MEDIAWEEK

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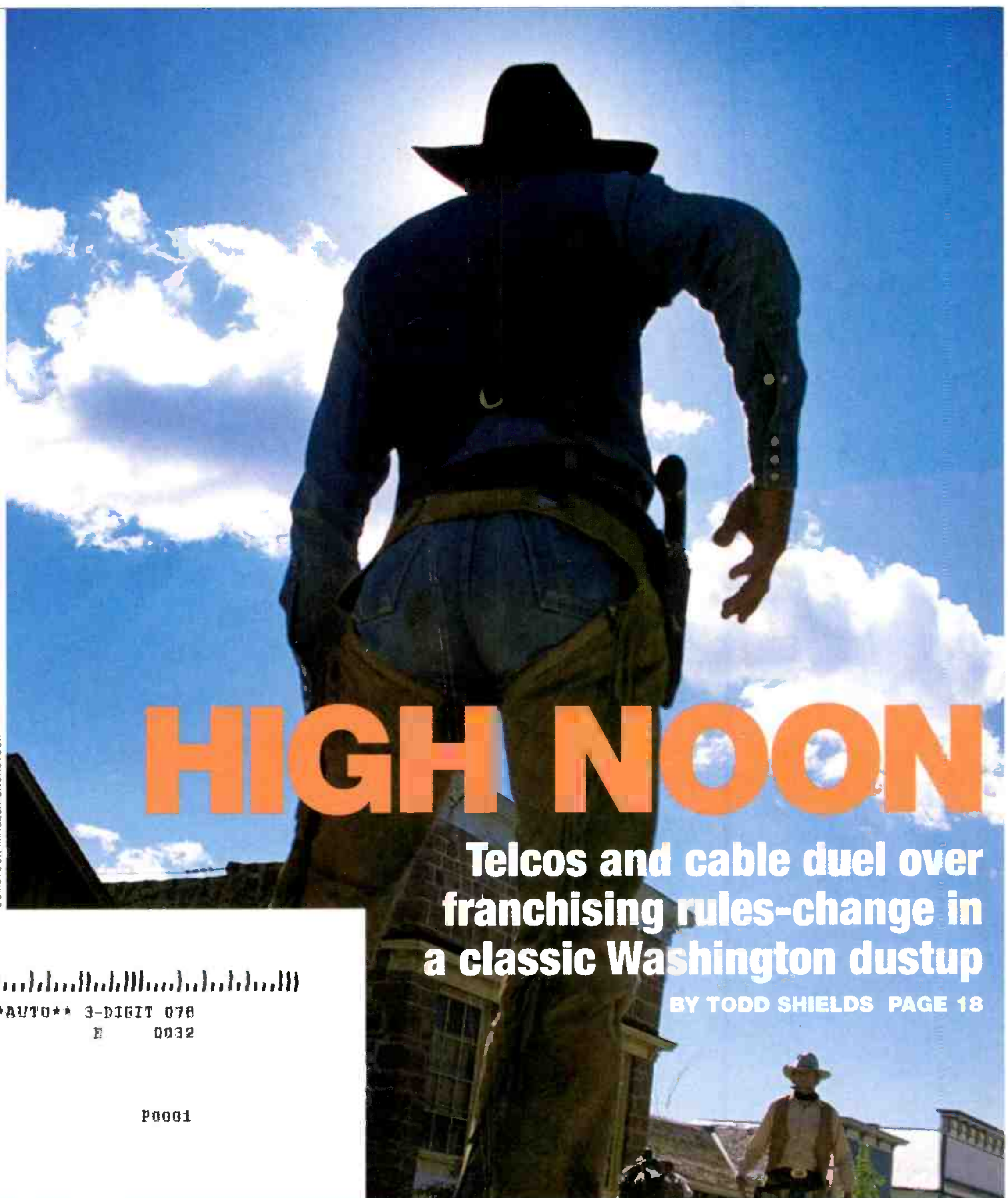

COMSTOCK IMAGES/PUNCHSTOCK

HIGH NOON

Telcos and cable duel over franchising rules-change in a classic Washington dustup

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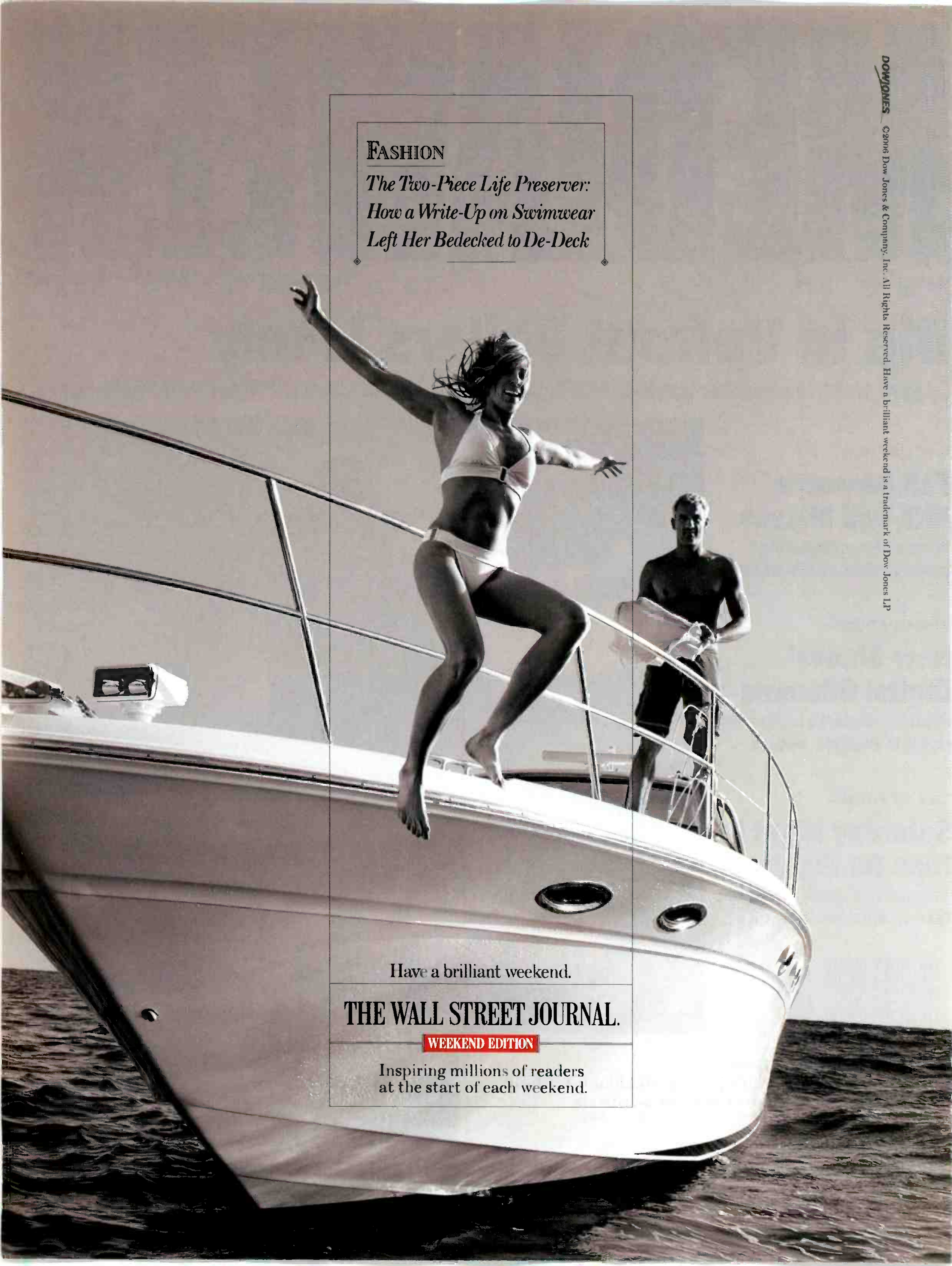
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At Deadline

CBS, FOX LEAD THE PACK IN MAY SWEEPS

Based on ratings through May 17, CBS and Fox are dominating the May sweeps. CBS is first in total viewers with 12.7 million (down 10 percent from a year earlier), according to Nielsen Media Research. That's an advantage of 2.1 million over second-place Fox. But Fox ranks first among adults 18-49, with a 4.3 rating/12 share (up 2 percent over this point last May), and a 16 percent advantage over second-place CBS (3.7/10). With the season finale of *American Idol* this week, expect Fox to narrow the gap in viewers while extending its lead among adults 18-49 in both May and for the season. ABC stands in third place 3.4/9 in adults 18-49 (down 8 percent) but delivered only 9 million viewers (No. 4, down 7 percent). NBC, meanwhile, ranks third in total viewers (9.3 million, up 1 percent) but fourth in adults 18-49 (3.1/9, down 3 percent).

CBS INKS DEAL WITH ARBITRON

CBS Radio and Arbitron announced last week that the No. 2 radio station owner signed a seven-year deal for the portable people meter ratings service. CBS will use PPM in the 35 markets it operates that are encompassed in Arbitron's PPM rollout plan. Pending Media Rating Council accreditation, Arbitron is on track to launch the passive, electronic audience measurement system in the top 50 markets, beginning in Houston in July. CBS' deal with Arbitron strengthens the latter's chances of remaining the predominant radio ratings measurement system for the foreseeable future. Meanwhile, the Media Audit, which has proposed an alternative ratings system at the behest of Clear Channel Radio, said it was "undaunted" by the news.

SEN. VOTES TO RAISE FINES

The U.S. Senate late last week voted to increase fines for broadcast indecency tenfold, to $325,000, ending more than 15 months of congressional inaction on the issue. The House early last year passed a measure hiking fines to as much as $500,000. The two chambers need to sort out differences between their versions before any fine increase can become law. The House bill places TV and radio licenses in jeopardy after three violations of indecency regulations, and contemplates fines on performers. The Senate bill, proposed by Sen. Sam Brownback (R-Kan.), is limited to increasing fines without otherwise changing current regulations.

RECORD LABELS SUE XM OVER DIGITAL SERVICE

The major record companies sued XM Satellite Radio over its XM + MP3 service claiming "massive wholesale infringement" of their recordings. The suit, filed May 16 in the federal District Court in New York, calls the service a "digital download" service that has not been properly licensed. The dispute puts the spotlight on debates between record labels and satellite broadcasters over devices that record, store or disaggregate music performed over the subscription-based radio service.

INSIDE

MEDIAWEEK

ADDENDA:

Trevor Walton last week stepped down as Lifetime senior vp, original movies. Lifetime vp, original movies Libby Beers will assume Walton's duties while the network searches for a replacement...The latest proposal for a federal shield law to protect journalists was introduced in the Senate last week. The **Free Flow of Information Act of 2006** would protect journalists and media companies from having to reveal identities of confidential sources, and would also conceal source information held by telephone companies and Internet service providers...AOL last week closed on its purchase of **Lightningcast**, a privately held company that specializes in inserting advertising into video content. The deal will allow AOL to run targeted ads within broadband video clips and dynamically switch out ads without having to pull the video file from the server...**PBS** is adding seven shows to its existing roster of prime-time titles available for viewing via video on demand, including *Nightly Business Report* and *P.O.V.*

CORRECTION:

In the May 15 issue, the *Mediaweek* Magazine Monitor should have noted that *Woman's Day*'s ad pages through June totaled 859.5, rising 9 percent compared to the year prior.

