondays at 10 p.m. starting Jan. 10—ranked 45th. NBC picked up both series for full-season orders.

But Wells' heavy workload also raises several key questions about such production methods. While the network, viewers and critics shower him with approval, making him rich, powerful and artistically celebrated, even Wells sometimes wonders whether he's spreading himself too thin.

Despite his reputation as one of the industry's most capable and talented writer/producers, Wells is not, after all, Superman. And dividing one's creative energy between three different series—*Third Watch* shoots in Manhattan, the other two in Burbank—would take its toll, both personally and professionally, on any mortal.

Wells' triple duty means he has less time to focus on *ER*, which he refers to as the "golden goose" for both Warner Bros. Television and NBC. "We jest about John not being here on the set," Wyle says. "But he's the captain of the ship. When he's sailing other vessels, we feel it."

Wells admits that he has a lot on his plate. "Too much, really," he says, munching carrot sticks in his office on the Warner Bros. lot, where John Wells Productions is located. "We didn't intend it this way. I don't plan on trying to do more than one new show in a fall."

The West Wing altered those plans. Created by Aaron Sorkin, who also wrote the 1995 film *The American President*, the series takes a fictional look at the inside workings of the White House. Touted as one of the season's best new shows, the one-hour drama is executive produced by Wells, Sorkin and Thomas Schlamme—the last two also are behind ABC's critically hailed but underperforming comedy *Sports Night*. According to Wells, Sorkin wrote *The West Wing* pilot before he wrote *Sports Night*'s, hoping the series would be developed for the 1998-99 season. But just as the Clinton-Lewinsky scandal was gaining momentum in the press, NBC balked. "They had some real concerns about whether or not they wanted to do it in that climate," he says.

Wells had already conceived *Third Watch* (along with co-creator Edward

Allen Bernero) for the 1999-2000 season. The cost and complexities of filming a fast-paced action drama focusing on emergency medical service personnel that takes place primarily on the streets of Manhattan prohibited him from getting the series off the ground earlier than intended. But NBC picked up another of Wells' projects, the Irish family drama *Trinity*, which it promptly benched a month after its premiere.

Meanwhile, Wells still had to oversee *ER*. Although his experience prior to the hit series included three seasons on the acclaimed Vietnam War drama *China Beach*, Wells' duties producing *ER* put him on the map. So much so that he earned a reputation as one of the industry's most capable showrunners, the commonly used term to describe any program's hands-on executive producer.

Within a year of *ER*'s 1994 premiere, NBC began tapping Wells for more product, signing him to a network deal (which ended last June) to create and oversee the creation of projects including *Trinity*, *Third Watch*, *The West Wing*, and several other scripts and pilots that never made it to air. To accommodate his increasingly hectic schedule, Wells relinquished primary responsibility on *ER* almost immediately. For the past several seasons, he's had little to do with the day-to-day workings of the show, involving himself more with long-term planning, ranging from casting decisions to script reading, to the occasional script writing.

"It's the only way this would all be possible," he says.

Near the *ER* set, on Warner Stages 18 and 19, the cast and crew of *The West Wing* have settled into their mock White House as if they intend to stay awhile. About two dozen extras, made up to look like Washington dignitaries, waltz around a ballroom as the camera zooms in on President Josiah Bartlet's wife, Abby, played by Stockard Channing, who is trying to set up Allison Janney's breakout character, press secretary C.J. Gregg, with a cardiologist.

"She's not married," Channing slyly says. "And she doesn't have a boyfriend."

Sorkin, looking gaunt and overworked, makes a brief appearance on

the set to watch a run-through of the scene. When Channing's line gets a laugh from the crew, Sorkin seems satisfied, and quickly exits.

Wells is nowhere in sight to enjoy the moment. "Not with this schedule," he says later. Of the series' three executive producers, Schlamme, who is also directing this episode, has the greatest presence on the set, even as he continues to oversee *Sports Night*.

"The truth of it is, the shark gets as big as the tank," Schlamme says of his and Wells' multiple duties. "I once thought, 'How could I have more than one child?' And then we had twins," adds the husband of *Chicago Hope*'s Christine Lahti, with whom he has three children. "Amazingly, if we only had one kid, it would be like having free time."

Despite Wells' respite from some on-set duties, his workload still seems daunting. An average week entails nine to 10 hours of writers meetings on both *Third Watch* and *ER* (Sorkin writes *The West Wing* himself, so meetings are unnecessary).

There are scripts to be read, notes to be given on those scripts, and read-throughs of the week's current scripts with each series' cast.

Wells also holds weekly producers' meetings on each show to discuss any problems that need to be solved. There are two-hour weekly staff meetings for each show, and "tone" meetings in which Wells sits down with the director of each series to discuss the scene-to-scene look and feel of each episode. A great deal of time is spent in editing rooms, working on the rough and final cuts of each program.

Then there's the administrative work: hiring meetings, casting meetings, publicity meetings, interviews. Add to the mix 50 phone calls a day, and 40 e-mails to return each day, and you've got one busy guy.

Of course, he also has to find time to write. "It ends up being a lot of weekends and nights, unfortunately," he says, noting that this season he'll deliver two scripts to *ER* and at least five to *Third Watch*, in addition to supervising all of *Third Watch*'s scripts.

"John is a really good juggler," says

producing a TV series to working in a tire plant, which may strike some as a bit odd for a creative type. A year ago, he says, "*Third Watch* was me and a computer." Now, more than 250 people work on the show, in areas ranging from design to production to marketing. "It's a creative enterprise, but it's not that dif-



Wells' vision can be seen in the naturalistic walking-and-talking shots on *ER*, television's top-rated series.

ER showrunner Lydia Woodward, who first met Wells on the set of *China Beach*. "He's very effective at being able to manage a lot of projects at once. And clearly, he enjoys it, or he wouldn't be able to do it."

Having co-created *Third Watch*, Wells is most responsible for its day-to-day workings. Yet, in a production twist that even he says is peculiar, he lives 3,000 miles away from the show's set. "The number one danger in not being close to the set is that you can develop a kind of 'front office' mentality," he says, referring to the age-old industrial axiom on management becoming disconnected from labor. "So I try to get back there enough to see people and let them know what's really going on."

Wells' reference to manufacturing is no chance metaphor. He compares pro-

ferent from any startup company," he adds.

Within Wells' entrepreneurial construct, he sees himself as the chairman and CEO, but one who understands the importance of every line worker. "You need a group of people to work with whom you trust," he says. "That's the hard part. Finding the right people all the way down the line, from the cast to the writers, to every single crew member and every person in the office."

Prior to Wyle's arrival on the set of *ER*, Edwards had been holding court, entertaining the cast and crew with a series of ribald jokes that included squeezing Julianna Margulies' breasts. His colleagues rarely refer to him as Anthony, calling him Tony or Antoine, instead. The scene filming is

an expository one between Edwards' Mark Greene and Margulies' still pregnant Carol Hathaway (the character gave birth to twins on the Thanksgiving episode).

But the intimate nature of their conversation has cut down on the number of people on set, and the atmosphere among those present is notably relaxed, perhaps even familial. In fact, there's the distinct sense that even if Wells never showed his face again on set, the series

in New York if he hadn't shot *Trinity* there.

"*Third Watch* is a very difficult show to do, and you make creative decisions on that kind of a complicated show based on whether or not you have the bodies to do it. Otherwise, it's suicide," he says, adding that 65 to 70 percent of *Third Watch's* production crew worked on *Trinity*. "With the crew we have, it's almost like shorthand, because we know them. It would have been almost impos-

the White House replications aren't cheap to construct, Wells says those costs will be amortized over time. *Third Watch*, however, is almost completely shot on the street. "The cost is the cost," he says, avoiding any sort of hard amount. "It's an action show, and it's outside, and there are lots of special effects and car chases, and that's expensive to do."

Of the three series, *The West Wing's* staff is perhaps the greatest amalgama-

tion of both Wells' and Schlamme's history in the business. Yet Wells is quickly instilling that same sense of loyalty in his most recent employees. "I think the bridge between the left and right sides of John's brain is well-traveled," quips Schlamme, whose collaboration with Wells began with directing several episodes of *ER*, including 1997's live broadcast. "He has an incredible understanding of the creative process and the ability to work with the bureaucracy, which is so much a part of television production. But those two sides are not neces-

sarily complimentary to one another, and he somehow pulls it off."

Born in Alexandria, Va., the 43-year-old Wells was raised in Denver and watched a lot of television as a child. "But I always liked the dramas," he says, naming *Mannix*, *Lou Grant* and *The Defenders* among his influences.

After graduating from Carnegie-Mellon University in Pittsburgh with a bachelor's degree in theater, he later studied film and television at the University of Southern California. When Steven Bochco's groundbreaking police drama *Hill Street Blues* premiered to



The West Wing, a drama about the inner workings of a fictional White House, was delayed by the Clinton-Lewinsky scandal.

would continue to run by itself, which reflects the way Wells has instilled loyalty among the members of his team.

"*ER* is a well-oiled machine," says Woodward, who adds that most of the crew has worked on the series for all six seasons, producing more than 100 episodes in an environment that is surprisingly friendly—at least, by Hollywood standards. That lack of hostility, says Woodward, starts at the top. "It's part of what John has brought with him to this series," she adds.

Many of *ER's* staff worked together on *China Beach*. And despite *Trinity's* failure to snare an audience, Wells says he never could have made *Third Watch*

sible to shake that down without having done something else first."

Not surprisingly, *Third Watch* is also the most expensive of the three shows—costing an estimated \$2 million per episode, in contrast to the \$1.5 million for the average one-hour drama. Wells says *ER* has always been cost-efficient, simply because the show owns the set. And with the \$13 million-per-episode license fee that Warner Bros. Television snagged for *ER* in 1998, even an over-budget episode can't go wrong.

The West Wing, according to Wells, is also reasonably budgeted, given the high price quotes of A-list talent such as Martin Sheen and Rob Lowe. Although

critical raves in 1981, it transformed the way Wells looked at television.

"[*Hill Street*] was the show that made me want to be a television writer," he says. "I had never seen anything like it, and it made me think that was something I might do."

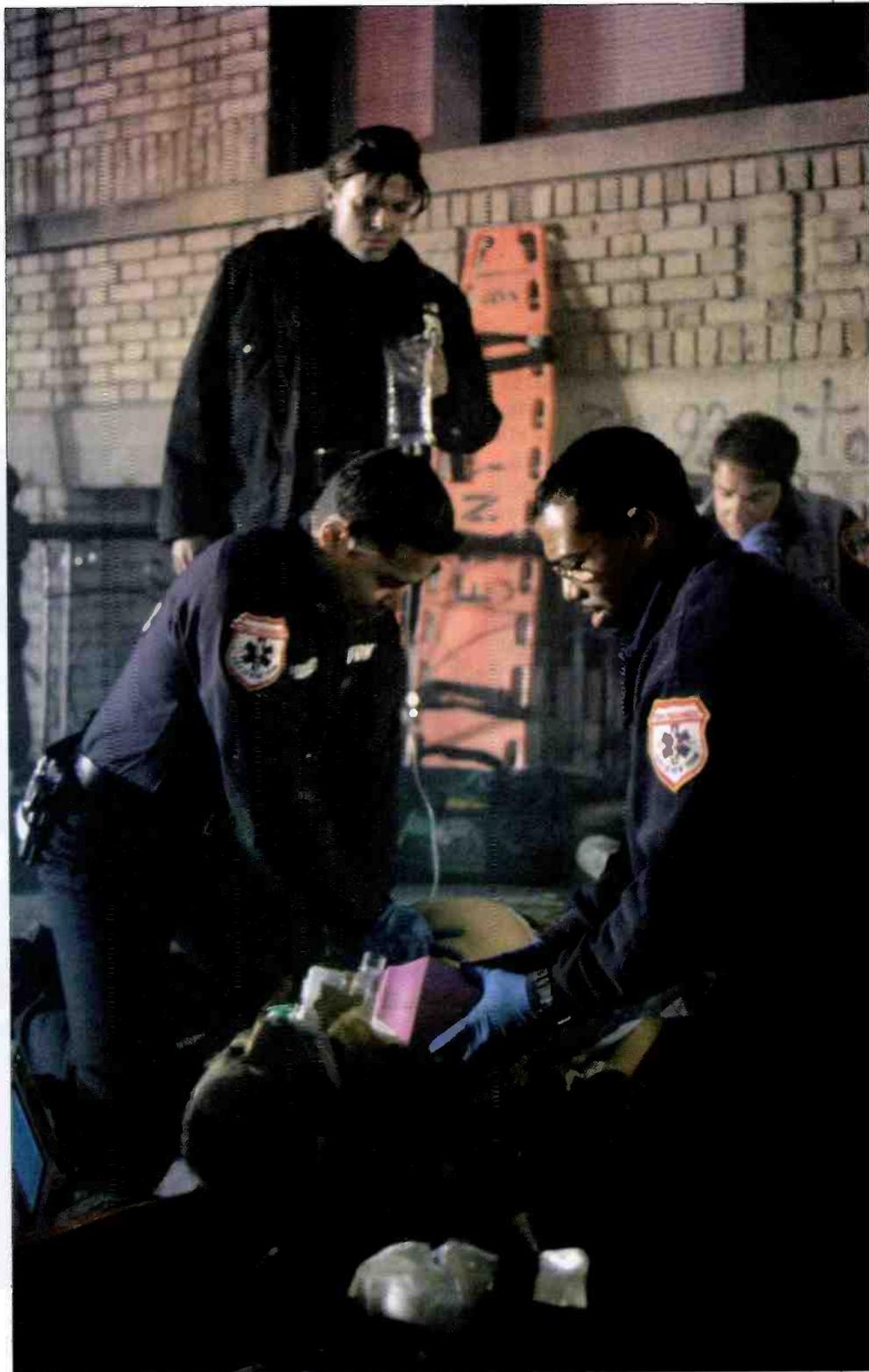
After starting his career in New York theater, Wells got his first break on television by writing a spec script for the screwball detective series *Moonlighting*. "People couldn't quite figure out whether I was a comedy writer or a drama writer, and that got resolved when I got the job on *China Beach*," he says. Wells recalls he was hired on *China Beach* as "the funny guy" but wound up writing some of the series' most serious scripts, "to prove that I could carry my dramatic weight." Subsequently, he adds, he was referred to as "that really depressing guy" on *China Beach*.