CLARIFICATION:

Also in the May 15 *Mediaweek* Magazine Monitor, *Power & Motorboat* was inadvertently omitted. *P&M*'s ad pages for June 2006 totaled 203.55, compared to 205.10 pages for June 2005, off 0.79 percent. Year-to-date, the monthly had 1,312.48 ad pages versus 1,274.99 for the same period last year, rising 3 percent.

Market Indicators

NATIONAL TV: CALM
With broadcast networks presenting their 2006-07 prime-time schedules to advertisers last week, discussions were more about upfront buys for next season rather than the current schedules.

NET CABLE: QUIET
Second-quarter scatter is quiet as all eyes fall on the broadcast nets. Late dollars are coming in from foreign auto, theatrical and financial services, while domestic auto remains soft. Nets are still reporting fair gains over last year's upfront pricing.

SPOT TV: MIXED
The Big Three's ad spend decreased by 4.5 percent in first quarter of 2006, according to the Television Bureau of Advertising. Overall, foreign auto grew its spend 4 percent, a trend that has continued into second quarter.

INTERACTIVE: STRONG
The appetite for broadband video inventory continues to be rabid, as publishers report sellouts. Additional content from broadcast players should open up even more opportunities for advertisers.

MAGAZINES: ACTIVE
Retail is showing gains, while apparel, toiletries and cosmetics, and tech are charging ahead. Financial services are cooling off in some men's titles and food is also soft. Midlevel auto is stalled; luxury is strong.

MEDIA WIRE

CW Creates Content Wraps Within Commercial Pods

CW will offer advertisers Content Wraps, a new, innovative way to advertise exclusively in commercial pods within its shows for next season.

Each Content Wrap consists of one two-minute commercial pod that will contain a portion of a short story. The vignettes offer advertisers any one or all of these possibilities: a 15-second sponsored lead-in, product integration within the story, a screen crawl during the story and a lead-out spot.

Within a night's two-hour programming block, three distinct two-minute Content Wraps are expected to run for the same advertiser and storyline. The stories themselves will be created with advertiser participation. "It will be a collaborative effort," said Bill Morningstar, head of sales for the CW. "We would come up with stories that have both entertainment value for the viewers and something that can meet advertiser brand objectives."

An example shown during the CW's upfront presentation involved a story about a couple set to be matched up, undergoing makeovers before meeting each other. Such a story can include product placement for a beauty product or any advertiser with a product that fits in with the makeovers.

"The advertiser would own the commercial pods and we would work with them to create the content," Morningstar said. The network hopes the effort is also a way to bring viewers along from one program into another, if they get hooked into wanting to find out how the vignettes are resolved.

Morningstar said the formats are flexible. "We are trying to find ways to help advertisers break out of the clutter," he said. "We can't add another commercial pod, so these pods will replace an existing traditional pod that would contain only 30-second spots."—*John Consoli*

AOL Signs Deal With CBS To Partner on Gold Rush

AOL last week inked a deal with CBS to serve as its broadcast partner for its upcoming *(Continued on page 6)*

THE MARKETPLACE BY JOHN CONSOLI

Upfront Dollars May Be Held Back

Broadcast nets could see totals dip due to buyer desire to save money for '07 digital platforms

At first glance, the looming upfront advertising marketplace looks as if it will be a tough one for the broadcast networks. Why? The total amount of revenue the networks can expect to take in for the 2006-07 season could be down significantly—closer to $8 billion rather than the $9 billion committed last May for this season—for several reasons.

Before Wall Street hits the panic button and sends broadcaster's parent companies' stocks downward, though, media buyers cautioned that if the market plays out that way, it does not indicate a weakening or negative opinion of television advertising.

Several media buyers told *Mediaweek* they plan to hold back upfront ad dollars as a hedge for the second half of next TV season. They explained they want to make sure that if the networks begin expanding alternate distribution of their programming—and that viewers make use of those alternatives, as they already appear to be—their advertiser clients keep money aside to spend in that digital arena.

Buyers also haven't determined whether they believe scatter inventory, which has been priced fairly close to upfront inventory over the past few seasons, will follow that pattern again next season. And if agencies and networks cannot come to a suitable agreement on what type of ratings currency—live, live plus next day or live plus 7 days—is used in negotiations and for guarantees, buyers may also hold back dollars.

One major advertiser, Johnson & Johnson, recently made headlines in saying it wants to wait until August to spend its broadcast ad dollars, closer to the start of the season.

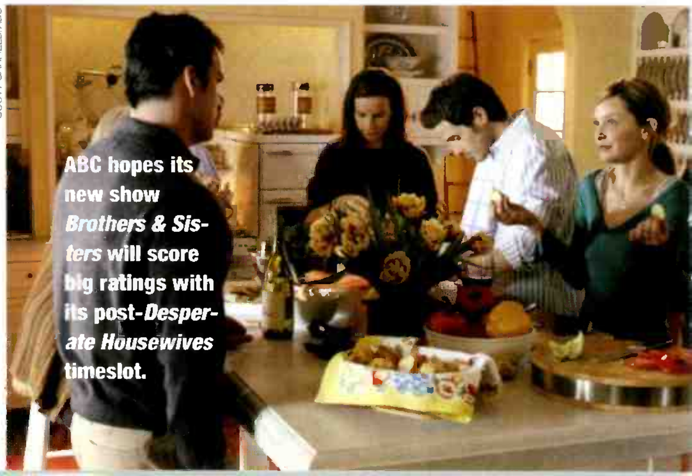
Add all of those factors up, and it could mean an upfront total that is down considerably, but not because of long-term disaffections with broadcast TV.

"This will be a very interesting upfront," said an executive of a major media-buying company. "There are no rules. But it seems like no network will reach its ad-dollar targets."

Another major media-agency executive, echoing the feelings of several others, explained, "Wall Street needs to understand that if we hold back money, it is not an indication that advertisers are pulling money or moving out of broadcast. That would be a wrong assumption or assessment. Money will be held back for a number of reasons, but primarily to allow us to get a better read on the marketplace and what the networks will have to offer in the first half of 2007."

Media buyers are anticipating that video-on-demand deals between the nets and cable operators will multiply next season, and those deals will foster different types of advertising opportunities. Every broadcaster last week (including the MyNetworkTV, which goes on the air in early September) touted numerous forms of digital cross-platform advertising tied into TV programming. Many advertisers will look to put down the bulk of their dollars into traditional 30-second spots in the upfront negotiations, and then go back later to add on digital elements. The process of doing both in the upfront is too time consuming, many agency executives believe.

For example, NBC, at its upfront presentation, touted 108 ideas for digital-platform buys in conjunction with its on-air shows. And the new CW network is offering adver-



SCOTT GARFIELD/ABC

ABC hopes its new show *Brothers & Sisters* will score big ratings with its post-*Desperate Housewives* timeslot.

tisers a new, on-air buy called Content Wraps (*see Media Wires, page 4*). "The complexity of cross-platform buys and the uncertainty of what the networks will be offering digitally will slow down the process," one buyer said.

As to when negotiations will begin in earnest, no one is sure, but the market had not started by press time as it had last year. "Talks are already going on, but these are just both sides feeling each other out," said one network sales executive. "Everyone is far apart on what pricing will get a deal done."

ABC is again expected to set the pace, although Fox has traditionally done its movie upfront business early. Since ABC and Fox have some buzzworthy shows, advertisers will probably try to cut deals with them first. CBS, with the most stable schedule and the most viewers, and right behind Fox and ABC in delivery of adults 18-49, is expected to take in the most upfront dollars. Nascent MyNetworkTV is expected to pull in between $70 million and $100 million in its first year.

Media buyers seem to be posturing to pay no higher cost-per-thousand increases than low single digits—topping out at 3 percent for ABC, CBS or Fox—and they still plan to take a hard line and seek price rollbacks from NBC.

Randy Falco, president and COO, NBC Universal Television Group, said, "We recognize we are the most expensive network and we will be willing to adjust our pricing, as long as we can reach our volume projections. We realize when you are in fourth place, you don't drive the train." But Falco said there is a limit to how low NBC will go, and if need be, the net will hold back more inventory and take its chances in the scatter market.

As far as which rating will be used as negotiating currency—the networks have said they plan to use only live plus seven day ratings—Nielsen Media Research said it can produce customized reports (for a fee) for clients that want breakouts of each day's ratings beyond live. But a Nielsen representative said the company has not been asked by clients to put that information in its daily syndicated ratings report. While the rep wouldn't comment on who has inquired about buying customized reports breaking out day-by-day Live-plus 7, *Mediaweek* learned that NBC has asked. ■

THE UPFRONT BY JOHN CONSOLI

What They Like About New

Buyers discuss hits and misses for the fall season

There was unanimity in media buyers' opinions of several new fall 2006 shows at last week's broadcast network upfronts, but none of the 28 were projected to be breakout hits. The lack of buzz mirrored last year, when few of the 31 new shows were lauded by buyers the week following the upfront sessions. Nine first-year shows from the fall 2005 schedule wound up being renewed for the 2006 season.

Buyers concurred that once again NBC has the weakest slate of new shows and probably hasn't accomplished much in trying to move out of fourth place in the ratings. "NBC is probably going to lose more share of the overall upfront dollar volume," said one media buyer who controls significant upfront spending and indicated he may place less money than last year on NBC.

CBS again is considered to have the most stable schedule and could plug another hole or two with the four new shows it introduced, making it even more solid. "I've never seen a more stable fall schedule than the one CBS is offering for next season," another media buyer commented.

Fox was also commended for its stable schedule and attempt at programming flow. Peter Liguori, Fox Entertainment president, told his audience that all 16 of Fox's returning shows go back to the same nights, and all but two are in the same time slot. That was a factoid buyers appreciated.

ABC introduced 10 new shows for the fall and also moved *Grey's Anatomy* from Sundays at 10 p.m. to Thursdays at 9 p.m., opposite CBS hit *CSI*. Most buyers liked the move, which will give advertisers another hot show on a night that is particularly important to retailers and movie companies, which pay a premium to secure extra inventory.

Calling this the "golden age of television dramas," CBS Corp. chairman Les Moonves said, "Two big shows can work in the same time period...*Grey's* will probably ding *CSI* a bit, but the move is good for television."

NBC executives may be surprised to hear that buyers' initial reaction to two shows it has high hopes for were not so positive (*see chart at left for buyers' top hits and misses among new shows this fall*). They panned *The Black Donnellys*, which replaces *ER*, once it goes on hiatus, at 10 p.m. Thursdays. Most felt the four main characters, brothers in the show's storyline, were not likable enough to keep audiences coming back each week.