If any of his projects stand out as a personal statement of sorts, it may have been *Trinity*. In hindsight, Wells says he delivered a product to the network that was too expensive for the amount of time it would have taken to build an audience. But he also adds that while viewers may profess to want something new in their TV diet, it can't be something too new.

"You're trying to find the balance between something that's creatively different and interesting but at the same time isn't so different that people don't know what to do with it," he says. Which might explain why *Trinity* failed.

It might also explain why *Third Watch* seems similar to *ER* in both its tone and pace, and yet for the most part takes place before viewers ever reach a hospital. "You want to turn 10 or 20 degrees," he continues. "You don't want to turn 120 degrees."

As Wells enjoys the rarefied air breathed only by TV's creative elite, he says delivering so much content to the networks can impact a writer's output in all the wrong ways. "The danger is that your work isn't nearly as good as it should be," he adds, noting that the temptation to take on as much as possible is often overpowering. "In my end of the business, there are no overnight successes. We've all got these stories of six years, 10 years, 20 years, not making a living. So when people seem to like your work and suddenly you're in demand



Wells and his team learned lessons on the failed *Trinity* that helped make *Third Watch* (above) work.

when you've struggled for so long, what happens is it's very hard to say no."

Wells' lean years are ancient history. According to sources, his NBC deal

earns him more than \$7 million a year. Considering the huge investment, Wells understands why broadcasters look to him and his peers to supply so much

product to the networks.

While the marketplace for television production has grown dramatically in recent years, given the expansion of cable alternatives, the number of people trained to create shows has not kept pace. That leaves the networks with the option of relying on costly veterans or unproven upstarts. Although unseasoned writers can come up with surprising successes—for example, Kevin Williamson's *Dawson's Creek*—more often than not, the projects tank. "There's a craft to writing and running a television show," Wells says. "And you need the experience to do it. Sometimes people do it very well, and other times they're in way over their heads."

But attaching top talent to a product doesn't guarantee success, either. Although Kelley walked away from last year's Emmy Awards with trophies for Outstanding Comedy (*Ally McBeal*) and Outstanding Drama (*The Practice*), his freshman series *Snoops* failed to attract an audience this season, resulting in its cancellation last month.

Bochco, whose new medical series, *City of Angels*, premieres Jan. 16 on CBS, remains the most revered producer on television. But despite his formidable resume, which includes *Hill Street Blues*, *LA Law* and *NYPD Blue*, viewers rejected police drama *Brooklyn South* (1997), courtroom drama *Murder One* (1995), and musical *Cop Rock* (1990).

And even though *Friends* continues to maintain its status as the No. 1 comedy on television, Kauffman/Bright/Crane's two other series, *Jesse* and *Veronica's Closet*, have been panned by the critics and only marginally embraced by viewers.

Still, the networks continue to turn to top producers such as Wells for more content. "This is a high-risk, hit-driven business," says Warner Bros. Television president Peter Roth. "If you're a studio or network executive, and you're risking millions of dollars, you want to know you're getting the best of the best."

Wells believes that successful producers create a branding effect, which is a selling point both for the networks

and a voice, a view, a singularity of vision. And that's what Wells and Kelley and a

handful of others offer the American viewing public," he says. But when those singular visions spread out among two, three, even four series, Roth asks, "Are you doubling the potential of success or halving it?"

"At some point, everyone's human," Ancier says. "You can't oversee so much product without reaching exhaustion."

For Wells, the concern is not so much about physical exhaustion but rather creative exhaustion. Just as Bochco has only so many *Hill Street Blues* in him, Wells knows that his reservoir of captivating subjects and storylines is not infinite. Sometimes he wonders how his hectic juggling act affects the creative genius that makes him so successful. "Your ideas, your life experiences, you deplete it all," he says, adding that of the 100-plus *ER* episodes he's overseen, he's written 17. "The fear is, do you have anything else to say on that subject with interest? Not just for the audience, but for yourself."

Clearly, Wells likes the challenge of multitasking. Even as he manages the production of three successful TV series, his production company is currently developing several feature film projects. But he also seems cautiously aware of his own limitations.

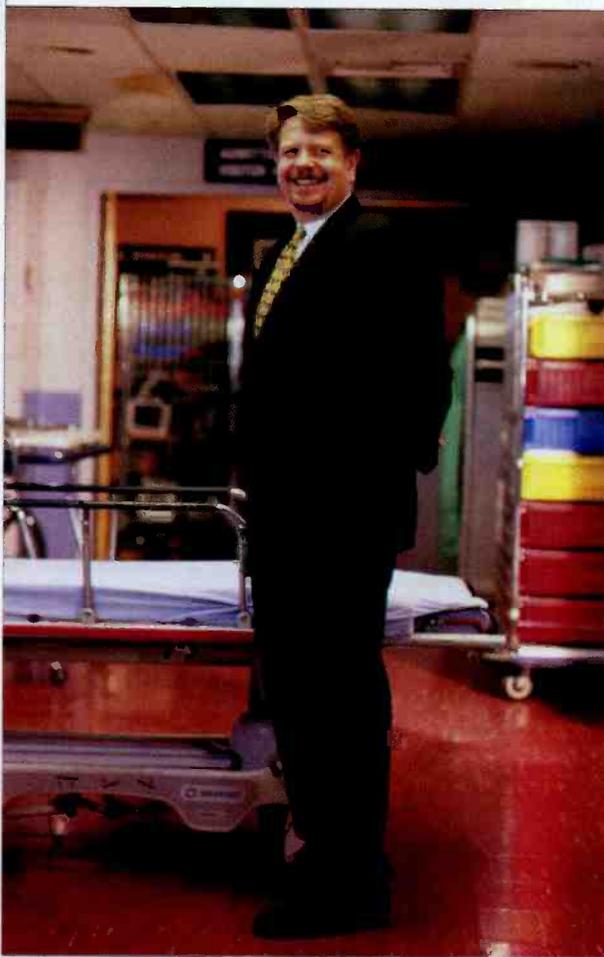
"I don't expect to ever have the same kind of success that I've had with *ER*," he says. "If I have one or two other shows that stuck around and that people liked, and we made four years of them, to me that would be nice." Beyond that, he adds, viewers shouldn't expect all that much more. "If people are anticipating that the

rest of my career is going to be an endless succession of number one television series, I think they're going to be disappointed. I won't be disappointed, because that's not what I'm anticipating. It's not a legitimate expectation on anybody's part." ■

Alan James Frutkin covers television from Mediaweek's Los Angeles bureau.

'[*Hill Street Blues*]
made me want to be
a television writer.'

—Wells



DAVID FUKUNOTO

and viewers. "People who have had success can actually make some noise, and viewers will show up," he says. "That's the battle. You've got to get someone to come in and watch it from the first moment."

But Roth also recognizes the downside of relying so heavily on such a small pool of talent. "Television is often about

The **Television Critics Association press tour** will run from Jan. 6-21 at the Ritz Carlton Huntington Hotel in Pasadena, Calif. Pax presents on Jan. 6; PBS, Jan. 7-8; TCA day, Jan. 9; Studio Day 1, Jan. 10; NBC, Jan. 11; Fox, Jan. 12; Studio Day 2, Jan. 13; CBS, Jan. 14; ABC, Jan. 15; UPN, Jan. 16; WB, Jan. 17; cable networks, Jan. 18-21. Contact: eko-hanik@home.com.

The **Alfred I. duPont-Columbia University Awards** in television and radio journalism will be presented Jan. 19 at the university's Low Memorial Library in New York. CNN analyst Jeff Greenfield will host. Contact: 212-854-6581.

Sport Summit 2000 will be held Jan. 19-20 at the New York Marriott Marquis, with featured speakers including Dick Ebersol, chairman of NBC Sports, and Ty Votaw, commissioner of the PGA Tour. Contact: 301-493-5500.

The Newspaper Association of America will present **Newspaper Operations SuperConference 2000** Jan. 23-28 at the Fountainbleu Hilton in Miami Beach, Fla. The event covers technology and trends in pre- and post-press and health and safety. Contact: 703-902-1797.

The National Association of Television Programming Executives will present **NATPE 2000** Jan. 24-27 at the Morial Convention Center in New Orleans. Contact: 310-453-4440, ext. 209.

The Magazine Publishers of America will honor Myrna Blyth, editor of *Ladies' Home Journal* and *More*, and Michael Levy, founder and publisher of *Texas Monthly*, with its **Henry Johnson Fisher award** for lifetime achievement at a dinner gala Jan. 26 at the Waldorf-Astoria in New York. Contact: 212-872-3700.

Arbitron will present the **Tapscan Users Conference** for media buyers and planners Feb. 16-18 at the San Francisco Hyatt at Fisherman's Wharf. Sessions on the company's planning and buying software include "Political Media Buying with TVScan" and "Mastering Buying and Posting with Cable." Contact: 212-887-1314.

Inside Media

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

SportsFan Launches Two

SportsFan Radio Network today is launching two new daily features hosted by veteran sports talkers. Keith Olbermann, who anchors and produces SportsFan's *Just a Minute*, is producer and host of *Real Sports News*, a 60-second vignette offering an up-to-the-minute, opinionated look at athletes and games. The Babe (Nanci Donnellan), host of her own popular talk show, makes her first foray into daily features with *Babe Watch*, a no-holds-barred minute of commentary.

Nielsen Ups Stake in NetRatings

VNU-owned Nielsen Media Research has increased its stake in NetRatings to 54 percent from 11 percent for \$246 million in cash, giving Nielsen a majority stake in the Milpitas, Calif.-based Internet measurement company. NetRatings, which launched its Web ratings in March 1999, completed an initial public offering last month. As part of the transaction, the NetRatings board of directors was expanded to 11 members. Joining the board are John Dimling, president/ CEO of Nielsen; Gerald Hobbs, chairman/CEO of VNU, USA; Charles Leonard, president of VNU Marketing Information; Thomas Mastrelli, COO of VNU, USA; and Daniel O'Shea, COO of VNU Marketing Information.