Several buyers liked NBC's drama *Friday Night Lights*, loosely based on the book and movie, but wonder if the storyline can hold up for 22 episodes. Few think Aaron Sorkin's *Studio 60 on the Sunset Strip* will work because fictional shows about TV behind-the-scenes

MONTY BRINTON/CBS

WINNERS

THE CLASS (CBS, Mon., 8:30) Funny young cast is well-positioned leading out of *How I Met Your Mother*.

30 ROCK (NBC, Wed., 9:30) Tina Fey's witty workplace parody has an *SNL* feel and was a favorite among buyers.

'TIL DEATH (Fox, Thurs., 8) Brad Garrett heads this marital sitcom, which feels a bit like a *Raymond* spinoff.

BROTHERS & SISTERS (ABC, Sun., 10) Plum *Desperate* lead-in and Calista Flockhart give this soap a leg up.

RUNAWAY (CW, Mon., 9) Family-style *Fugitive* enjoys *7th Heaven* lead-out and dual-entry adult/teen story arcs.

LOSERS

STUDIO 60... (NBC, Thurs., 9) Even a better time-period won't help this inside-television show. Remember *Action*?

SIX DEGREES (ABC, Thurs., 10) Confusing pilot, lack of likable characters hurt its chances. JJ: Focus on *Lost*.

THE WINNER (Fox, midseason) A man bonding with a teenage boy—over sex advice—is creepy, not funny.

JERICHO (CBS, Wed., 8) Another attempt at sci-fi? This season's cancellations should have been a warning.

20 GOOD YEARS (NBC, Wed., 9) Pairing Lithgow and Tambor feels like a 55-plus sitcom on CBS 10 years ago.

GREG SCHWARTZ/NBC PHOTO

MEDIA WIRE

multiplatform reality series, *Gold Rush*.

Gold Rush, which is being produced by *Survivor* creator Mark Burnett, will attempt to entice viewers from across America to participate in a nationwide treasure hunt for 13 hidden stockpiles of real gold.

Through the deal with CBS, the show will be promoted this fall via conspicuously placed clues within prime-time series such as *CSI*. Meanwhile, AOL will integrate promotions for CBS shows within the online game.

Details about how exactly *Gold Rush* will work are still limited. When the series was announced in January, Burnett indicated that AOL planned to feature a series of short-form video episodes of *Gold Rush* that will trace real world players' search for gold, while new clues as to where gold stockpiles have been hidden will be distributed throughout the AOL network. The idea is to launch a show that lives across multiple media outlets. —*Mike Shields*

Senate Eases Pace on Telecom Franchising Bill

A Senate committee is to wade again this week into a broad telecommunications bill that includes a bid to sharpen competition for cable *(see related story on page 18)*.

Judging by the measure's first outing on May 18, debate at the May 25 hearing could be sharp. After listening last week to city officials and Democrats worried about haste, Sen. Ted Stevens (R-Alaska), chair of the Commerce Committee, set an extra hearing and moved back initial votes. The bill would weaken local oversight of cable-like video services so Verizon and AT&T can move quickly to introduce hundreds of TV channels using fiber lines. Mayors fear losing control of their medians and sidewalks, and the proposed law lets companies bypass poorer neighborhoods.

On the other side of the Capitol, the House Judiciary Committee this week may open hearings on preventing anticompetitive abuses by cable operators and former Bells offering high-speed Internet. Judiciary's interest has slowed final passage there of the House counterpart to Stevens' bill. —*Todd Shields*

[i.e. Fox's *Action*, NBC's *Good Morning Miami* and ABC's *Sports Night*] rarely get high audience tune-in. One likely exception this fall: Buyers did like NBC's Tina Fey-created sitcom, *30 Rock*, also about television, but funny.

Of CBS' four new shows, buyers believe sitcom *The Class* and Thursday drama *Shark* will work, while sci-fi drama *Jericho* will not.

New ABC favorites among buyers include *The Nine*, a drama about nine people who are in a bank when it's robbed and how their lives interact with one another afterward; *Brothers & Sisters*, a Sunday drama in *Grey's* old time-period leading out of *Desperate Housewives* and starring Calista Flockhart; *Betty the Ugly*, a comedy based on the Univision telenovela *Betty La Fea* and *Men in Trees*, a female oriented drama starring Ann Heche. One show ABC is high on, but which buyers panned, is *Six Degrees*, which they labeled as confusing and having characters that lacked interest.

Fox's notable freshmen in buyers' eyes include Brad Garrett sitcom *'Til Death* and dramas *Vanished* and *Justice*, while buyers gave a big thumbs-down to sitcom *The Winner*.

The new CW offered only two new shows, but buyers believe both could work. *Runaway* is Darren Star's drama about a family on the run, while *The Game* is an ethnic sitcom that looks as if it will fit comfortably into the network's new Sunday comedy block. ■

THE UPFRONT BY A.J. FRUTKIN

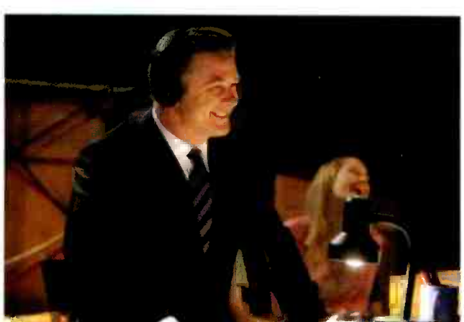
Dying for Digital Exposure

Acquiring rights for new shows is a tricky endeavor

For the fourth consecutive year, Warner Bros. TV is the top supplier of prime-time programming next season with 26 series. 20th Century Fox TV comes in second with 21 series, followed by Paramount Network TV at 18, NBC Universal TV Studio and Touchstone TV both at 14, and Sony Pictures TV at five.

But with the advent of five rather than six networks, the overall number of programs provided by suppliers is down from last year. What's more, the increasing shift toward vertical integration continues to limit most suppliers' out-of-house sales, a fact made all the more obvious by the emergence of digital content.

Negotiating digital rights between buyers and out-of-house suppliers has been a major sticking point. NBC announced a slew of digital initiatives last week for its new slate of self-owned programs, including *30 Rock*. And the network continues to provide massive digital exposure for its self-owned comedy *The Office*.



Digital rights for in-house shows like NBC's *30 Rock* require less tangled negotiations.

ERIC LIEBOWITZ/NBC PHOTO

But hit sitcom *My Name Is Earl* remains virtually absent on digital platforms. In fact, Dana Walden, president of 20th Century Fox TV, which produces *Earl*, said there are no plans to exploit *Earl's* digital potential at this point.

At issue is the construction of a business model that enables both GE-owned NBC and News Corp.-owned 20th to share revenue from *Earl's* digital exposure. Whether that shared revenue emanates from for-pay downloads through iTunes, or ad-supported online video streams, Walden acknowledged that creating such business models between buyers and outside suppliers is complicated. "There's just not an overall sort of philosophy that says, 'Hey, we'll work it out,'" she added.

There have been some attempts to bridge the gap. Earlier this season, iTunes began offering *Scrubs*, following an agreement between NBC and Disney-owned Touchstone Television, which produces the series. But Mark Pedowitz, president of Touchstone TV, stressed the deal was only struck on a short-term basis to "allow both parties to understand the impact of these new technologies."

Any future deals between buyers and out-of-house suppliers likely will be made for similarly limited windows. "No one is locking themselves into a long-term business model," said Bruce Rosenblum, president of Warner Bros. TV Group. "We have to sit back and watch how the landscape evolves."

Buyers and suppliers often approach digital content from divergent points of view. While buyers question the potentially negative effect that digital exposure of a series can have on its

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SOAP NET

IT'S HARD NOT TO WATCH

•MOST WOMEN VPVHs[1] •MOST MINUTES VIEWED[2]
•MOST DAYS VIEWED[3] •MOST ATTENTIVE AUDIENCES[4]

1. Nielsen Media Research, 9/26/05-3/26/06. M-Su., 7pm-12am; W18-49, W25-54 2/3. Nielsen NPower, 1Q06, 6 minute qualifier. Primetime: M-Su., 8-11pm; Women 18-49, based on Average minutes Viewed and Average Days Viewed. 4. Simmons Research , Fall 2005 (Paid Full/Most Attention) W 18+

network run, suppliers remain protective of the revenue streams that flow out of a given series, ranging from syndication to home entertainment opportunities. "Every platform has an impact on a network's and studio's relative businesses," said Nancy Tellem, president of CBS Paramount Network TV Entertainment Group, which produces NBC's *Medium*.

With networks and studios working in their own best interests, compromise isn't always possible. "People are realizing you can't wait four years to exploit your content anymore," said Marc Graboff, president of NBCU's West Coast TV division. "In order to do that, the networks must waive their exclusivity. So then we need to get a piece of that revenue. But the studios are saying that's their area, and that's where the battle lines are drawn."

In time, most TV execs remain hopeful that deals will be worked out. But for now, in-house deals are the way to go. "The reality is, when you're vertically integrated, it's about moving dollars from one side of the ledger to the other side," Tellem said. "So there's less tension than when studios and networks are not part of the same corporate entity." ■

THE UPFRONT BY JOHN CONSOLI

Saturday Night Dance-Off

Telemundo takes on Univision with new variety show

A new prime-time battleground between the two largest Hispanic broadcast networks will take place on Saturdays this fall when Telemundo challenges Univision's 20-year old variety show institution *Sábado Gigante* with its own variety entry, *El Gran Show* (The Great Show).

While Univision executives and *Sábado Gigante*'s creator and longtime host Mario Kreutzberger (aka Don Francisco) touted the show's long, successful history to media agencies and advertisers at the network's upfront presentation last week, Telemundo execs at their presentation labeled it "tired" and said viewers are ready for an alternative.

Hosted by Rodrigo Vidal and Monica Noguera, *El Gran Show*'s 7-9 p.m. time slot overlaps *Sábado Gigante*'s 8-11 p.m. run for only an hour. But by starting *El Gran Show* earlier, Telemundo execs said they hope to capture and keep their rival's audience.

Ray Rodriguez, president and COO of Univision Communications, bristled at the negative characterization of *Sábado Gigante*.

Noguera and Vidal, *El Gran Show*'s hosts, pose for the paparazzi at Telemundo's upfront show. TELEMUNDO

"The wonderful thing is that this show is never the same from week to week, despite it being one of the most watched shows on Hispanic television," Rodriguez said. Alina Falcon, executive vp and operating manager of Univision Television Network, added, "No show is more in tune with the times. *Sábado Gigante* was the first to do a show segment on [hot musical trend] reggaetón. It stays up to date on the trends. It is as alive at it ever was."

In prime time, Telemundo will also premiere *Vas o No Vas*, a Spanish-language version of sibling network NBC's hit game show *Deal or No Deal*.