Tracking Stock OK'd for Rainbow Unit

Cablevision Systems Corp. has authorized the creation of a tracking stock for its Rainbow programming and entertainment division. The new stock, designed to allow investors to better follow Cablevision's content-related holdings, must win stockholder approval. Rainbow's assets include Madison Square Garden and its professional sports teams, Radio City Music Hall and national cable networks American Movie Classics, Bravo, Independent Film Channel and Romance Classics.

Newsweek Buys Frommer's Travel

Newsweek Inc. has acquired *Arthur Frommer's Budget Travel*, published by Group XXVII Communications, for an undisclosed sum. The 350,000-circ bimonthly, which will fall under Newsweek subsidiary Newsweek Budget Travel Inc., launched in February 1998 as

a quarterly from renowned travel writer Arthur Frommer, the magazine's editor in chief, and magazine industry vet and Group XXVII chairman Donald Welsh. Under the agreement, Frommer will oversee content and be a regular contributor of articles and columns. Jacob Hill, *Budget Travel's* publisher and cofounder, will continue in his role.

CBS Expands News Service

CBS Newspath, the CBS network's affiliate news service, will expand its offerings this year. Among the improvements: more correspondents reporting exclusively for CBS affiliates; development of the CBS Health-Watch medical franchise and expansion of the CBS MarketWatch business franchise; more custom packages and live shots from major stories; and new server technology that delivers news video as computer files.

Weight Watchers Regains Title

Southern Progress Corp., a subsidiary of Time Inc., has sold *Weight Watchers* magazine back to Weight Watchers International, effective with the January/February issue. Terms of the deal were not disclosed. The staff will be reassigned at other divisions at Southern Progress. The diet company sold the monthly health/fitness magazine to SP in 1996.

Simplicity Media Skeds Mag Launch

Internet startup Simplicity Media plans a Feb. 25 launch of lifestyle magazine *Simplicity*, the company's first publishing venture. The bimonthly is being financed by bankers at Goldman Sachs. Targeting urban women, *Simplicity* is the brainchild of Danielle Chang, editor in chief and publisher. It will have a distribution of 100,000 in metropolitan areas, 7,500 of that controlled, and carry a cover price of \$3.95. The title is positioned to compete with Time Inc.'s *Real Simple*, set to launch in April.

Turner Signs Coke for Winter Games

Turner Broadcasting Sales has signed Coca-Cola as the 10th and final sponsor for its Winter Goodwill Games, scheduled for Feb. 17-20 in Lake Placid, N.Y. Other major sponsors include Chevy Trucks, Circuit City, Gillette, Invesco Mutual Funds and AIM Distributors, Isuzu and Johnson & Johnson.



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Homebodies and agoraphobes, rejoice! Everything you need to lead a productive and fulfilling life is available online. This, apparently, is the rationale inspiring DotComGuy, a 26-year-old former systems manager, to stay put in his Dallas digs for one year armed only with a phone line and a PC. The incentive for the stunt? Well, fame—through daily Webcasts—and fortune—thanks to sponsors like Mall.com and Peapod.com. But this cross between *The Real World* and JenniCam may prove once and for all whether man can live by e-commerce alone.—Kipp Cheng

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Wanted: Experts

Information Markets Corp. today will launch its "Bring in the Brains" online marketing campaign. The promotion, which includes banner ads and direct e-mail, is designed to expand the New York-based company's roster of "expert" consultants on its information marketplace Web site, Informarco.com. The campaign was developed in-house.

MyFamily.com Hits TV

MyFamily.com, the Orem, Utah-based genealogy portal, tomorrow will kick off the TV portion of its \$10 million ad campaign. The TV spots, created by New York-based Deutsch, will air on cable outlets including Lifetime, Fox Family and PAX.

EDGAR Online in WSJ

Norwalk, Conn.-based EDGAR Online, a searchable database of SEC filings, tomorrow will launch its first national ad effort. The print ads, which play with the idea that users can dig up dirt on top executives of major companies by visiting edgar-online.com, will appear in *The Wall Street Journal*. The multimillion-dollar campaign was created by New York-based Citigate Albert Frank.

Correction

In an article dated Dec. 6, *IQ* failed to state that San Francisco-based Unicast's SUPERSTITIAL is a trademarked brand name and should not have been characterized as a new form of generic interstitial advertising.

Calling All Agencies

The editors of *IQ* are in the process of compiling our list of the top interactive agencies, which will be published Feb. 14. If you haven't received your survey, please e-mail Research Editor Jim English at jenglish@adweek.com immediately. Entries are due this week.

Contest Doubles As Online, Retail Promo

By Kipp Cheng

With millions of college students now on winter break, textbook e-tailer efollett.com today will kick off an online sweepstakes promotion to drive traffic to both its Web site and its network of more than 600 bricks-and-mortar campus bookstores across the country.

The Spring Rush promotion, which will run through Feb. 10, features a special "WebDecoder," a plastic strip shaped like a bookmark. When placed against a computer screen, it enables efollett.com visitors to decipher secret codes leading to such prizes as Saturn automobiles, spring break vacations and prizes from sponsors M&M Mars, Coca-Cola and *YM* and *Made-moiselle* magazines.

Students can obtain WebDecoders by requesting one at Follett's namesake bookstores or Web site; no purchase is necessary. Some 2.5 million WebDecoder bookmarks were manufactured for the campaign, which efollett.com called the largest printing run of its kind from its Atlanta-based supplier, Global Commerce Group.

This so-called clicks-and-mortar campaign is the first of its kind for the e-tailer, according to Tim Dorgan, senior vice president of e-commerce at Follett Higher Education Group, the parent company of Oak

Brook, Ill.-based efollett.com. "There's been a lot of press about clicks-and-mortar, and this, I think, is going to be a prototypical promotion [for us]," he said. "We've done sweepstakes in the past, but the novel thing about this is the WebDecoder."

The promotion not only is intended to drive traffic to the Web site, but also to the retail stores. "We give students the option of having their books shipped to them or picking them up at the store," Dorgan said. "The vast majority choose to shop online and then pick up their books at the local stores. It's convenient, and with the inevitable returns that all e-tailers are going through right now, all they have to do is go down to their local store, rather than having to wrap it up and ship it back."

In recent months, the online textbook market has exploded, with myriad online merchants setting up shop to reach the lucrative college books market, which annually generates \$4 billion in revenue. Dorgan said efollett.com benefits from Follett's 126-year history in the business. The efollett.com global Web site launched in January 1999, with advertising on the Fiesta Bowl, but Follett has had a corporate Web presence since 1995. ■

Secret codes in the green square on efollett.com are revealed by using a WebDecoder.



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Reebok Makes Its Move Into Online Marketing

BY JOANNA SABATINI—Reebok has taken its first step into online marketing with pop-up banners that enable shoppers to make purchases on the spot, rather than requiring them to go to another site, offering a quick direct-buying mechanism. The banners, built by New York-based Cybuy, began running last month.

“We were looking for a more efficient way to help consumers understand and purchase our products online,” said Roger Cameron Wood, vice president of global e-commerce for Boston-based Reebok. “At current media spending rates, it is daunting for a company, any company, to spend millions of dollars per quarter driving traffic to its retail site.”

Cybuy has created a banner for each of the 10 products Reebok selected from three categories—shoes, sunglasses and watches. Banners are running on sites with related content in the Adsmart network of 375 sites.

“Consumers generally like the idea of being able to stay where they are—in this case on the site—to find out more about a product offering or to buy it on the spot,” said Sandra Robinson, president of Cybuy.

Although other Internet companies—including San Francisco-based BlueStreak.com and Enliven, Redwood City, Calif.—

offer pop-up banners, they tend to involve rich media and sometimes require consumers to use plug-ins. The concept is still new, and only a few companies, including British Airways, have begun to use the pop-up banners as a way to sell their products. “Cybuy builds pop-up banners that can be easily used by all Web sites. We are about helping people sell things,” said Robinson.

Reebok, which had not been using any online marketing to drive traffic to its site, wanted an innovative way to enter a competitive space already dominated by such retailers as The Gap and Land’s End.

“The consumer is being bombarded by price-driven e-commerce messages,” Reebok’s Wood said. “Price and selection can only take you so far. We thought, ‘There must be something else we can do,’ given that we don’t want to play the price and selection game, which is a very brutal game and a tough one to win at.”

Tying the banners closely to related content can take the emphasis off price and selection and integrate retail with other Internet activities. Reebok believes this

approach is the wave of the future.

“There will always be shopping sites, but as you begin to see the commercialization of all kinds of activities on the Net, retail will be woven into a number of activities and won’t be seen as a stand-alone act,” said Wood.

At the end of January, Reebok will evaluate the effectiveness of the experimental campaign. “We want to see if people will go for it,” said Wood. “The segmentation is not as important as the experimentation with the ability to browse content and make transactions along the way.”

Cybuy, a provider of e-commerce solutions for merchants and Web sites, uses profiling technologies from Engage,



Forge DMX sneakers and Step Reebok are among the Reebok products being sold through the pop-up banners.

Andover, Mass. Its clients include REI, Condé Nast, Orvis and Ebag.

To help explore other online options, Reebok has retained Eisnor Interactive, New York, an offline and online marketing company, as an online consultant. It also works with Citysoft, New York, an Internet Web design company that built the Reebok Web site. ■

Adsmart Launches B-to-B Network

BY JOANNA SABATINI—Adsmart, an interactive advertising network in Andover, Mass., has launched a business-to-business online network to handle the online advertising needs of this rapidly growing market sector. The service is a natural extension of Adsmart’s business-to-consumer network of 375 sites.

Annual online b-to-b ad spending is expected to reach \$2.6 billion in 2002, up from \$290 million in 1998; b-to-b e-commerce likely will soar from \$109 million in 1998 to \$1.3 trillion in 2003, according to Cambridge, Mass.-based Forrester Research.

“Setting up the network now reflects the fact that the business-to-business marketplace is expanding, and those that understand this and address it first will likely place themselves in a position for long-term leadership,” said John Federman, CEO of Adsmart. “That’s certainly what we hope the creation of our network signals.”

Adsmart, one of the first major interactive advertising networks to create a b-to-b

network, will be able to sign on sites in vertical categories, such as medical, legal and insurance, for which there does not seem to be a market. Late last month, New York-based 24/7 Media launched a small business channel for the b-to-b market.

“For a long time, it wasn’t profitable to think about representing sites beyond the top tier, in part because the impressions weren’t there and the opportunities to monetize on the impressions were not there,” said Federman.

Adsmart is recruiting sites and thus far has signed contracts with several, including findforum.com, lawguru.com, PatentCafe.com and employyernet.com. It

hopes to sign 20 sites by the end of the month. Within the next 12 months, Adsmart plans to grow its b-to-b network to more than 300 sites.

One of Adsmart’s new clients said the network is a boon to sites like his.

“Several months ago we were looking for a network, but then we stopped,” said Adam Turteltaub, marketing director of employyernet.com, one of the largest legal-job databases. “It was frustrating to deal with the networks out there because they are not focused like Adsmart on vertical categories, but rather were more horizontal. We went with Adsmart to take advantage of a company with a national presence and representatives all over the country.” ■



Adsmart CEO John Federman is shooting for 300-plus sites.

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Los Angeles Daily News
11.27.99

"The most comprehensive effort by a major media company to present on the Web actual entertainment content."

Los Angeles Times
11.29.99

"A studio's biggest splash on the Web to date."

Daily Variety
11.29.99

"A new contender...one of the biggest online entertainment projects in some time..."

USA Today
11.24.99

"Entertaimdom could be something of a bellwether for the prospects for original entertainment programming on the Web."

Adweek
11.29.99

"The site's original programming marks a bold...move into uncharted territory."

Entertainment Weekly
12.17.99

"Entertainment for every taste...the most ambitious effort yet."

Wired News
1.30.99



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Personify Pairs Products In Its New ASP Service

BY SUSAN KUCHINSKAS—Personify announced today that it has hopped on the “application service provider” trend with the official launch of Personify Central, providing its Essentials and Proactive for Email products on an ASP basis. This approach gives companies a faster, easier way to implement the programs, according to Personify, while taking the heat off clients’ IT departments.

The San Francisco-based company provides software tools that report on and analyze interactive marketing campaigns; it also offers consulting services and systems integration.

Essentials lets large businesses analyze Web activity. Proactive for Email lets users create and send out targeted e-mail campaigns based on customer profiles gained from the Essentials app.

Personify CEO Eileen Gittins said the decision to offer these applications via ASP stemmed from the company’s efforts to

serve new client Volvo. Marketers from the automaker wanted to use Personify’s applications as the basis for the company’s customer relationship management processes. But timing was a problem—Volvo was about to redesign its 4-year-old consumer site, Volvocars.com, which attracted 2 million unique visitors in 1998. (The company hopes to see a 25 to 50 percent increase in its 1999 numbers.)

“The cycle time we wanted was fairly fast,” said Kris Narayanan, database marketing manager at Volvo. “We were classic marketers—we wanted it yesterday.” Implementation discussions between Personify and Rockleigh, N.J.-based Volvo began in the second quarter of 1999. Personify

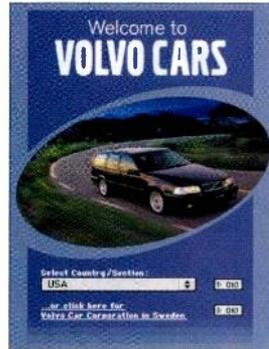
offered to host a pilot test and got the application up and running by Q3.

Satisfied with the application, Volvo considered bringing Essentials in-house. But after Volvo’s IT department evaluated the hardware and software requirements—including having Personify’s engineers connect the applications to Volvo’s internal systems—it became clear that bringing Essentials in-house “was going to be a bit tedious,” Narayanan said.

Volvo asked if Personify could continue to host the services, and Personify agreed. Narayanan said Volvo pays less than six figures a year for the ASP.

With all systems go for the Volvocars.com site, Personify decided to offer ASP services to new and existing clients for \$50,000 a year above the \$121,000 yearly license. Personify estimates that it will be 30 percent faster for businesses to get

up to speed with the ASP model; the additional cost is offset by the savings in internal engineering costs. ■



Work on Volvocars.com led to Personify Central.



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Ready to Serve

Customer-service sites attempt to connect consumers and businesses. Is anyone out there listening? By Kipp Cheng

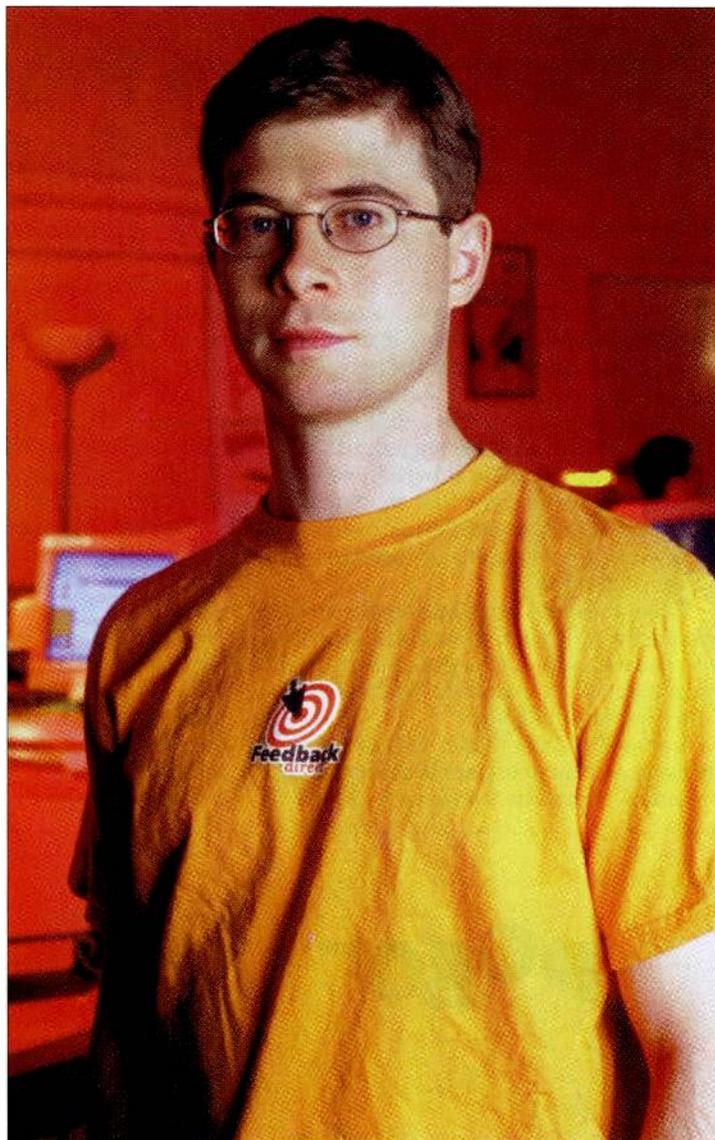
Now that the frenzied e-holiday shopping season has come and gone, e-tailers and their bricks-and-mortar rivals face the giddy task of tallying the receipts from what was widely forecast to be a boffo year for consumer spending. While the booming economy and deeper penetration of PCs at work and at home fueled 1999's e-commerce rocket, it likely will take weeks or even months before pundits and vendors issue their final verdicts on how e-companies fared during the holiday rush.

What might be missing from the inevitable reports of big numbers is how consumers felt about the purchases they made online and, more importantly, what kind of experiences they had. Many sites came through the holidays with flying colors, but disillusioned shoppers discovered that not all online merchants could live up to their promises. Site outages were common, merchandise was out of stock and customer service was nonexistent. In fact, one out of four e-shoppers couldn't complete their transactions, due to computer crashes, server gridlock or out-of-stock situations, according to New York-based Andersen Consulting.

That's hardly surprising, given that hordes of newbie e-tailers were focused on being up and running for the holiday season, which accounts for roughly half of retail sales in the offline world. In the hysteria to cash in on the e-commerce bonanza, some sites failed to recognize that building effective online brands takes more than jazzy marketing campaigns and catchy domain names.

"So many companies were rushing to put up sites and sell something online that they completely forgot about fulfillment and customer service," says Thatcher Wine, founder and CEO of Feedback Direct, a customer service portal in Santa Monica, Calif. "A bunch of dotcoms blew out their budgets on advertising, so they weren't able to follow through with great service."

Merchants could pay a steep price for stiffing shoppers. A stag-



Thatcher Wine, CEO at Feedback Direct, says e-shoppers today are more savvy when it comes to knowing what they can expect and deserve from e-tailers. Wine thinks Feedback Direct will facilitate conversation between consumers and merchants.

gering 90 percent of consumers surveyed by Cambridge, Mass.-based Forrester Research said good customer service was critical in their selection of a Web merchant, and nearly half the respondents said they would stop shopping at a given e-tailer altogether if they were unhappy with the service they received. That should serve as a wake-up call for e-merchants hoping to be around for the long haul.

"I think the biggest thing merchants can learn from this is that unless customers feel like they are getting personal attention and real-time service, they are going to go elsewhere—like the local corner store," says Larry Wasserman, vice president of marketing at New York-based Live Person, an online customer service technology provider.

TIME TO LISTEN

As consumers become increasingly frustrated with the problems of shopping online, Feedback Direct and Live Person—along with

other customer-care services such as Sunnyvale, Calif.-based eGain—hope to leverage user feedback to prompt companies to action. Because interacting with customers can be a challenge for online merchants that never meet shoppers face to face, Live Person has developed a technology that allows subscribing Web sites to conduct real-time chats with consumers. The year-old company already has licensed its technology to more than 300 online merchants, including iQVC, Beauty.com and Gifts.com.

Feedback Direct, on the other hand, aims to give consumers a choice of ways to connect with vendors, including 800 numbers, snail mail and e-mail. They can even lodge complaints anonymously. “Different customers want different things [from businesses they deal with] and we give them options,” Wine says.

Soft-launched last month and slated for full operation in the first quarter, the Feedback Direct service is designed to give consumers a standardized format in a centralized location where they can find contact information about businesses and reach them online. The site already has accumulated information on the thousands of companies in its database, which has been dubbed the Orange Pages.

Feedback Direct plans to list every Fortune 500 company in its



New York-based Live Person has created a proprietary technology that allows e-merchants to communicate with customers via real-time chat.

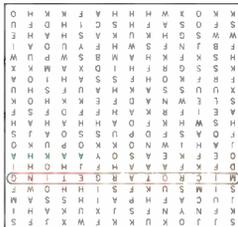
database, including major offline and online brands and merchants ranging from Amazon.com to Zenith, and later will expand listings and links to cover smaller, local vendors as consumer demand grows. It also invites users to suggest names of companies that they are interested in reaching.

If consumers choose to correspond with businesses via e-mail, Feedback Direct provides an e-mail template that helps them for-



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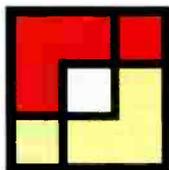
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mulate their queries. Live Person's Wasserman thinks the e-mail solution for customer service has its limitations. "E-mail is good if a customer can wait for a long response or wants a preformatted reply," he says, "but the problem is it will take a few hours at best and, at worst, it could be four or five days till they get a response—if ever. And that's very disconcerting to someone, particularly in the holiday shopping season."

Not surprisingly, Wine doesn't agree. He says that giving consumers the option of lodging their complaints anonymously will encourage more people to speak up. He adds that Feedback Direct audits the amount of time it takes for a company to respond. "When the company responds, we send you an e-mail and ask you how good the response was and whether the company did it on time," says Wine. "We close the loop."

Beginning tomorrow, Feedback Direct will beef up its interactive customer service database to include such features as a user-enabled company ratings area and the Feedback Direct 50 list of companies that provide stellar service.

Feedback Direct hopes to sell its analytical services and competitive data to businesses. Wine claims that the gold mine of consumer data he expects to gather will not be abused for the



Sunnyvale, Calif.-based eGain offers its network of e-businesses multichannel customer care options, including real-time chat, e-mail and phone communication.

benefit of internal marketing, which the company plans to do on an opt-in basis. "We consider the dialogue between a customer and a company to be private," he says.

GROWING EXPECTATIONS

A veteran of US Interactive, New York, and other strategic Web consulting ventures, Wine founded Feedback Direct because of his personal frustrations as a consumer unable to communicate with businesses and as a business person who often found it diffi-



ACROSS

17. pogo.com has 5 MM _____ USERS.



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ANSWER REGISTERED

Through our collection of online games like chess, trivia and bingo, we've attracted 5 million registered users*. 47% of our users are female,** 78% are 18-49 years old,** 73% play from home,** and 54% buy products online.*** Ahh, stats. Next week, flow charts!

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Customer service portal Feedback Direct hopes that consumers will tap into the service's interactive database, called the Orange Pages, to research and then contact both offline and online merchants.

cult to gauge what customers were thinking. He believes the time is right for a stronger focus on customer service, pointing out that consumers are growing less tolerant of poor performance and service. While online shoppers once rejoiced simply at receiving the correct products from an e-tailer, undamaged and in a timely manner, they've become more savvy and demanding.

"We expect a lot more now, because there are companies like Amazon and eToys out there," says Wine. "If you have a great customer experience at Amazon, you expect that same experience from every other company you do business with. So, I think some high expectations have been set."

Chris Kelley, an associate analyst at Forrester, agrees. "Consumers are used to a certain level of customer service in the offline world and now their expectations are starting to get more sophisticated in the online space," he says. "When there are so many [e-commerce sites]—the prices are similar and the sites look similar—companies will need to go that extra step and use customer service as a differentiator."

While there are some stand-out e-merchants, many still have a long way to go before consumers view them as trusted brands. Wine thinks a handful of e-tailing vets have gotten the formula down pat.

"The companies that consistently do [customer service] well—Amazon, eToys and Dell—offer customers a great combination of service and utility," says Wine. "Those companies are very prompt and timely with their orders."

And as for the losers in the category? "I won't single out any companies that don't do it that well, but I'm sure everybody has their own targets," he says.

According to Kelley, e-businesses need to consider customer feedback beyond the holiday shopping season. "Merchants will definitely need to integrate the information they learned from this past year, not only for holiday shopping," says Kelley. "The competition between e-tailers is so intense and they need, frankly, to be able to serve customers the best way that they possibly can if they want to keep customers."

There are many lessons still to be learned from this most recent e-holiday, many of them centering on building effective fulfillment and customer service infrastructure. For the online customer-service providers, ensuring better service begins with proactive conversation between buyer and seller.