The two networks will go head to head in daytime next season as well, when both introduce afternoon novelas for the first time. Telemundo will premiere *Cuatro Rosas* [Four Roses], about four friends who experience life, love, companionship and betrayal. Univision will offer *Mi Vida Eres Tu* (You Are My Life), centering around a radio personality who gives on-air advice but whose own life is in shambles.

Each network also will add a daytime game show next season. Univision will air *¡Buenas Tardes!*, in which five families with special wishes compete for prizes, while Telemundo will offer *Buena Fortuna*, with audience members competing for prizes.

Both networks are also offering cross-platform ad opportunities. Telemundo advertisers can buy packages across Telemundo, its cable network, mun2, and its new Yahoo/Telemundo Web site. Univision advertisers can package across Univision; TeleFutura, its other broadcast network; Galavision, its cable net; Univision Radio, Univision's Music Group and online. ■

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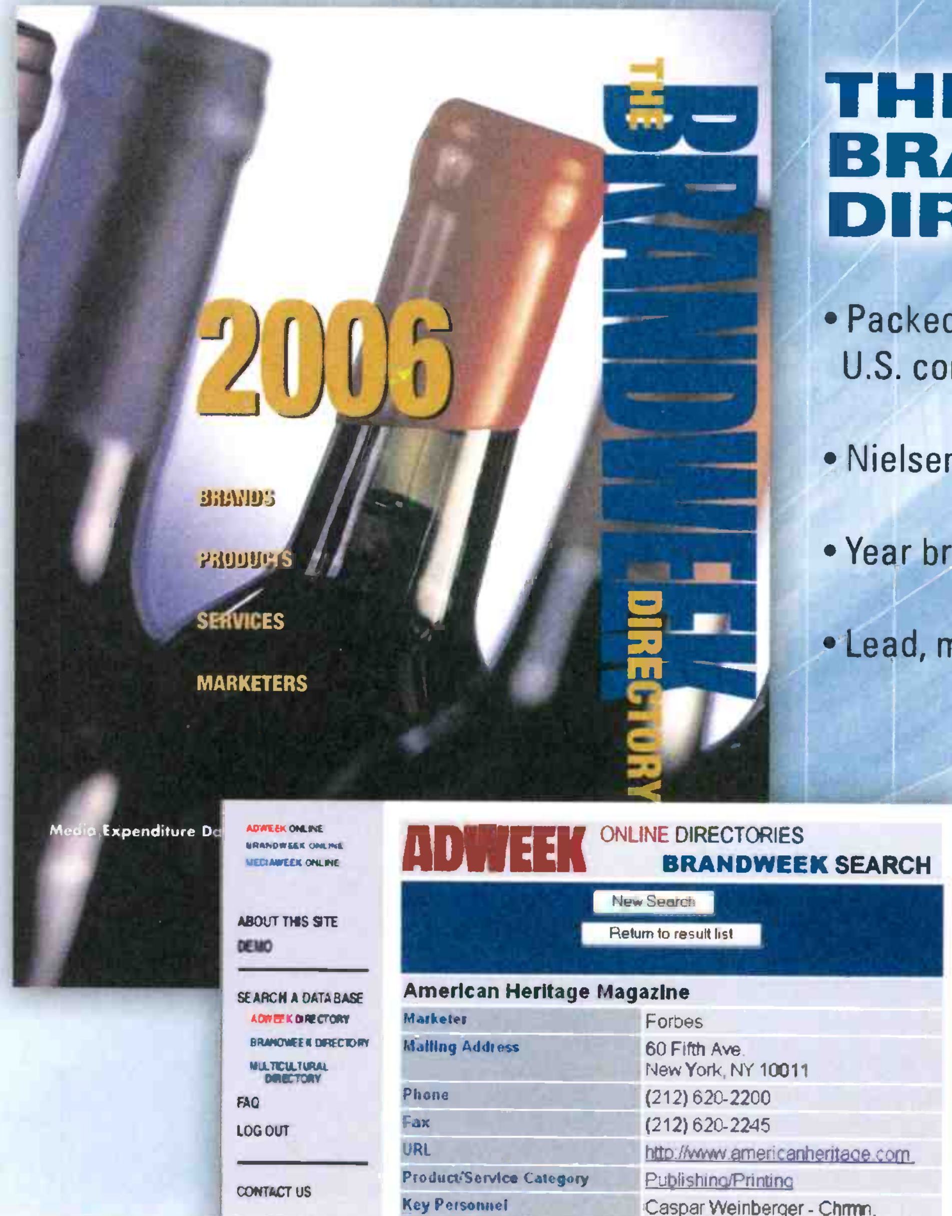

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BY EILEEN DAVIS HUDSON

The Roanoke-Lynchburg, Va., area is defined and divided by the Blue Ridge Mountain chain.

ROANOKE VALLEY CONVENTION AND VISITORS BUREAU

Roanoke, Va.

STRADDLING THE BLUE RIDGE MOUNTAINS, THE ROANOKE-LYNCHBURG, VA., market covers a vast area over 26 counties in Southwestern Virginia. Divided not by just the physical barrier of the mountains, the area is made up of communities defined by their cultural, economic and geographic distinctions.

Roanoke, some 50 miles from Lynchburg, makes up the economic center of the Roanoke Valley.

The Roanoke-Lynchburg television market ranks 68th in the country and has 440,390 TV households. In what is possibly the only example of its kind in the country, two digital stations in Roanoke-Lynchburg will soon become national network television affiliates: South Bend, Ind.-based Schurtz Communications' CBS affiliate WDBJ-TV will become an affiliate of MyNetworkTV and Grant Communications' WBVA, the market's WB affiliate, will flip to CW in September.

WDBJ-TV has reached a deal to put MyNetworkTV onto WDBJ's digital tier. WDBJ has been multicasting using its digital subchannel 7.2, named "7Too," for the past four years, says Bob Lee, WDBJ president and general manager.

The digital channel, which officially launched in fall 2004, repurposes six hours of WDBJ's news each day, and airs syndicated fare in the evenings, including *Seinfeld*, *Frasier* and *Becker*. The 24-7 station also broadcasts live sporting events, including Atlantic Coast Conference football and basketball, NCAA basketball and Major League Baseball's Baltimore Orioles games.

"We were convinced that for the digital transition to occur successfully, that a leading station such as ours really needed to get out in front,"says Lee on its push to program 7Too.

Lee also shoots down the argument that programming an HD channel will cannibalize the analog sibling. "Today, viewers have more choices than just CBS, ABC and NBC," he says. When MyNetworkTV launches Sept. 5, WDBJ also plans to unveil a live, 10 p.m. newscast on 7Too, also available on cable.

For other markets, go to the Market Profile Index at mediaweek.com

WDBJ proper has been the overall market leader and No. 1 news station in the region for some 50 years. It reupped *Wheel of Fortune* and *Jeopardy* last September. Over the past month, WDBJ introduced both a weather podcast and a news podcast on its Web site wdbj7.com, which Lee says have gotten strong responses. He anticipates putting more content online.

Grant Communications has a unique setup in the market. On top of owning WBVA, which will convert to a CW affiliation this fall, the company also has owned the local Fox affiliate since 1986; it's actually seen in the market on two stations. WFXR-TV, channel 21 is located in Roanoke, while its repeater signal, WJPR channel 27, is licensed to Lynchburg. Grant brands the stations as "Fox 21/27." WFXR/WJPR will acquire *Judge Judy*, *According to Jim* and *Scrubs* this fall.

With the CW and MyNetworkTV affiliates finding homes, current UPN affiliate WDRL, locally owned by Danville TV Partnership, will become an Independent station. Officials at the station could not be reached for comment.

Richmond, Va.-based Media General's NBC affiliate WSLS-TV is the No. 2-ranked station in the market. WSLS at the end of the first quarter became the first station in the market to go completely tapeless, adapting Thomson's Grass Valley digital news production system for nonlinear, digital playback of video. The station and eight other Media General stations were recently upgraded with the new equipment. Kathy Mohn, WSLS vp/gm says the new system is a much more efficient way to do local news.

WSLS produces five-and-a-

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA/ROANOKE, VA.

	JAN.-SEPT. 2004	JAN.-SEPT. 2005
Spot TV	$56,738,623	$59,399,685
Outdoor	$4,993,030	$5,553,650
TOTAL	**$61,731,653**	**$64,953,335**

Source: Nielsen Monitor-Plus

half hours of local news a day, including a 30-minute newscast it has produced for the Fox affiliate for the past decade. WSLS is also the only station in the market to produce 90 minutes of local news from 5-6:30 p.m. The station added a 5:30 p.m. news in August 2004.

Shane Moreland, WSLS news director, says the newscasts offer distinct news coverage as well as investigative and consumer-focused reports. "We do news that affects real people," says Moreland. "Our goal is to do news that is relevant to the Wal-Mart shopper."

WSLS, which plans to debut *The Dr. Keith Ablow Show* in daytime and *Inside Edition* at 7 p.m. this fall, also provides news and weather reports for Clear Channel Radio's stations in the DMA.

Located in Lynchburg, Allbritton Communications' ABC affiliate WSET-TV is the strongest outlet in the eastern half of the market. "Geographically, the market is split diagonally, northeast to southwest, by the Blue Ridge Mountains. It affects the market in every way you can imagine," says WSET president/gm Randy Smith. "It's very culturally diverse, very socially diverse. The television viewing and listening habits on radio are very divided." WSET gears its news more toward the Lynchburg metro, and part of the Southside, which includes communities such as Danville, Martinsville and South Boston.

"There are counties on the eastern half of the DMA where our news shares will exceed 90 percent," says Smith. "There are also counties on the western side where our news shares seldom go above 5 percent."

WSET airs *The Oprah Winfrey Show* at 5 p.m. instead of local news. In September 2005, WSET added a 7 p.m. newscast originating in Roanoke. Called *Virginia News Tonight*, it includes more coverage from the Roanoke metro area. Initially, ABC's *World News Tonight* aired delayed at 7 p.m. and the newscast launched at 6:30 p.m. However, weaker *WNT* ratings prompted a switch back to 6:30 and the local news to 7 p.m., says Smith. WSET now has four news bureaus, more than any other station in the market. Also unique, WSET has a news-sharing deal with a station in every market in Virginia, says Smith. In other programming, WSET will bow *Rachael Ray* at 4 p.m. this fall. It will also pick up *Entertainment Tonight* at 7:30.

Cable in the Roanoke-Lynchburg DMA is also splintered. Cox Communications serves Roanoke, while Adelphia Communications serves outlying communities. Charter Communications and some two dozen other smaller providers also serve the area.

Adelphia's ad sales arm, Adelphia Media Services, is the local interconnect, reaching 131,520 cable TV homes, according to Nielsen Media Research. About 232,000 households are hooked up to cable, or 52.7 percent of the TV households, according to Nielsen. About 35 percent of the market is connected to satellite service, well above the average of 24 for the top 50 markets, according to Scarborough Research.

The Roanoke Times, owned by Landmark Communications, and *The News & Advance* in Lynchburg, owned by Media General, are the two leading daily newspapers in the market.