Customer service "may or may not be worse than last year," says Wine, "but you will definitely hear a lot more complaints about it this year because there are so many more new companies." ■

BY THE NUMBERS

With an estimated \$4 billion in online revenue at stake this year, e-tailers and consumers alike were pumped for holiday shopping. Here's a look at some of the latest numbers tracking the e-commerce blowout:

- ◆ New York-based Media Metrix reported a 37 percent increase over last year in e-commerce traffic for the week preceding Christmas, with significant traffic boosts to Fedex.com and UPS.com. Media Metrix also reported continued double-digit increases at flower/gifts and e-greetings sites through December.

- ◆ Traffic to e-commerce sites increased by more than 18 percent from the day before Thanksgiving through Dec. 26, according to the E-Commerce Holiday Index compiled by Milpitas, Calif.-based Nielsen/NetRatings. The big winners so far appear to be toys, electronics and apparel, which all experienced double-digit percentage increases in recent months.

- ◆ While the total dollar amount from online sales surged 22 percent from the week beginning Nov. 29 to the week beginning Dec. 6, the number of individual orders declined across merchant sites, according to New York-based affiliate marketing network LinkShare.

- ◆ Residents of California, New York and Texas were tops when it came to online spending across the LinkShare Network of merchant sites during the week of Dec. 6.

- ◆ Only 10 percent of Web sites said they were capable of dealing with an overnight surge of twice the volume of normal traffic, especially in the areas of Web response rates, levels of service and shipping services, according to New York-based Jupiter Communications.

- ◆ In a study by Credit Suisse First Boston, nothing-but-Net e-tailers had a 65 percent on-time delivery rate, while clicks-and-bricks merchants fared better, with an 80 percent delivery rate during the holidays.

- ◆ Bargain hunters may have flocked to the Web to find savings, but luxury-goods sites also did well: Fine art purveyor Guild.com, Madison, Wis., reportedly rang up an online order worth \$53,000 and claimed an increased look-to-book conversion rate of 200 percent in December.—KC

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CULTURE TRENDS

MTV's BUZZWORTHY

Buzzworthy songs are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos MTV designated as Buzzworthy, the vast majority have been certified gold or platinum.

Week of 12/27/99

Artist/Group: **Stained**
Song/Video: **"Mudshovel"**
Director: **Gregory Dark**

With a little help from Limp Bizkit's Fred Durst, Stained is ready to prove that they share the same family values that made artistic such as Bizkit, Korn, the Deftones, and Tool such as upstanding citizens. Dysfunction, their major label debut, is serious stuff—aggressive and dissonant, but also hypnotic and subtle. Its full of rage that's tempered by vulnerability, a maelstrom that's balanced by moments of beauty.

Artist/Group: **Macy Gray**
Song/Video: **"Caught Outta There"**
Director: **Mark Romanek**

The voice of Macy Gray is a wondrous thing. It can be as intimate as the wee small hours or as exciting as a packed nightclub; disarmingly sweet on one song, harsh and raspy on another. Within eight bars of any given song on her Epic debut album, *On How Life Is*, the voice is unmistakable. Whether it's the funky breakbeats coupled with Macy's raspy words of encouragement "Do Something" the album's first single or the smoky ballad, "Still" reminiscent of early Aretha, the result is an album filled with Macy's irresistibly gritty, yet soothing vocals.

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The Hollywood Reporter's Box Office

For weekend ending December 27, 1999

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	New	Any Given Sunday	13,584,625	5	20,630,471
2	New	The Talented Mr. Ripley	12,738,237	2	12,738,237
3	1	Stuart Little	11,816,099	10	39,474,968
4	3	Toy Story 2	10,376,676	38	177,545,321
5	2	The Green Mile	9,264,116	17	53,056,604
6	New	Man on the Moon	7,515,585	5	12,274,205
7	New	Galaxy Quest	7,012,630	2	7,012,630
8	5	Bicentennial Man	6,780,948	10	21,037,489
9	4	Deuce Bigalow: Male Gigolo	5,211,199	7	34,444,936
10	6	Anna and the King	4,468,421	10	13,175,277
11	7	The World Is Not Enough	2,707,694	38	111,278,273
12	9	Sleepy Hollow	1,502,675	38	89,312,460
13	8	End of Days	1,306,110	33	60,710,885
14	17	The Cider House Rules	712,008	17	1,375,208
15	20	Liberty Heights	377,580	40	1,580,170
16	14	American Beauty	322,143	103	70,041,838
17	32	All About My Mother	310,696	38	1,531,150
18	11	Being John Malkovich	302,111	59	17,307,726
19	10	The Bone Collector	246,690	52	63,115,060
20	28	Mansfield Park	241,289	40	1,617,591
21	52	Three Kings	237,986	87	58,552,098
22	35	The End of the Affair	227,898	24	853,198
23	15	The Sixth Sense	213,056	143	275,717,508
24	12	Dogma	212,591	45	28,456,035
25	43	Sweet and Lowdown	173,829	24	606,707
26	40	Cradle Will Rock	137,318	19	413,381
27	22	Mysteries of Egypt	134,512	573	26,662,980
28	19	The Best Man	132,345	66	33,293,520
29	23	Magnolia	128,706	10	434,196
30	18	House on Haunted Hill	124,165	59	40,178,330
31	16	The Insider	122,371	52	25,854,105
32	24	The Straight Story	118,153	73	4,036,769
33	21	Superstar	116,428	80	29,802,167
34	--	Star Wars: Phantom Menace	114,418	222	429,984,994
35	13	Pokemon	112,214	47	83,608,861

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CULTURE TRENDS

MTV Around the World

Week of 12/27/99

MTV Asia

Artist	Title
1. Ronan Keating	When You Say...
2. Sugar Ray	Someday
3. Ricky Martin	She's All I Ever Had
4. C. Aguilera	Genie In A Bottle
5. Madonna	Beautiful Stranger

MTV Latin America (South Feed)

Artist	Title
1. C. Aguilera	Genie In A Bottle
2. Britney Spears	Crazy
3. E. Inglesias	Rhythm Divine
4. Five	Keep On Movin
5. Shakira	Ojos Asi

MTV India

Artist	Title
1. BSB	I Want It That Way
2. Sonu Nigam	Ab Muje RaatDin
3. Jagit Singh	Shaam Se Aankh Mein
4. Harbhajan Mann	Oye Hoye
5. Boyzone	When The Going...

MTV Australia

Artist	Title
1. Eiffel 65	Blue
2. V. Amorosi	Absolutely Everybody
3. Madison Ave.	Dont Call Me Baby
4. S2S	Sister
5. Jennifer Lopez	Waiting For Tonight

Billboard's Top 15 Country Singles

Compiled from a national sample of airplay. Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	13	Breathe	Faith Hill
2	2	1	18	He Didn't Have To Be	Brad Paisley
3	4	3	16	What Do You Say	Reba
4	3	1	18	When I Said I Do	Clint Black
5	5	5	17	Cowboy Take Me Away	Dixie Chicks
6	7	6	15	My Best Friend	Tim McGraw
7	6	6	13	Pop A Top	Alan Jackson
8	9	8	18	Big Deal	LeAnn Rimes
9	8	8	28	All Things Considered	Yankee Grey
10	14	10	16	Smile	Lonestar
11	13	11	18	She Thinks My Tractor's Sexy	Kenny Chesney
12	11	1	23	I Love You	Martina McBride
13	10	2	25	Home To You	John M. Montgomery
14	12	1	28	Something Like That	Tim McGraw
15	16	15	22	Live, Laugh, Love	Clay Walker

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Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports. Provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	2	1	5	Celine Dion	All The Way...
2	3	1	31	Backstreet Boys	Millennium
3	4	1	49	Britney Spears	...Baby One More Time
4	6	1	17	Christina Aguilera	Christina Aguilera
5	5	1	27	Santana	Supernatura
6	7	6	5	Kenny G	Faith A Holiday Album
7	5	2	111	Shania Twain	Come On Over
8	12	2	7	Mariah Carey	Rainbow
9	10	5	5	Will Smith	Willennium
10	-	10	1	Juvenile	G-Code
11	9	9	2	Various Artists	Now
12	17	1	16	Dixie Chicks	Fly
13	13	2	4	Metallica	S & M
14	1	1	2	The Notorious B.I.G.	Born Again
15	15	1	5	Faith Hill	Breathe

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NYU Midtown Center, Room 416

Public Relations

Thurs., 6-8 p.m., Jan. 6
NYU Midtown Center, Room 414

Book Publishing

Mon., 6-8 p.m., Jan. 10
NYU Midtown Center, Room 507

Marketing, Direct Marketing, and Advertising

Mon., 6-8 p.m., Jan. 10
NYU Midtown Center, Room 1027

Broadcast/Cable and The Business of Entertainment

Wed., 6-8 p.m., Jan. 12
Main Building, Room 805

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Wed., 6-8 p.m., Jan. 12
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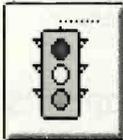
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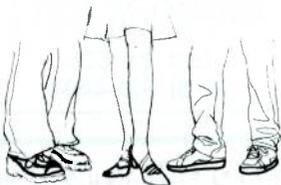
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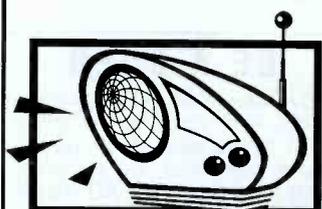
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HELP WANTED

ADVERTISING SALES

National golf trade magazine looking for sales representatives based in NY Metro and/or Atlanta. Ideal candidate has an outgoing personality, is a self-starter, and possesses good communication and writing skills.

Position requires 0-2 years ad sales or marketing/media experience. Candidate must work closely with publisher and in-house staff. Call on established clients, as well as develop new accounts.

This is a highly visible position and a great career opportunity. Travel will be necessary. We offer a competitive compensation package (salary and commissions) as well as a retirement savings plan and benefits.

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Museum of Contemporary Art, Los Angeles seeks Senior Designer. Responsible for the design and production of the museum's graphic identity and for providing day-to-day supervision of design staff. Req: 5 years' related experience and a thorough knowledge of graphic design, advertising, print production, desktop publishing, competitive bidding, and project management. Ability to utilize Quark Xpress and Photoshop as well as other design-related computer programs. Ability to work with and supervise a range of staff. Knowledge of and interest in contemporary art preferred.

Please send resume with cover letter and samples to:

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CFO

CFO magazine, the leading b-to-b publication for reaching senior financial executives, has two open sales positions based in its NY office. Both positions will have responsibility for selling CFO's USA, Europe and Asia editions and CFO conferences.

ADVERTISING SALES

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Seasoned pro with 5-7 years experience in ad production. Someone who prefers a team-based environment and who wants to work hard, producing high-quality, award-winning creative for dynamic, prestigious clients. Ideal candidate will have experience in the printing industry in addition to ad production.

Fax, mail, or e-mail your resume and samples of your work to:

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To be considered you must have a minimum of 6 years advertising research experience, with at least 3 years experience with competitive media reporting, key media metrics and benchmarking, grp delivery, daypart cost parameters, reach and frequency analysis. Exposure to Competitrack, CMR, Price-Waterhouse and trade reports. Strong analysis and presentation skills mandatory. Position located in New York City.

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Candidate will be responsible for analyzing ratings information and assist in the execution of numerous research projects and efforts to maximize sales revenue. Applicant should possess strong analytical ability, including good verbal and written communication skills.

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Candidate will be responsible for transforming ratings information into effective sales/marketing pieces. Applicant must have strong creative ability, including good verbal and written communication skills.

Qualified individuals should be proficient in television research data including Nielsen and Simmons. Knowledge of Microsoft Office including Excel, Word and PowerPoint is essential.

Please send resume and salary requirements, indicating position of interest, to: Paramount Advertiser Services, Dept BK/SR, 1633 Broadway, 11th Floor, New York, NY 10019 or Fax: 212-654-4930. No Phone Calls Please.

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Seeking New York based, creative, goal oriented sales executives for a leading advertising sales organization. Newspaper or other media selling experience necessary. Must be able to work closely with newspaper staffs as well as sell national advertising at agency and client level. The ability to handle multiple projects a must. Excellent written and verbal skills required. EOE.

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212-986-9592

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Chicago & New York Captivate Network, *Delivering the Internet to Elevators*, Amer.'s Newest Advertising & Information Medium, is seeking exp. Ad Sales Mgr. & Reprs. 2+ yrs exp in ad sales of Internet, TV, Radio, Cable or Place Based Media Sales preferred. Developing offices in both New York & Chicago. Candidates should have a thorough knowledge of the Chicago or New York advertising community. BA/BS degree or equiv.

Fax your resume to
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(978) 392-0312 or E-mail to contactus@captivenetwork.com
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WEBSTAKES PROMOTIONS

Webstakes, the leader in online promotions, has several openings in Promotions sales & management in our NYC & SF offices.

ACCOUNT EXECUTIVES

Manage implementation & administration of client accts, dev process to insure the smooth execution of promos, develop contracts, & serve as liaison between internal groups. Req. 1-2 yrs exp client svc/acct management, Internet a must, promo agency a +.

ACCOUNT SUPERVISOR

Lead generation & development, Direct revenue responsibility for account development, Sales & account management of Basic, Enhanced, & Custom On Line Promotions, Management staff, Contract Execution. Req 3-5 yrs exp agency acct management, pref promotions, Familiarity & contacts & Sales exp in online marketing space a +, a plus, Effective manager of people.

DIRECTOR

Lead generation & development, Strategic & tactical development of multi-tiered promotion plans, Direct revenue responsibility for acct development, Sales & account management of Custom, Enhanced, & Basic On Line Promotions, Management of Acct Support staff to insure timely execution & billing of clients, Contract Execution. Req 5+ yrs exp agency acct management & sales, developed \$100k + accounts, exp in Internet & traditional offline promotion development, Contacts w/in traditional marketers as well as online marketers, Understanding the broad range of promotion tactics & disciplines, Ability to develop strategic action plans to address client promotion needs, Creative conceiving, Partnership development, Effective manager of people.

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Please email resumes to:

jobs@webstakes.com

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NCC seeks a dynamic Sales Manager. Ideal candidate's possess very strong leadership and organizational skills with a successful cable, broadcast or radio ad sales management track record.

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NCC seeks aggressive, seasoned Senior Account Executive for its Los Angeles Office. Candidates should have 5-10 years sales experience (in national spotcable, radio or broadcast sales.) Ability to work successfully at client and agency levels; work from established list and develop new business. Sound background in media fundamentals a must. Familiarity with local agencies a plus.

Excellent growth opportunity with the leading national cable TV rep firm.

Interested candidates should submit their resume and salary histories to:

National Cable Communications – Attn: Anita Chou
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Lynn Kinghorn
EURO RSCG DSW Partners
4 Triad Center, Suite 400
Salt Lake City, UT 84180

Fax: 801-536-7350
E-mail: lynn.kinghorn@dsw.com

(No phone calls, please. Samples not returned.)

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The associate marketing manager should have a college degree and two to three years of marketing communications experience at a technology, package goods, financial company, and/or advertising agency. Strong experience in web development, web advertising and promotion, tradeshow and PR desired. Experience in overseeing agencies and vendors, executing strategies, and working independently and creatively.

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Bill Communications
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 or fax (212) 592-6209

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 355 Park Avenue South
 New York, NY 10010
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 Fax: 212-338-0632
 E-Mail:
 dbimedia@mindspring.com

Copywriter wanted by Int'l Marketing & Communications Firm in New York, NY. Must have Bach in Mktg or Communications & 4 yrs exp. Respond to: Att: A. Higbee, Messner Vetere Berger McNamee Schmetterer/EURO RSCG, 350 Hudson St, New York, NY 10014.

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American Banker • Attn: Eleanor Dixson-Hobbs • Group Associate Publisher,
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 FAX: 212-843-9621 • E-MAIL: eleanor.dixson.hobbs@tfn.com

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Advertising Manager (new position) needed by major distributor of healthcare products for its retail network of stores. The advertising manager reports to the VP of retail sales of this Fortune 130 publicly traded company. S/he will develop and manage direct-to-consumer advertising programs and should be conversant with retail advertising. S/he will coordinate all activities with corporate headquarters, interact with media buying company, create promotional campaigns for large regional groups of stores, and should be experienced in developing both print and broadcast creative and media plans. Consensus building among diverse group of store owners is a must. Job necessitates extensive travel in Northeast U.S. Home office required.

Requirements: 5 years advertising management experience in a retail environment, either corporate or ad agency. Desired experience includes franchise, chain or co-op. The company appreciates people who can think out-of-the-box. BA or BS required. Salary: \$45 to \$60k plus bonus.

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Leading trade publications firm is seeking an experienced event planner to join its busy Special Events marketing team as assistant director. Candidate must be able to leap tall buildings in a single bound! You will also have a BS degree and at least 5 years experience managing events such as conferences, trade shows and corporate events. Must be a team player and possess enthusiasm, flexibility and management skills. Willingness to travel 30-40% of time. Great opportunity with a rapidly growing company. Interested candidates should send resume, cover letter indicating salary requirements to

Bill Communications, Inc.
 ATT: Director of
 Human Resources (MSE)
 355 Park Avenue South
 New York, NY 10010
 or FAX: (212) 592-6209

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If you are interested in this great opportunity to join Porter Novelli's renowned health/social marketing team, send your resume for consideration immediately to:

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Human Resources**

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NEW YORK, SAN FRANCISCO

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A leading Fortune 500 firm is searching for an experienced planner to handle their international business. Join an award winning, in-house advertising group. The media dept. is fully staffed, managing worldwide budgets of \$70 million. The position involves international planning. Must have print exp., knowledge of internet and hi-tech industry a plus. Company is located in Long Island and offers a generous compensation package with benefits few companies can match. Several positions are open.

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Email: conad@adweek.com

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www.adweek.com

CULTURE TRENDS

MTV Around the World

Week of 12/27/99

MTV EUROPE

Artist	Title
1. C. Aguilera	Genie In A Bottle
2. Britney Spears	Crazy
3. Ronan Keating	When You Say...
4. BSB	Larger Than Life
5. Bob Marley	Sun Is Shining

MTV Latin America (North Feed)

Artist	Title
1. Enrique Iglesias	Rhythm Divine
2. C. Aguilera	Genie In A Bottle
3. BSB	Larger Than Life
4. Savage Garden	I Knew I Loved You
5. Lius Miguel	O Tu O Ninguna

MTV Brazil

Artist	Title
1. N'Sync	U Drive Me Crazy
2. RHCP	Scar Tissue
3. Raimundos	A Mais Pedida
4. Geri Halliwell	Mi Chico Latino
5. BSB	Larger Than Life

MTV Russia

Artist	Title
1. Yellow	Squeeze Please
2. Zemphira	Pochemu
3. Geri Halliwell	Mi Chico Latino
4. Lightening Seeds	Life's Too Short
5. Eurythmics	I Saved The World

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by Broadcast Data Systems, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	23	Smooth	Santana/Rob Thomas
2	2	2	19	Back At One	Brian McKnight
3	3	3	12	I Wanna Love You Forever	Jessica Simpson
4	5	4	18	My Love Is Your Love	Whitney Houston
5	4	4	11	I Knew I Loved You	Savage Garden
6	6	3	17	I Need To Know	Marc Anthony
7	7	7	7	Hot Boyz	M. Elliott/NAS/EVE/Q-Tip
8	8	7	15	U Know What's Up	Donell Jones
9	9	9	11	Bring It All To Me	Blaque
10	11	10	7	Girl On TV	LFO
11	13	11	6	What A Girl Wants	Christina Aguilera
12	10	10	9	24/7	Kevon Edmonds
13	16	13	4	Blue	Eiffel 65
14	14	14	70	Then The Morning Comes	Smash Mouth
15	17	15	4	He Can't Love U	Jagged Edge

©2000 Billboard/SoundScan, Inc./Broadcast Data Systems

Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. Provided by SoundScan.

This Week	Last Week	Wks on Chart	Artist	Title
1	1	7	McDermott/Kearns/Tynan	Home For X-Mas
2	2	20	Brad Paisley	Who Needs Pictures
3	4	10	Stroke9	Nasty Little Thoughts
4	3	37	Static-X	Wisconsin Death Trip
5	5	25	Slipknot	Slipknot
6	7	28	McDermott/Kearns/Tynan	Irish Tenors
7	6	26	System Of A Down	System Of A Down
8	9	9	Roy D. Mercer	How Big'A Boy...
9	8	29	Moby	Play
10	10	12	Youngstown	Let's Roll
11	8	12	Sole	Skin Deep
12	12	1	Esteban	Enter the Heart
13	13	37	Montgomery Gentry	Tattoos & Scars
14	14	41	Sonicflood	Sonicflood
15	15	1	Kelis	Kaleidoscope

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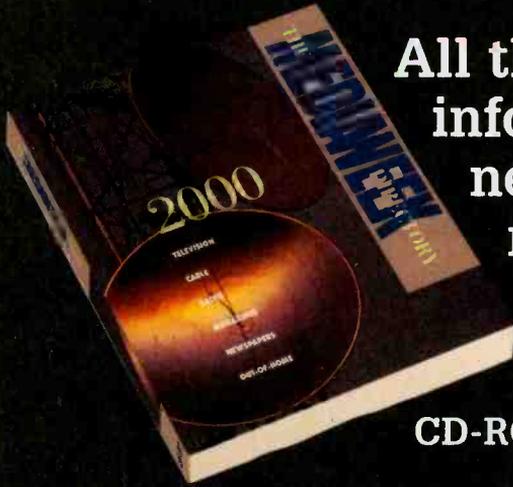
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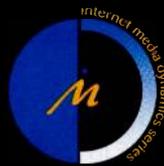
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Thursday, January 20, 2000

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Magazines

BY LISA GRANATSTEIN

The Party's Not Over

Publishers expect ad spending to stay on a roll in 2000, riding economy's rising tide

Fattened up by the roaring economy and a proliferation of dot.com dollars, magazine publishers expect 2000 ad spending to top last year's impressive numbers.

Industry forecasters are also encouraged, ringing in the New Year with projections of solid growth. Robert Coen, senior vp and forecasting director at Universal McCann in New

York, expects total advertising in magazines to rise 7.5 percent this year to \$11.9 billion. Veronis Suhler & Associates, the New York investment banking firm, projects spending will jump 11.5 percent, to \$12.7 billion.

These glowing forecasts are expected to take shape by second quarter, given the molasses-like first quarter many publishers are experiencing so far. Publishers say their slow start for 2000 has more to do with many advertisers' later-than-usual budget approvals than with any hesitancy to spend.

Perhaps the biggest surprise of 1999 was the unexpected windfall from Internet-related advertising, particularly in the fourth quarter. From January through November, the technology category (which includes dot.coms and computer hardware and software) grew 15.5 percent to \$1.24 billion, according to Publishers Information Bureau. While publishers are confident that dot.com spending will continue its ascent—retailers including Gap, Sears and Nordstrom are spending heavily in print for the first quarter to promote their online sites—few publishers believe the gains will be as robust as in '99. Despite big ad pushes from Web brokerages such as Ameritrade and E*Trade, spending by business-oriented dot.coms "may have levelled off," says Geoffrey Dodge, publisher of Time Inc.'s *Money*. "The curve [in '00] does not look as steep."

Moreover, Web company consolidations

and closures are expected this year, which in turn will likely bring some retrenchment in ad spending. "But we haven't maxed out the potential," says an optimistic Mary Morgan, publisher of Time Inc.'s *Health*. "Those sites will need to use traditional ad vehicles to gain brand recognition...and that's going to fuel a lot of ad spending."

The telecommunications boom should continue apace this year, and publishers will reap rewards from the explosion of wireless companies and services.

On the software front, Microsoft is expected to spend heavily in the first half to promote the release of its Windows 2000 operating system. The oft-delayed launch of Windows 2000 (now set for Feb. 17) has put a damper on computer hardware ad spending. "First quarter will be a little slow as [hardware marketers] wait not only for Windows 2000 but also all the ancillary software programs that will go with it," says James Spanfeller, executive vp and publishing director of Ziff-Davis,

publisher of *PC Magazine*, *Computer Shopper* and *Yahoo! Internet Life*. "[Software] ads won't really start rolling until April or May, and then hardware will pick up right after that."