The dailies continue to duke it out for readers and advertisers in the central battleground between the two regions of Bedford City and Bedford County. In tiny Bedford City, the *Times* has a decided edge, while the *N&A* has a minute lead in Bedford County (*see newspaper chart on page 14*).

Newspaper readership in the market overall is extremely high. According to Scarborough, 72 percent of respondents read a daily within a five-day period, while 76 percent read a Sunday paper over a four-issue period.

The *Times'* daily circulation is 91,469, down 5.6 percent as of March 31, 2006 compared to the same period ended March 31, 2005, according to the recently released Audit Bureau of Circulation FAS-FAX report. The *Times'* Sunday circ averaged 104,716, reflecting a 1.6 percent decline year to year.

The *N&A's* daily circulation averaged 36,826, down 1.6 percent year over year, while its Sunday circ was flat at 42,231.

The *N&A* has purchased a new KBA

ARBITRON
RADIO OWNERSHIP

OWNER	STATIONS	AVG. QTR.-HOUR SHARE	REVENUE (IN MILLIONS)	SHARE OF TOTAL
Mel Wheeler Inc.	2 AM, 4 FM	34.9	$11.5	51.9%
Clear Channel Communications	2 AM, 7 FM	33.0	$7.7	34.8%
Centennial Broadcasting	4 FM	6.9	$1.6	7.1%

Includes only stations with significant registration in Arbitron diary returns and licensed in Roanoke-Lynchburg or immediate area. Some stations also rated in New River Valley. Share data from Arbitron Fall 2005 book; revenue and owner information provided by BIA Financial Network.

NIELSEN RATINGS/ROANOKE, VA.
EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

TIME	NETWORK	STATION	RATING	SHARE
5-5:30 p.m.	CBS	WDBJ	10	27
	NBC	WSLS	7	18
5:30-6 p.m.	NBC	WSLS	8	19
6-6:30 p.m.	CBS	WDBJ	16	30
	NBC	WSLS	10	20
	ABC	WSET	9	17

Late News

TIME	NETWORK	STATION	RATING	SHARE
10-10:30 p.m.	Fox	WFXR	4	8
11-11:30 p.m.	CBS	WDBJ	8	24
	NBC	WSLS	5	18

All data estimated by Nielsen from diary returns of evening and late local news only.
Source: Nielsen Media Research, February 2006.

NEWSPAPERS: THE ABCS

	DAILY CIRCULATION	SUNDAY CIRCULATION	DAILY MARKET PENETRATION	SUNDAY MARKET PENETRATION
Roanoke City: 41,814 Households				
The Roanoke Times	21,385	23,026	51.1%	55.1%
Roanoke County: 35,874 Households				
The Roanoke Times	17,276	19,079	48.2%	53.2%
Lynchburg City: 26,022 Households				
The News & Advance	16,449	18,439	64.4%	72.2%
Richmond Times Dispatch	217	271	0.8%	1.0%
The Roanoke Times	217	368	0.8%	1.4%
Bedford County: 24,943 Households				
The News & Advance	4,223	5,058	16.9%	20.3%
The Roanoke Times	4,041	4,507	16.2%	18.1%
Campbell County: 21,028 Households				
The News & Advance	5,373	6,339	25.6%	30.1%
Bedford City: 2,508 Households				
The Roanoke Times	1,852	2 078	73.8%	82.9%
The News & Advance	1,294	1,322	51.6%	52.7%

Data is based on audited numbers published in the Audit Bureau of Circulations' Fall 2005 County Penetration Report.

SCARBOROUGH PROFILE

COMPARISON OF ROANOKE, VA.
To the Top 50 Market Average

	TOP 50 MARKET AVERAGE %	ROANOKE COMPOSITION %	ROANOKE INDEX
DEMOGRAPHICS			
Age 18-34	31	29	95
Age 35-54	40	36	90
Age 55+	30	35	118
HHI $75,000+	35	17	48
College Graduate	14	10	71
Any Postgraduate Work	12	7	60
Professional/Managerial	27	20	74
African American	12	14	118
Hispanic	15	#	#
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	51	53	104
Read Any Sunday Newspaper	58	61	104
Total Radio Morning Drive M-F	21	19	88
Total Radio Afternoon Drive M-F	18	15	86
Total TV Early News M-F	28	31	110
Total TV Prime Time M-Sun	39	36	93
Total Cable Prime Time M-Sun	15	18	118
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	63	58	93
HOME TECHNOLOGY			
Owns a Personal Computer	68	65	95
Purchase Using Internet Past 12 Months	46	33	72
HH Connected to Cable	64	55	85
HH Connected to Satellite/Microwave Dish	24	35	147
HH Uses Broadband Internet Connection	37	19	50

Respondent level too low to report. *Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. Source: 2005 Scarborough Research Top 50 Market Report (August 2004–September 2005)

North America Comet printing press to replace its outdated '70s-era press. The new press will improve the paper's print quality, boost its color capacity and is part of a press-room expansion targeted for completion by the end of the year. The new press is expected to be operational in August 2007.

Three main players control the lion's share of the 116th-ranked Roanoke-Lynchburg radio market: locally owned Mel Wheeler Inc., Clear Channel Radio and Centennial Broadcasting.

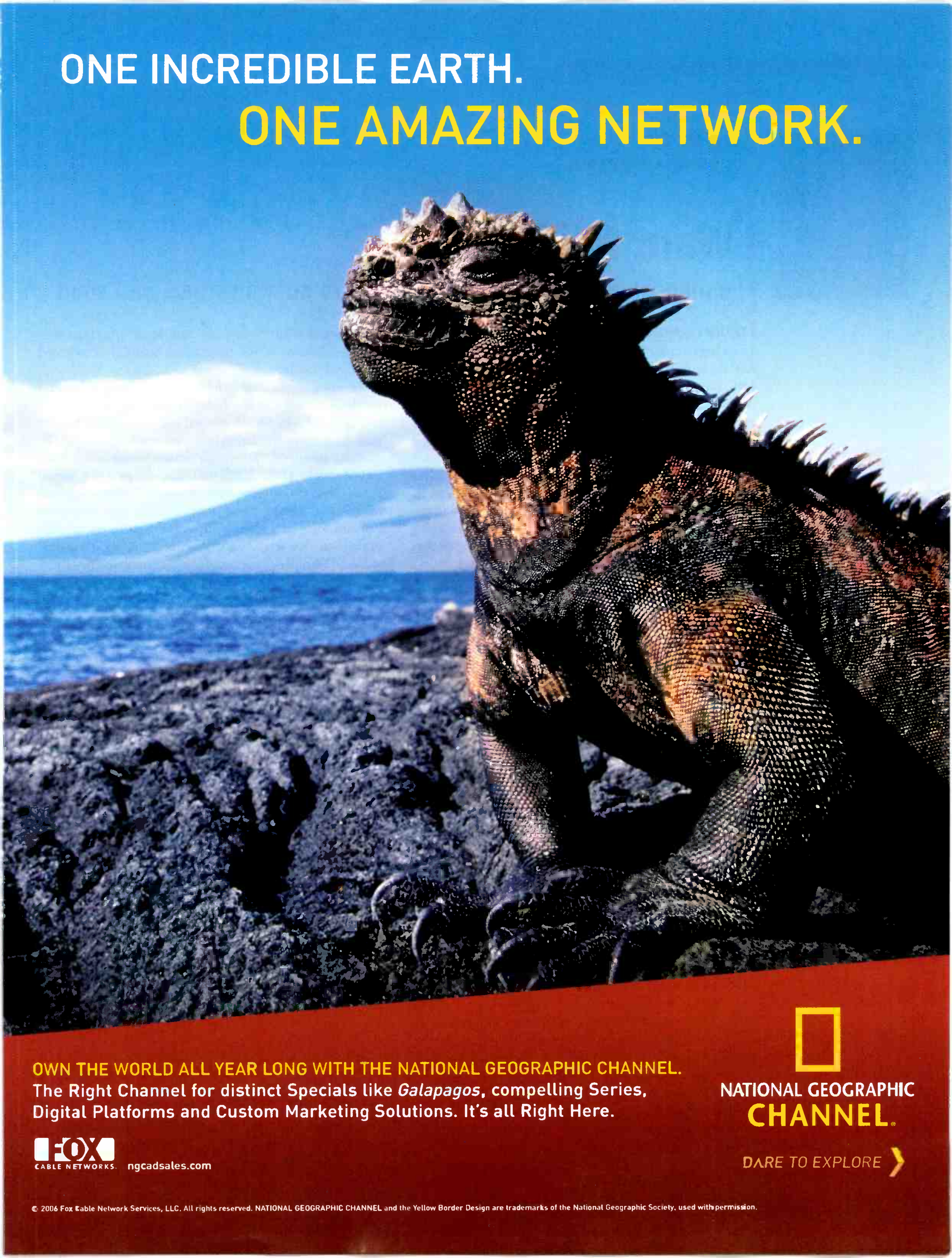
Because of the market's size, Arbitron surveys the market just twice a year, in the fall and spring. In the fall 2005 book, Clear Channel's Album Oriented Rock WROV-FM rocketed to No. 1, earning an 11.7 share compared to a 6.9 in the spring '05 book. The ratings run-up pushed WROV ahead of two Mel Wheeler stations that often battle for the lead: Country WSLC-FM and Hot Adult Contemporary WSLQ-FM. In the fall, WSLC dropped to an 8.6 from a 12.9 in the spring; WSLQ fell to a 10.9 from a 12.8.

While Rock ruled in the latest book, Country faltered. Not only did perennial powerhouse WSLC-FM "Star Country" tumble, but its sister Country station WYYD-FM dropped to a 6.4 share in the fall from an 8.3. In March 2005, Clear Channel launched its third Country station by switching its '80s station to Classic Country WZBL-FM "The Bull."

When the morning team of "Nick & EJ" exited WZBL in early February, some speculated that Clear Channel planned to flip the station to either a Jack-type format or Sports/Talk. WZBL, licensed in Roanoke, earned a 1.4 share, slightly higher than the 1.2 it earned last spring.

Started in 1926, Mel Wheeler's News/Talk WFIR-AM is the second-oldest station in the state. It's the Roanoke Valley's only local news radio station. The outlet's program director for the past five years, Kevin LaRue, left in April to become program director of Bonneville International's News/Talk KSL-AM in Salt Lake City, Utah. Jim Murphy was named the new programming director at WFIR, which recently launched a news and weather partnership with WDBJ-TV.

The two largest companies competing in the area's outdoor advertising space are Lamar Advertising and CBS Outdoor. For the first nine months of 2005, the Roanoke-Lynchburg outdoor marketplace generated $5.6 million in revenue, up from the $5 million it earned for the same period in 2004, according to Nielsen Monitor-Plus. ■


ONE INCREDIBLE EARTH.
ONE AMAZING NETWORK.
OWN THE WORLD ALL YEAR LONG WITH THE NATIONAL GEOGRAPHIC CHANNEL.
The Right Channel for distinct Specials like *Galapagos*, compelling Series, Digital Platforms and Custom Marketing Solutions. It's all Right Here.
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ADRIENNE HELE

OPINION
LISA GRANATSTEIN

I Want My iMag

The magazine publishing model needs to be reinvented, and soon

I DIDN'T KNOW IT AT THE TIME, but in 1998 when I first began covering the magazine industry, the party was just about over. Sure, these were still glamorous times—John Kennedy Jr., dabbled with *George*, and *Time*'s 75th Anniversary celebration drew a gridlock of stars and power players yet to be matched (even by its recent Time 100 event). Who could forget Rosie O'Donnell's jumbo swag bag (complete with a Bedazzler) given out at the launch bash for her and G+J USA Publishing's doomed *Rosie* magazine. Money burned. You could see its fiery glow over *Talk*'s launch extravaganza on Liberty Island. Publishing companies were rich with a bounty of automotive and sweepstakes ads, magazines still mattered to retailers and only geeks worked up a sweat about the Internet.

Over the years, that flame died down to embers. There are fewer independent magazines, and entrepreneurial publishers have been forced to sell to the big guys. Companies like Meigher Communications and Peterson Cos. are gone, as are established players like G+J USA Publishing. Dozens of magazines, including *Suede*, *Tracks*, *Elle Girl*, *Cargo*, *Budget Living* and *Radar* have been shut down. And a conga line of publishers and editors have bid adieu to an industry they once personified: Condé Nast CEO Steve Florio; the late Art Cooper, editor of *GQ*; *Family Circle* editor Susan Ungaro and more recently Time Inc. executive vp Jack Haire, who was among the 100-plus Time Inc.'ers that lost their jobs in a massive restructure. Also gone: Fairchild Publications CEO Mary Berner, and Wenner Media senior vp, general manager Kent Brownridge.

Years ago, the big media joke on the Web was fuckedcompany.com, which predicted the demise of dot-coms. Today, it's magazinedeathpool.com.

While there are some bright spots in publishing—every few years the industry strikes gold with a hot category, be it teen, laddie or celebrity—technological progress has gotten way ahead of publishers, and they have begun to flounder in the sea of change. While the brands are far from irrelevant, the vehicle by which publishing's content is delivered feels more dated every day. And though publishers are just beginning to understand this, too little is being done to keep up with other traditional media, which are racing to reinvent themselves. Simply put, the publishing model must be reimagined, and soon.

Technology forces change. And change requires visionary thinking and the willingness to assume big risks. But so far, neither the industry nor any individual publisher has done so on the level of electronic media—most of which have wholeheartedly embraced advanced media.

Imagine if the music labels never thought beyond vinyl. Not only did the industry readjust its paradigm and accept CDs, but it was willing to go even further with its gamble on iTunes (after successfully taming the Napster monster). Television networks are just a half-step behind: ABC, NBC and Fox shows have joined iTunes, and major cable nets such as USA Networks and MTV have signed on as well. TV has also turned to broadband, where video will create even more accessibility. Just two weeks ago, Warner Bros. signed a deal with BitTorrent—creators of the controversial file-sharing software that enabled online piracy—making hundreds of television shows and movies available via a paid, secure service.

Predictions of print's demise may be too dire—magazines will always be around—but what remains clear is if the industry continues to hold on to the past, it will be a shadow of itself in the near future. Microsoft CEO Steve Ballmer recently predicted that in 10 years Americans would be reading most of their magazines and books on a digital screen.

There are some forward thinkers. Zinio distributes digital magazines to readers' desktops, and a startup called Mochila has a b-to-b solution that seeks to syndicate newspaper and magazine content to print and Web outlets. But much more is needed and on a much more ambitious scale.

Publishers must find an innovator—their own Steve Jobs or Jeff Bezos. Why not create a digital newsstand? Why not empower me to create the "iMag," where, like iTunes, for a fee I can cherrypick articles or individual issues and bundle them? Like the networks, publishers could embed a logo on the pages, and even incorporate ads (possibly even with rich media). iMag would provide me with instant satisfaction (no more waiting for subscriptions). It would go straight to my desktop (or one day digital paper), where it would be encrypted so only I could print the stories. Who these days has time to wait six weeks for a magazine to land in their mailbox?

Imagine: fewer newsstand nightmares or paper and postal rate hikes to sweat over. Magazines on Demand is the way to go. Publishing's future depends on it. ■

Lisa Granatstein, who covered the magazine business until last year, is *Mediaweek*'s news editor and editor of Mediaweek.com.

"My business life versus my personal life. Does it have to be 'versus'?"

"Competition drives down prices and encourages innovation...[The House commerce bill would] drive down costs by giving people more choice." HASTERT

FRANC FACE

THE BELLS WANT TO QUICKLY BRING HUNDREDS CABLE IS SKEPTICAL. WASHINGTON

CONGRESSIONAL AIDES JOIN THRONGS of commuters riding the escalator into Washington's Capitol South subway station each weekday. The descent carries them all toward the entrance and a banner that is stretched overhead. "Cable provides hundreds of thousands of solid, stable jobs," says the message from the big-cable trade group, the National Cable & Telecommunications Association.

The commuters get a different message just a few yards inside the station. "Cable rates are through the roof," says a wall poster showing a TV zooming through the roof of a house. "Tell Congress it's time for competition and choice. It's time for TV freedom." The ad is from the U.S. Telecom Association, the trade group for big telephone companies.

The media blitz aimed at lawmakers and their aides is the most visible aspect of the bid by AT&T and Verizon to move into what traditionally has been cable's turf: using landlines to pipe video into consumers' homes. The former Bell companies say they need the federal government to help move localities out of the way, so new high-speed fiber lines can quickly provide competition to cable. Amid the Bells' lobbying pressure, cable is left mounting a rearguard defense to ensure it's not shackled by old rules as the Bells receive new freedoms.

The resulting to-and-fro has prompted the expenditure of about $975,000 weekly in local media-buys in the Washington area, according to Gary Arlen, president of the Bethesda, Md.-based Arlen Communications. According to Arlen, all but $50,000 of that sum comes from Bell companies or groups they fund, with the remainder footed by the NCTA. "It is huge by Washington standards," Arlen says. "This is just aimed at a few dozen congressmen and their staffs. That what makes it so awesome."

Awesome firepower for awesome stakes. AT&T and Verizon are giant corporations with combined annual revenues exceeding $140 billion. But they face steady declines in their core business of landline telephones as technology helps consumers move to wireless and Internet-based telephony. The Bells need to provide new services to thrive, and they see an opportunity in the $48 billion cable industry, just as cable is using its pipeline to poach phone customers from incumbents. In dual multibillion dollar gambles, AT&T and Verizon are laying fiber lines that can carry hundreds of TV channels, provide fast computer gaming, offer other Internet services and carry voice traffic in digital format. Each company is under pressure to reap income from their heavy investments. Both are impatient to sweep aside what they call cumbersome regulations.

This is where Congress comes in. In a legislative battle that is far from finished, the Bells are pressing lawmakers to limit the power of cities, counties and other localities to set terms before the new serv-

REMOTES: GLOWIMAGES/PUNCHSTOCK; HASTERT: SCOTT J. FERRELL/CONGRESSIONAL QUARTERLY PHOTO; MARKEY: ROGER L. WOLLENBERG/ UPI PHOTO

HISING
-OFF

"You might wind up with higher rates on the other side of town, because competition never arrives."
MARKEY

)F TV CHANNELS TO CONSUMERS.
S THEIR BATTLEGROUND. BY TODD SHIELDS

ices can start. The process of local permission, known as franchising, traditionally allows localities to control their road shoulders and medians as cable companies dig trenches. Cities and towns commonly get more as well: Franchise agreements typically include a requirement to serve all local residents as a safeguard against companies offering TV service only to more prosperous neighborhoods. Towns and cities extract other perks, too, such as free broadband services to schools and libraries.

It all takes too long, the Bells say. "Local franchising requirements impede our entry" into video, Walter McCormick, president and CEO of the USTA, told the Senate Commerce Committee on March 30.

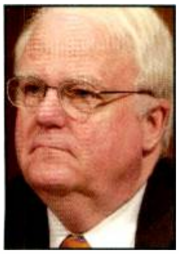
Cable concedes that franchising could be streamlined, but rejects the notion that Bells have suffered undue delays. At the same time, cable executives see nefarious designs behind the Bells' pleas for quick entry. "They don't want to play by the rules. They want a different and more advantageous set of rules for them[selves]," said Kyle McSlarrow, NCTA president and CEO at the group's annual convention in Atlanta this spring.

In McSlarrow's nightmare, the Bells gain permission from Washington to enter local markets, and are allowed to serve some—but not all—neighborhoods. Local cable operators, however, are stuck with deals forged years ago that oblige them to serve *all* residents. In the nightmare, cable also remains obligated (as it is today) to offer uniform pricing throughout the franchise area—a restriction that could leave it without recourse if a Bell uses its financial muscle to offer eye-catching, customer-snatching discounted rates.

It's not just a fantasy—Texas in September enacted statewide franchising reform that leaves cable operators bound by existing agreements until the pacts expire; in the meantime Bells can come in under new terms. The Texas Cable & Telecommunications Association has asked a federal court to throw out the new state law.

Due in part to lobbying by NCTA and other cable interests, legislative proposals in the U.S. House have evolved to let incumbent cable operators quickly receive the same freedoms granted new entrants in local markets. Lawmakers often are reluctant to vote between large, moneyed industries, and eliminating that objection from cable helped the House bill win an initial vote in the Commerce Committee on April 26. Larger factors were at play, too, including the simple issue of timing. For several years now, Washington's telecom community has buzzed with talk of the need to update the 1996 telecommunications act, a law written before the Internet had transformed communications.

On Capitol Hill, it usually takes more than a generalized sense that reform is needed to carry legislation. The Bells have worked hard to provide that extra impetus, promoting the notion that consumers



The bill would "further expand the...ability of broadband providers to leverage market control of their broadband networks."
SENSENBRENNER

would benefit from new video competition. A fact that makes frequent appearances in the telcos' message comes from the Federal Communications Commission: Basic cable rates climbed 86 percent from 1995 to 2004. That makes the Bells' rapid entry into video services a twofer for ruling, free-market Republicans: it would bring about increased competition *and* rate relief for cable customers.

It's an effective ploy. So much so that when the House Commerce Committee unveiled its bill in March, Republicans made sure to have their legislative leader, Rep. Dennis Hastert (R-Ill.), the House speaker, sum up the bill. "Competition drives down prices and encourages innovation," Hastert said, according to a committee press release. He added the bill would "prevent outdated regulations from stunting the growth of new pay-TV services and drive down costs by giving people more choice."