Among hardware manufacturers, Micron, historically a big spender in magazines, is said to be cutting back in the first half of 2000 as the company redirects its efforts from sales to leasing and service.

As for the financial category, which was up 24.3 percent last year through November to \$916 million, *Money*'s Dodge says that while he does not expect substantial increases in 2000, "as long as the bull market continues, financial services advertising will remain solid."

While the beauty, toiletries and cosmetics category suffered last year, dropping 6.1 percent through November to \$1.05 billion due primarily to softness among prestige brands and fewer product introductions, *Cosmopolitan* publisher Susan Plagemann says the category should get a lift in Y2K from several significant fragrance launches, including Armani's Mania and Cacharel's

Magazines' Big Spenders

Advertising Category	1999 Pages	% Change from '98	1999 Dollars (in millions)	% Change from '98
Automotive	22,632	+5.9%	\$1,684	+9.8%
Technology	19,775	+4.3%	\$1,244	+15.5%
Home Furnishings & Supplies	15,495	+3.7%	\$1,062	+13.8%
Toiletries & Cosmetics	14,508	-9.9%	\$1,050	-6.1%
Direct Response	20,519	-9.4%	\$1,046	-5.2%
Apparel & Accessories	22,389	+0.1%	\$1,015	+6.7%
Food & Food Products	9,069	+0.1%	\$917	+5.2%
Financial, Insurance & Real Estate	14,656	+11.9%	\$916	+24.3%
Drugs & Remedies	10,948	+12.0%	\$904	+17.8%
Media & Advertising	9,357	+18.1%	\$698	+23.7%
Retail	13,232	+23.9%	\$680	+41.3%
Public Transportation, Hotels & Resorts	14,304	+11.6%	\$661	+16.3%
Tobacco & Accessories	5,334	+17.0%	\$423	+28.2%
Totals	192,219	+4.3%	\$12,300	+11.5%

All figures are for January-November 1998 and 1999
Source: Publishers Information Bureau

Mediaweek Magazine Monitor

Weeklies

December 27, 1999

Noa. "Cosmetics look positive," says Lou Cona, publisher of Time Inc.'s *In Style*. "I'm not hearing anyone sing the blues."

Fashion spending continues its roll, with apparel and accessories up 6.7 percent to \$1.02 billion for the first 11 months of '99. The solid gains are expected to continue in 2000, say fashion publishers, with standbys Tommy Hilfiger, Ralph Lauren and Calvin Klein all pitching in. "Luxury is hot," says Valerie Salembier, *Esquire* publisher. "Accessories, leather goods and watches are all being bolstered by the strong economy."

Automotive, the industry's largest spender, is expected to register mixed results in 2000. The auto category's '99 ad spending was up 9.8 percent to \$1.68 billion through November, but expectations for 2000 vary. The good news: a slew of new-model introductions by foreign carmakers are anticipated, including Toyota's MR2 Spyder, Lexus' IS and Mercedes' relaunch of the C-class and M-class SUVs. Here at home, Detroit is planning a handful of domestic launches in 2000, including Chrysler's PT Cruiser in the second quarter and its relaunched Sebring convertible in the fourth.

Still, most publishers say they expect automotive spending to be relatively flat this year. "It's a very mature business in Detroit," says Julian Lowin, publisher of Mortimer Zuckerman's *Fast Company*. "Growth will be small." And Ford Motor Co.'s decision to reallocate \$100 million of its 2000 print budget to the Internet, cable and outdoor advertising will not help. Disney and Hearst's *ESPN the Magazine*, Meredith Publishing Group and *Newsweek* are among the publishers most affected by Ford's move.

Among the mantras given life in the 1990s was "better, faster, cheaper." In that spirit, convenience foods will be the epicurean category's cash cow this year, predicts publisher Lynn Heiler of Condé Nast's *Bon Appétit*. "Ready-to-eat and home meal replacement foods is gigantic," Heiler says. "Advertisers will be putting more money into [that genre.]"

The drugs and remedies category is also expected to receive a healthy infusion of advertising dollars this year. Two years after the Food and Drug Administration relaxed its rules on drug advertising on television, drug manufacturers are shifting their dollars back to print. "After the first wave went into TV, many [drug companies] have come back to a logical balance in their media buying to reach consumers in a variety of ways," says *Health's* Morgan. The Viagras of 2000 will be those drugs that target the boomer market, including stress reducers and sleep aids,

1999 was a record-breaking year for McGraw-Hill's *Business Week*, which ended the year up 22.6 percent in ad pages, to 5,118.1. In terms of revenue, the title is expected to tally \$442 million, a 22 percent increase over 1998, says publisher William Kupper. "The most exciting thing going into 2000 is the number of new advertisers, 519 versus 359 [in 1998]," a 38 percent gain, says Kupper. Of those new advertisers, dot.coms made up nearly a third. *BW's* e-biz supplement, launched this year with five issues, contributed greatly to this growth, generating \$17 million in business, estimates Kupper. He says *Business Week* is already off to good start for the new year, with current bookings well above last year's first-quarter numbers. Weeklies' other big ad-page winners in 1999 included *The Industry Standard*, which finished the year up a whopping 404.6 percent over its 1998 launch year, and *Time Out New York*, up 12.7 percent to 3,748 pages. —Lori Lefevre



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	27-Dec	122.47	28-Dec	135.09	-9.34%	5,118.08	4,175.01	22.59%
Economist, The	18-Dec	61.45	19-Dec	63.00	18.48%	3,135.89	2,851.32	9.98%
Industry Standard, The ^L	27-Dec	145.33	28-Dec	34.50	321.25%	3,090.91	612.55	404.60%
Newsweek	27-Dec	64.56	28-Dec	43.79	47.44%	2,599.29	2,517.06	3.27%
People ^X		NO ISSUE				4,302.90	4,038.08	6.56%
Sporting News	27-Dec	11.76	28-Dec	11.99	-1.92%	891.33	824.82	8.06%
Sports Illustrated	27-Dec	69.02	28-Dec	63.42	8.83%	2,882.95	2,764.85	4.27%
Time ^F	27-Dec	110.83	28-Dec	113.44	-2.30%	3,048.27	2,837.09	7.44%
US News & World Report	27-Dec	34.36	28-Dec	47.01	-26.91%	1,987.31	1,902.55	4.46%
Category Total		619.78		512.24	20.99%	27,056.93	22,523.33	20.13%

ENTERTAINMENT/LEISURE

AutoWeek	27-Dec	32.13	28-Dec	23.80	35.00%	1,539.59	1,542.62	-0.20%
Entertainment Weekly	24-Dec	67.90	25-Dec	61.70	10.05%	2,199.80	1,994.53	10.29%
Golf World		NO ISSUE				1,298.92	1,317.68	-1.42%
New York		DID NOT REPORT						
New Yorker ^D	27-Dec	52.63	28-Dec	48.21	9.17%	2,070.64	1,963.70	5.45%
Time Out New York	29-Dec	61.60	30-Dec	52.00	18.46%	3,748.00	3,323.90	12.76%
TV Guide	25-Dec	58.95	26-Dec	28.10	109.79%	3,319.20	3,088.44	7.47%
Category Total		273.21		213.81	27.78%	14,176.15	13,230.87	7.14%

SUNDAY MAGAZINES

Parade	26-Dec	13.76	27-Dec	16.52	-16.71%	624.41	636.33	-1.87%
USA Weekend	26-Dec	9.57	27-Dec	8.32	15.02%	628.52	609.60	3.10%
Category Total		23.33		24.84	-6.06%	1,252.93	1,245.93	0.56%
TOTALS		916.32		750.89	22.03%	42,486.01	37,000.13	14.83%

E=ESTIMATED PAGE COUNTS; L=LAUNCHED ON 4/27/98; X=ONE MORE ISSUE IN 1998

Mediaweek Magazine Monitor

Biweeklies

January 3, 1999

Inc., which ended 1999 up 5.26 percent in pages, has plans to aggressively pursue technology-related advertising in 2000. Building on last year's strong sales in the tech and financial categories, the biweekly will specifically target Internet-related ads. "One area...where we expect to see growth is the tech products at the intersection of tech and lifestyle, a category of products that can really be used anywhere to enhance personal productivity," says Eileen McCarthy, *Inc.* marketing director. The title hopes to form an alliance with a leading technology association in 2000. Also, it will expand its tech coverage to attract more advertising as well as offer ad tie-ins with *inc.com*, a separate Web entity. —LL



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ^{B/20}	1-Jan	168.5	1-Jan	60.5	178.51%	168.5	60.5	178.51%
ESPN The Magazine	10-Jan	39.58	11-Jan	53.75	-26.36%	39.58	53.75	-26.36%
Forbes ^F	10-Jan	131.70	11-Jan	143.10	-7.97%	131.70	143.00	-7.90%
Fortune	10-Jan	138.97	11-Jan	123.89	12.17%	138.97	123.89	12.17%
Inc. F	1-Jan	51.90	1-Jan	53.10	-2.26%	51.90	53.10	-2.26%
National Review		NO ISSUE				0	0	0%
Rolling Stone		NO ISSUE				0	0	0%
CATEGORY TOTAL		530.65		434.34	22.17%	530.65	434.24	22.20%

B=MONTHLY IN 1999; F=18 ISSUES PER YEAR; 20=20 ISSUES PER YEAR

Morgan adds.

Publishers will also benefit from the Summer Olympics in Australia in September and the elections in November.

Sports and travel publishers in particular expect to score Olympics-related ads. "We are anticipating it," says ESPN publisher Michael Rooney. "The Olympics is clearly something we just intuitively feel will come to our benefit." While Rooney says the bulk of ESPN's Olympic tie-in ads are a ways off, he says the book already has picked up Games-related pages from Chevy Trucks and Nike.

Lisa Henriques Hughes, publisher of *Condé Nast Traveler*, expects to see her endemic ads move way up this year, in part because of the Olympics. "There are a lot of new hotels being built in Sydney that will start advertising," Hughes says. "We expect it to be a nice uptick for us beginning in March." In the meantime, the travel business overall is booming. New hotels and resorts are being built, and the cruise industry will launch new ships that should keep the category buoyant this year. The travel sector, including airlines, hotels and resorts, was up 16.3 percent last year through November, to \$661 million.

Finally, the presidential election is expected to generate some additional business for publishers of general interest and political magazines. With some new faces in the races on both the Democratic and Republican sides, this campaign season may prove even more lucrative. "A confluence of a terrific economy with what will probably be a heated election cycle bodes very well for political magazines," says Will Lippincott, publisher of *The New Republic*. This year, *TNR* will offer readers 11 themed issues, including editions dedicated to the Democratic National Convention and the magazine's endorsements of candidates. "A magazine like ours—and magazines to the right and left of us—will thrive in an environment in which people want to know more about the issues, the candidates and the campaigns than ever before," Lippincott says. Political ad spending could generate a 10 percent bump in revenue this year for *TNR*, he adds.

Newsweek also expects to cash in on political. "It has become a far more interesting campaign than anyone envisioned a year ago, and there's a growing interest in the advertising community in government and issues related to politics," says Carolyn Wall, *Newsweek* publisher. The weekly has scheduled several special editorial sections and issues leading up to and immediately following the election.