Many Democrats, too, see the attraction. The bill drew votes from 15 Democrats as it passed the Commerce Committee by a vote of 42 to 12 on April 26. But some senior Dems remain staunchly opposed. Rep. Ed Markey (D-Mass.), ranking member on the telecommunications panel, said cable operators could cut prices, but only for some customers, in a bid to match the Bells' new services. "You might wind up with higher rates on the other side of town, because competition never arrives," Markey explained, arguing unsuccessfully for stronger provisions to prevent economic redlining, or cherry-picking only affluent customers and bypassing less prosperous neighborhoods.

The Bells have made sure the fundamental appeal of their new service does not go unnoticed. AT&T, Verizon and the USTA (of which they are the largest members) spent nearly $40 million in lobbying Congress in 2005, according to tallies from PoliticalMoneyLine.org, a Washington-based tracking service for money and politics. The full-court press has raised comment. "This is a request by two companies, basically, to change the law for themselves," Markey told one congressional session. Not that cable is without resources. The NCTA, Comcast and Time Warner combined spent about $15 million, according to PoliticalMoneyLine's tally.

Still, the imbalance is felt on the ground. "The cable industry has a pretty good lobby itself, and they seem to be getting blown out of the water on this," says John Dunbar, director of the media and politics project of the Washington-based Center for Public Integrity, a nonprofit investigative journalism organization. Or, as McSlarrow put it to NCTA convention-goers: "If it feels like we are at the center of a storm—well, we are."

The two sides use the money to hammer at points they hope will sway debate their way. The Bells repeat their citation of 86 percent cable-rate increases, per the FCC study. Cable counters that basic subscriber bundles have grown, so prices per channel have increased just 9 percent, amid a general inflation of 20 percent. The Bells point to lowered cable rates in Keller, Texas, where Verizon in September began offering its video and Internet service known as FIOS; cable says the rate-drops in Keller took place a year earlier, and were partly in response to competition from direct-broadcast satellite services. Cable claims that AT&T and Verizon have overwhelmingly selected communities with above-average incomes for their new services; the Bells say their deployment plans will include less prosperous communities, which spend heavily on TV relative to their income.

All this back and forth leaves many local governments wary that parts of their communities will be left out of the promised communications cornucopia. "We would like all of our consumers to enjoy competition, not just the 10 percent that are on the game plan for today," said Libby Beaty, executive director of the National Association of Telecommunications Officers and Advisors, a group representing local officials. Another problem under pending federal legislation: Local complaints, including those about such minutiae as errant ditch-digging by line crews, would get bumped up to the FCC. "No one should have to call Washington to solve a problem with an operator in their community," Beaty told a May 3 forum held by The Federalist Society, a conservative and libertarian group. On April 28, NATOA joined the National League of Cities, the U.S. Conference of Mayors, the National Association of Counties and other groups to urge a "no" vote on the House bill. "If enacted, consumers will be at the mercy of telecommunications giants and the federal government when faced with concerns about their television and advanced Internet services," the groups said in a joint statement. Within days, they collaborated on a letter to key U.S. senators citing similar problems with that chamber's franchising bill, which faced its first hearing on May 18 *(see related story on page 6)*.

That "no" vote sought by the localities may yet arrive. But if it does, it likely will be due to what first was treated as a side issue: Net neutrality. The concept refers to whether Internet service providers may charge other companies for access by consumers—for example, whether Verizon could charge Google for appearing on a Verizon high-speed service. Neither the House bill nor the companion Senate legislation goes far enough to prohibit such conduct, according to critics. They include companies such as Google, Microsoft, Amazon.com and eBay, along with Internet user-rights groups. These critics argue that access charges could squelch innovation because entrepreneurs—the next eBay or the next YouTube—could lack the finances to buy their way onto readily visible parts of the Internet. The Bells say Net neutrality proposals aim to apply new regulation to a problem that does not exist, and they pledge to connect consumers to any legal Web site. Besides, they say, the competitive marketplace for broadband access would not let them get away with offering inferior, partial access to the Web.

The dispute apparently has slowed passage of the House measure. Leaders initially hoped for a vote in early May, but action was delayed as Hastert and other House leaders considered a request for review of the bill by the powerful Judiciary Committee, which traditionally has sway over legislation affecting the Bell companies. The bill, wrote Rep. F. James Sensenbrenner, Jr., (R-Wis.), the Judiciary chair, would "further expand the market power of the remaining Bell companies and the ability of broadband providers to leverage market control of their broadband networks." In other words, the issues raised are so complex that further review is needed. The prospect alarms Verizon. Network neutrality language "could stall or derail" video franchising reform, warns Verizon's top federal lobbyist, former U.S. representative Tom Tauke. "We have heated rhetoric, fueled by unfounded fear," Tauke says. To some, it all sounds like the formula for a policy brawl that could extend past this current Congress. That would leave the franchising debate to be played out in later rounds: in Washington, in state capitals and in cities and counties around the country. ■

CHRIS MADDALONI /ROLL CALL PHOTOS

MOVERS

CABLE

Veronica Sheehan has been elevated to senior vp of network operations for Turner Broadcasting System's entertainment division. She will oversee operations at TBS' network operations facility in Atlanta. Sheehan joined Turner in 1999 as director of broadcast operations...**Maria Dwyer** was promoted to senior vp of distribution sales and marketing for here!, the subscription video-on-demand network targeting the gay and lesbian community. Prior to joining here!, Dwyer served a 15-year stint at MTV Networks, most recently as vp of affiliate marketing for TV Land and TNN...Cablevision has tapped **P. Mark Ng** as assistant treasurer. Ng most recently served as vp of global treasury at XL Global Services.

INTERACTIVE

Jonathan Epstein has been named the new CEO of in-game advertising firm Double Fusion. Epstein, who had served on Double Fusion's board of directors, was most recently the co-head of the digital media practice at the United Talent Agency. Epstein replaces **Geoff Graber**.

MEDIA AGENCIES

Steven Faske was tapped as senior vp, director of business operations at Horizon Media, a newly created position. Faske most recently hails from Lifestyle Ventures where he was chief financial/strategic officer. He will report directly to president and CEO **Bill Koenigsberg**.

RESEARCH

Spencer Wang has joined Bear, Stearns' equity research media team as the analyst covering cable and entertainment. He replaces analyst **Raymond Katz**, who is retiring from the firm. Wang had previously served as the lead entertainment, cable/satellite and radio analyst at JP Morgan Chase.

NEWSPAPERS

Paula Stallard Downey has been appointed vp of advertising at the *Richmond Times-Dispatch*. She replaces the retiring **Charles W. Ritscher**. Downey will be responsible for all advertising revenue and new product development.

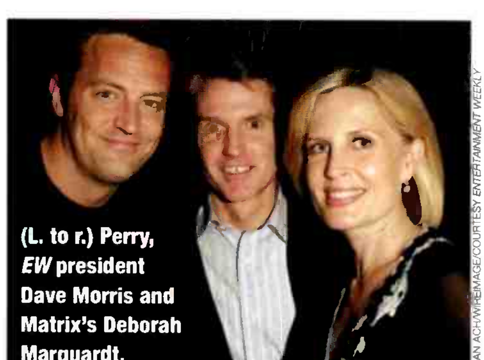
media elite

EDITED BY LAUREN CHARLIP

Double time on the seduction line: McPherson and Sliwinska show off their jazz hands.

NETWORK UPFRONT WEEK is not just a time to sell advertising. It's also a time for TV execs to show off their out-of-the-boardroom talents. Such was the case at the May 16 **ABC** upfront at Lincoln Center, where ABC Entertainment president **Steve McPherson** brought the audience to its feet with a showstopping performance to AC/DC's "You Shook Me All Night Long," styled after his net's series *Dancing with the Stars*. He spun, lifted and flipped partner Edyta Sliwinska, a tanned-and-toned professional dancer, in what everyone agreed was a highly impressive performance. "He would have gone far on the real show," one observer said earnestly. McPherson trained twice a week for at least six weeks. The idea came out of a bet with Jimmy Kimmel, whose monologue had the audience in stitches...At ***Entertainment Weekly***'s upfront party later that evening, Nicole Richie-beau DJ AM kicked out the jams from a deejay booth trimmed in 24-karat gold, at brand new lounge The Manor. The gold, we were assured, was very tasteful. Matthew Perry, star of **NBC**'s buzzy Aaron Sorkin drama *Studio 60 on the Sunset Strip*, modeled on *Saturday Night Live*, hung out, and cast members of *Desperate Housewives* got loose on the dance floor, including Eva Longoria, who, when she arrived, looked up from the red carpet "step-and-repeat" and exclaimed *EW* "is my favorite magazine!"...Mariah Carey sang at the **CBS** upfront...At press time the antics at the **Fox** upfront had yet to be revealed...From the media tail-wagging-the-dog department: One late-April morning *Mediaweek* publisher **Geri FitzGerald**, vacationing in Italy, found herself at a butcher shop in a tiny town called Panzano—and this was was no ordinary butcher shop. As Dario Cecchini performed centuries-old butcher stylings, for which he is "rockstar" famous, a FedEx package arrived. Out came the May 1 issue of the ***The New Yorker*** and suddenly FitzGerald felt less far from home. Cecchini showed them staff writer **Bill Buford**'s article about becoming a Tuscan butcher. FitzGerald and friend read it on the spot and they all toasted to Dario's renown. "His whole butcher schtick is like a mystical experience," she says. Looks like they got there just in time.


Dario's quick "Cin, cin."



(L. to r.) Perry, *EW* president Dave Morris and Matrix's Deborah Marquardt.

inside media

EDITED BY ROBIN ELDRIDGE

CALENDAR

■ **Streaming Media East,** on May 23 at the Hilton New York, will focus on successful models for consumer-based content, online-video advertising, IPTV and VOD cable services, podcasting/video blogging and portable wireless content. Go to www.streamingmedia.com/east.

■ **WebTrends** is offering a free all-day seminar at the Marriott Financial Center in New York on June 1 that focuses on how to move beyond Web analytics and succeed in the changing world of marketing. For more details, go to www.webtrends.com/seminars.

■ Cable Positive and Rainbow Media are joining together for the 5th Annual **Positively Outstanding Programming** (POP) Awards June 5, at the IFC Center in New York. The ceremony will honor powerful and informative HIV/AIDS-related cable programming. Contact Michelle@cablepositive.org.

■ The 4th Annual **Financial Services Marketing Luncheon** will be June 6 at the NY Athletic Club. The Ad Club will host the event, bringing together industry leaders to discuss changing markets, mergers and customer acquisition and retention. For details, go to www.theadvertisingclub.org.

■ The two-day **Digital Marketing Conference**, hosted by Adweek Magazines, will explore how ad agencies, media companies and clients can adapt to the rise of fragmented and customized media. The event will be June 8-9 at the Marriott Marquis in NY. Go to www.digitalmarketingexpo.com.

■ National Association of Broadcasters Education Foundation will present its 8th annual **Service to America Awards** on June 12 at the Ritz Carlton in Washington, D.C. The awards, developed by NAB and Bonneville International, recognize outstanding community service by broadcasters and their community partners. Contact advertising@nab.org for more information.