Mediaweek Magazine Monitor

Weeklies

December 20, 1999

People rounded up 1999 with a year-end double issue, which helped place it second for the year in pages among weeklies. With 4,302.9 pages, the Time Inc. title celebrated its 25th anniversary year with record numbers. This growth was a result of increased commitments from *People's* largest accounts, including Procter & Gamble and Kraft, as well as dot.coms, which came on strong in the fourth quarter. The title's reach is a major factor in this growth, says publisher Peter Bauer. "We're benefiting from the media fragmentation...because we're still providing 35 million readers every week," says Bauer. This year, the weekly plans to offer more cross-media advertising buys like it did for its anniversary issue. It also has plans in the works for its Web site, which is currently on America Online; that deal is up for renewal in June. Thus far, *People's* January 2000 looks to be beating 1999; however, record numbers in late first quarter 1999 may be hard to surpass, says Bauer. —LL



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
Business Week	20-Dec	112.19	21-Dec	52.79	112.52%	4,995.59	4,039.92	23.66%
The Economist	11-Dec	43.00	12-Dec	52.75	18.48%	3,074.44	2,788.32	10.26%
The Industry Standard ^L		NO ISSUE				2,945.58	578.05	409.57%
Newsweek	20-Dec	45.25	21-Dec	28.61	58.16%	2,534.73	2,473.27	2.48%
People ^{X/D}	27-Dec	86.14	28-Dec	67.59	27.44%	4,302.90	4,038.08	6.56%
Sporting News	20-Dec	9.37	21-Dec	8.33	12.48%	879.57	812.83	8.21%
Sports Illustrated	20-Dec	83.71	21-Dec	66.03	26.78%	2,813.93	2,701.43	4.16%
Time ^E	20-Dec	80.66	21-Dec	46.34	74.06%	2,937.44	2,723.65	7.85%
US News & World Report	20-Dec	27.37	21-Dec	33.36	-17.96%	1,952.95	1,855.54	5.25%
Category Total		487.69		355.80	37.07%	26,437.13	22,011.09	20.11%
ENTERTAINMENT/LEISURE								
AutoWeek	20-Dec	26.00	21-Dec	20.31	28.02%	1,507.46	1,518.82	-0.75%
Entertainment Weekly	17-Dec	43.22	18-Dec	45.39	-4.78%	2,131.90	1,932.83	10.30%
Golf World	17-Dec	33.00	18-Dec	38.75	-14.84%	1,298.92	1,317.68	-1.42%
New York		NO ISSUE						
New Yorker	20-Dec	30.59	21-Dec	34.90	-12.35%	2,018.01	1,915.49	5.35%
Time Out New York	15-Dec	125.00	16-Dec	102.00	22.55%	3,686.40	3,271.90	12.67%
TV Guide	18-Dec	39.71	19-Dec	38.20	3.95%	3,260.25	3,060.34	6.53%
Category Total		297.52		279.55	6.43%	13,902.94	13,017.06	6.81%
SUNDAY MAGAZINES								
Parade	19-Dec	10.05	20-Dec	6.00	67.50%	610.65	619.81	-1.48%
USA Weekend	19-Dec	9.45	20-Dec	7.36	28.40%	618.94	601.28	2.94%
Category Total		19.50		13.36	45.96%	1,229.59	1,221.09	0.70%
TOTALS		804.71		648.71	24.05%	41,569.66	36,249.24	14.68%

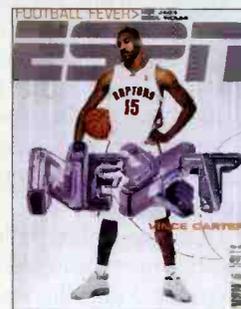
E=ESTIMATED PAGE COUNTS; L=LAUNCHED ON 4/27/98; X=ONE MORE ISSUE IN 1998

Mediaweek Magazine Monitor

Biweeklies

December 20, 1999

ESPN The Magazine finished up its second year leading biweeklies in growth with a 25.3 percent increase. Most of it came from top categories: fashion/fragrance, footwear, business/finance and automotive, says publisher Michael Rooney. *ESPN* spent its 1999 trying to better understand its demographic, using research it obtained from Youth Intelligence, a marketing company. The young men's sports title has plans to top 1999, with first-quarter commitments from new advertisers including Becks, Adobe, Pacific Sunwear, Sega and Hershey. Also in 2000, the title will undergo two rate-base increases, the first in January (to 1 million) and another in July (to 1.5 million). —LL



	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine [#]	27-Dec	67.11	28-Dec	73.25	-8.38%	1,560.22	1,245.23	25.30%
Forbes	27-Dec	193.00	28-Dec	73.62	162.16%	5,061.22	4,734.00	6.91%
Fortune	20-Dec	230.59	21-Dec	161.90	42.43%	4,549.99	4,060.48	12.06%
Inc. F		NO ISSUE				1,564.20	1,486.00	5.26%
National Review	31-Dec	14.41	30-Dec	11.58	24.44%	564.44	538.74	4.77%
Rolling Stone ^D	30-Dec	99.89	24-Dec	148.93	-32.93%	2,068.24	1,994.58	3.69%
CATEGORY TOTAL		605.00		469.28	28.92%	15,368.31	14,059.03	9.31%

D=DOUBLE ISSUE; F=18 ISSUES PER YEAR; #=LAUNCH ISSUE WAS 3/23/98

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URL: <http://www.entrepreneur.com>

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Total Circulation: 536,431

Audit: ABC 06/30/99

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Target Readership: Small business Owners

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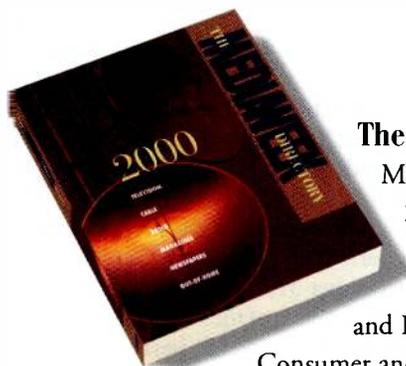
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Media Person

BY LEWIS GROSSBERGER



Then Came Y3K

TWO FREAKING THOUSAND. 1/1/Y2K. THE Big Deuce Triple Oh. Deux mille. Two zip zip zip.

Yeah, this is it, folks, the moment MP's been waiting for all his life. This is gonna be The Media Person Millennium. You see, when MP's mom learned she was expecting, she went to the Queen of the Gypsies for a prophecy (the queen lived in our neighborhood) and was told: "Ah, sorry, bad luck, you got pregnant too soon. Your son will never fit in with the wacky 20th Century. But this I tell you: If he can make it to the next millennium, look out, woohoo, he's gonna be the cat's paja-

mas!" (That's the way Gypsy royalty talked in those days.) Then she wrote out the details in her own hand. Media Person still has the crumbling, yellowed parchment with its faded purple ink and its startling pronouncements, some of which seemed so cryptic at the time...

January 1, 2000: Media Person is overcome with emotion as Peter Jennings collapses after anchoring ABC's entire 24-hour New Year's broadcast, gasping his memorable last words, "It was worth it. There were so many high points... Connie Chung in Las Vegas...the first midnight from the Kiribati Islands featuring the dancing cannibals...the Times Square stampede...hey, does anyone in the crew know CPR?"

January 16, 2000: Media Person reaches heights of unparalleled ecstasy as *The Sopranos* begins its glorious second season, rescuing what otherwise would have been a suicidally drab winter.

September 5, 2002: Media Person founds www.MP.com and takes it public the next day. Stock goes up 6,000 percent in an hour and a half, making Media Person a billionaire. He estimates that the company will see its first profit in 2216, assuming it can figure out what its content will be some time during its first 10 years of operation.

April 12, 2005: Rupert Murdoch is kid-

napped by pirates from one of Saturn's moons, demanding a \$12 billion ransom. Murdoch kids reply, "Keep him."

Aug. 30, 2006: Media Person sells www.MP.com to Time-Warner-Toys R Us. for an estimated \$92 billion. He uses the sum to buy a slightly larger apartment.

July 6, 2007: Rupert Murdoch named Lord High Panjandrum of All Saturn Media, introduces tabloid pornography to planet and acquires Saturnian citizenship.

MP dies of old age but as death is no longer permanent, he revives in 2497... "Now that's what I call a nap!"

May 23, 2008: Media Person is awarded the Nobel Peace Prize for ending the Russo-Chechnyan War after both sides take to heart the poignant MP column that began so memorably: "Would you guys cut it out, already? This is getting boring." MP generously donates the \$10 million prize to the World Fund to Destroy Every Remaining Copy of the Films of Robin Williams.

March 14, 2012: Media Person undergoes the first of 6,000 cloning procedures, vowing, "All my clones will be just as splendid as myself, though hopefully some will have more energy and occasionally get off the couch." MP columns now appear in 6,001 magazines, newspapers and Web sites.

April 9, 2116: One of Media Person's clones is arrested for excessive oxygen use

during breathing. MP disowns him as an airhog.

February 9, 2317: Media Person dies of old age, but as death is no longer permanent, he revives in 2497 with the words, "Now that's what I call a nap!" He marries a Salma Hayek Series Z9000 robot but they argue over oiling procedures and who should eat the dishes and are divorced in 2612. She gets the dancing toaster.

January 12, 2404: A laboratory mouse is trained to write the Media Person column. Media Person takes the century off.

October 1, 2404: Taking his first cruise aboard Carnival's Space Titanic IV, Media Person stays in his cabin, watching DVD brain holograms and eating chocolate pizza but is jarred into reality when the ship strikes a black hole and all aboard tragically disappear, including—and how's this for irony—the great grandson of James Cameron.

March 6, 2519: MP mysteriously reappears slinging burgers in a McDonald's in downtown Sheboygan. Freelance writer T. Laxnar Brezniky is awarded a posthumous Pulitzer Prize for recognizing MP and writing an anonymous e-mail alerting the world to his discovery, although America Online then sentences him to death for violating bad-taste statutes.

December 10, 2614: MP finally figures out how to do the diagramless puzzle in *The New York Times*.

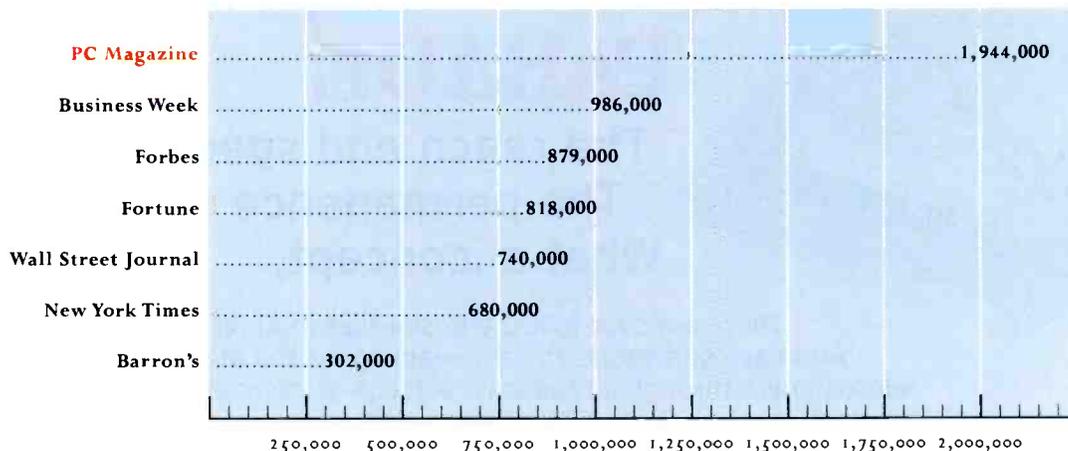
April 27, 2882: MP moves to Alpha Centauri after hearing rumor that TV is better there, only to find that what's on is signals just received from 1950s American TV. MP attempts suicide, then writes intergalactic best-seller about his experiences, *I Hate Lucy*.

December 32, 2999: Rupert Murdoch named Organism of the Malignium by vote of all editors in universe, narrowly edging MP and Lorne Blentzman, whoever he is.

January 2, 3001: Realizing that it's no longer his favorite millennium, a depressed Media Person gets hopped up on genetically reengineered eggnog, steals a time shuttle from the Industrial Light & Magic garage and is last seen heading for Y2K, where he vows to "keep doing it all over again until I get it right." ■

eBUSINESS, MEET eBUYER.

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Average Audience

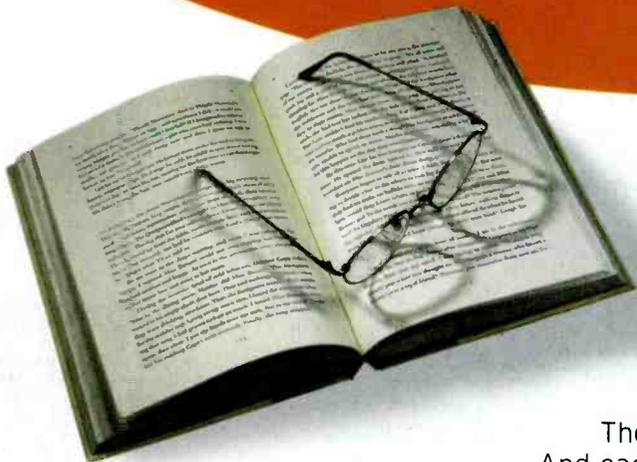


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