NextMedium Pitches Ad-Buying Platform

Startup company NextMedium is attempting to bring standardization to the world of branded-entertainment advertising. Last week, the company presented its new proprietary ad-buying platform to TV industry executives, including media buyers, TV production heads and representatives from top TV networks. The new Web-based buying platform is designed to bring Google-styled automation, by creating an online exchange linking buyers interested in product placement with TV producers and networks. NextMedium has partnered with Nielsen Media Research, owned by *Mediaweek* parent VNU, to provide audience data for participating shows.

Magazine Ad Revenue Up 4.5 Percent

Pharmaceutical and retail spending in April helped boost magazine ad revenue, which was up 5.1 percent to $2 billion for the month, according to the latest data from the Publishers Information Bureau. Drugs and remedies, as well as technology, are all still rebounding, while auto and home furnishings continue to remain soft through the first four months of 2006. Ad pages grew 1.4 percent year-to-date, and revenue increased 4.5 percent over the same period last year to $6.9 billion.

AOL to Launch VOD Exclusively for Autos

AOL is planning to launch a new video-on-demand service centered around cars. The new channel will aggregate a variety of video content pre-produced by auto manufacturers, normally for use in car dealerships or on branded DVDs. The on-demand video fare will be on AOL Video and will be integrated within AOL Video search.

Creatable to Reach Millions on Tables

Creatable Media, a company that turns food-court tabletops in malls into advertising, has just signed with four mall-developers in the top 20 markets. The company intends to roll out its advertising to 100 malls by the end of this year, at an initial rate of 10 markets per month, reaching 80 million consumers. The agreements will place Creatable in some of the largest markets, including New York, Los Angeles, Chicago, San Francisco and Boston. Clear Channel Outdoor is the non-exclusive sales representative for Creatable's ad inventory.

Scripps Network Scraps Shop At Home

After having lost nearly $84 million on the country's fourth-largest TV-shopping operation, the E. W. Scripps Co. is ending production of its Shop At Home television programming, as well as a companion Web site. Scripps anticipates it will record an after-tax loss in the second quarter of up to $60 million. Although unable to secure a buyer for Shop At Home, Scripps still remains connected to the general home-shopping business, having garnered significant success with e-commerce Web site Shopzilla, whose revenue is predicted to grow by more than 40 percent in 2006.

Reni Launches Entrepreneurial *Franchise*

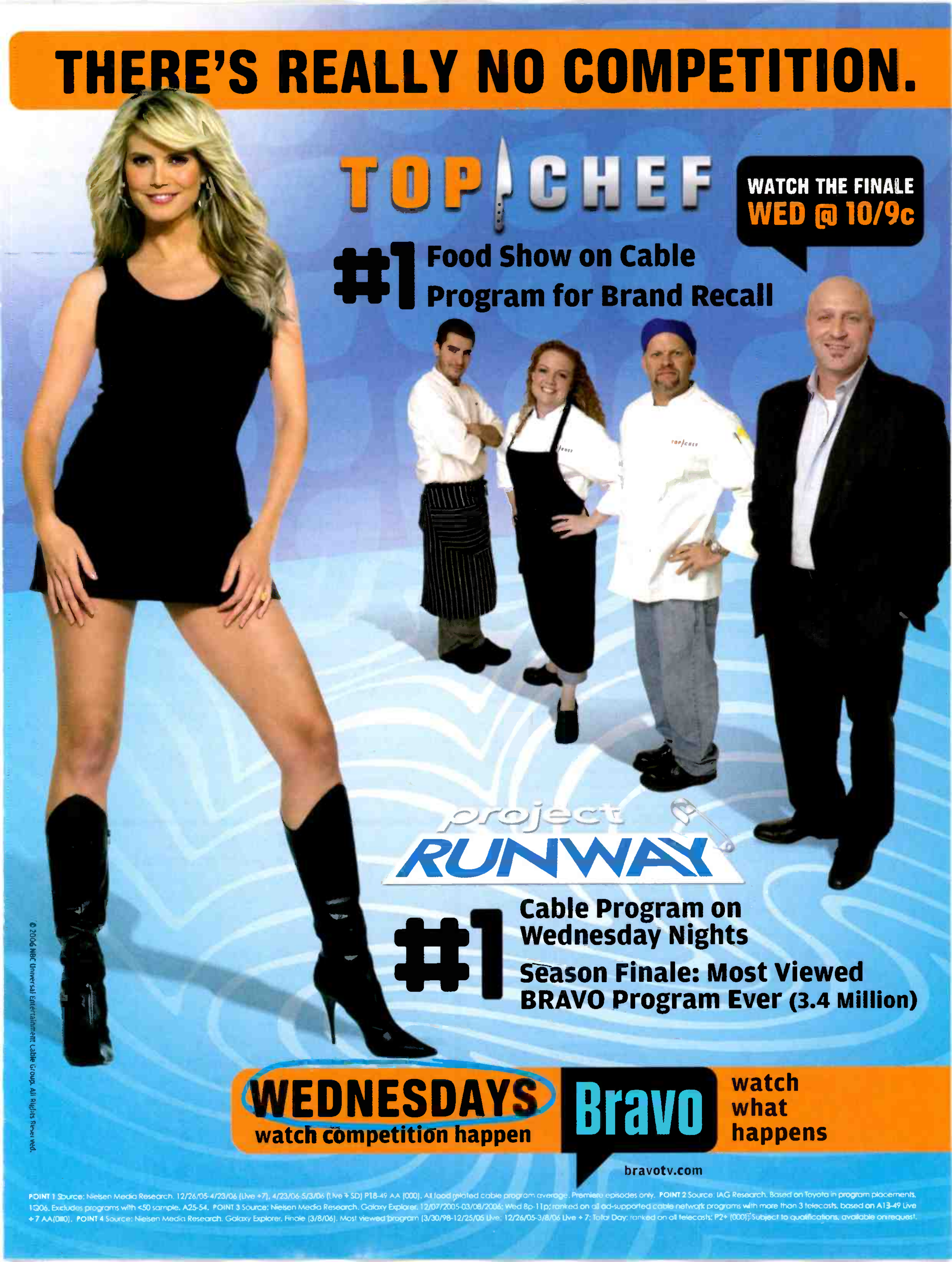
Florida-based Reni Publishing unveiled in early May *Franchise*, a quarterly magazine for small business entrepreneurs. *Franchise* will provide advice on owning and managing a business, market trends and start-up strategies. The magazine will initially have a 200,000 circulation and will be distributed at trade shows and in offices of the small-business advisory service SCORE. An accompanying Web site, franmarket.com, will include a complimentary domestic directory of franchises and business opportunities.

Exercisetv Signs Gatorade as Sponsor

Comcast's video-on-demand fitness network Exercisetv, which has sold more than 10 million on-demand workouts, has also secured its second ad agreement with Gatorade. As the exclusive sponsor in the sports-beverage and bottled-water categories, Gatorade products will be integrated into Exercisetv's content via product placement, branded-graphic overlays and specially-produced video segments. New Balance, the network's first ad partner, is the exclusive athletic footwear and apparel sponsor for Exercisetv.

Discovery Now Selling Content on iTunes

Episodes of more than a dozen Discovery Communications shows were made available on iTunes last week, when the company released programs from six networks to sell on the iTunes Music Store for $1.99 each. Besides paid content from the Discovery Channel, TLC, Animal Planet, Travel Channel, Discovery Health Channel and Discovery Kids, the cable programmer will soon begin offering free video podcasts via iTunes, including some behind-the-scenes clips. ■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POINT 1 Source: Nielsen Media Research. 12/26/05-4/23/06 (Live +7), 4/23/06-5/3/06 (Live + SD) P18-49 AA (000). All food related cable program average. Premiere episodes only. POINT 2 Source: IAG Research. Based on Toyota in program placements. 1Q06. Excludes programs with <50 sample. A25-54. POINT 3 Source: Nielsen Media Research. Galaxy Explorer. 12/07/2005-03/08/2006: Wed 8p-11p; ranked on all ad-supported cable network programs with more than 3 telecasts, based on A13-49 Live +7 AA(000). POINT 4 Source: Nielsen Media Research. Galaxy Explorer. Finale (3/8/06). Most viewed program (3/30/98-12/25/05 Live: 12/26/05-3/8/06 Live + 7: Total Day; ranked on all telecasts; P2+ (000)). Subject to qualifications, available on request.

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Brandweek.com (relaunched in June 2005) and its e-newsletters provide users with vital competitive news of the marketing business throughout the day. With the relaunch, Brandweek.com now offers more breaking news, trends and data categorized on an industry basis.

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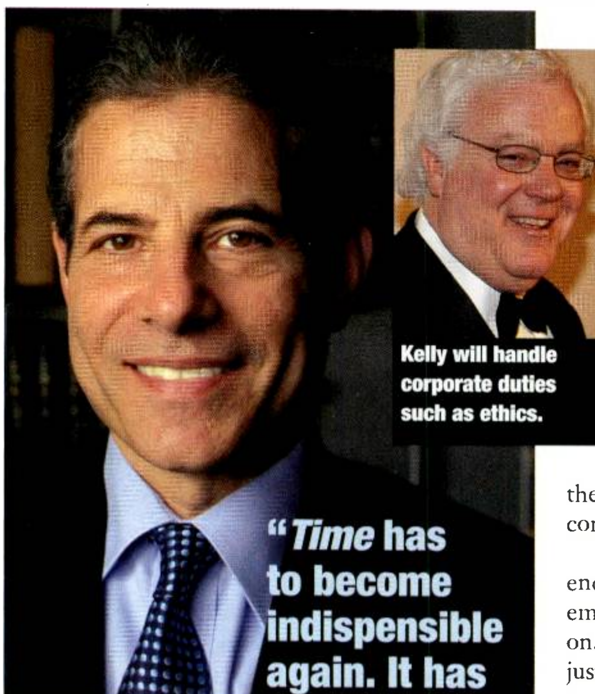
BY STEPHANIE D. SMITH

Back in *Time*

Veteran Stengel returns to the fold as ME with a goal to improve readers' content experience with the brand

RICHARD STENGEL MAY BE TIPSY AFTER THE COUNTLESS CHAMPAGNE TOASTS he enjoyed last week during a celebratory lunch at Michael's, the New York media's cafeteria. But no doubt he has a sobering task ahead as *Time*'s new managing editor. For one, the newsweeklies—including *U.S. News & World Report* and *Newsweek*—are struggling to navigate a more tangled news environment as a greater number of readers obtain information instantly from cable TV news, the Web and even their cell phones. *Time* (like its rivals) saw paid circulation remain flat, totalling 4 million through the second half of 2005, according to the Audit Bureau of Circulations. Newsstand sales, though a small fraction of *Time*'s entire circ, plunged 16.3 percent to 145,079. Not only does Stengel have to develop a compelling print product, he also has the daunting task of seamlessly integrating the magazine online, and beyond.

"We have to be a voice in all those different mediums because people don't make distinctions," Stengel said. "*Time* has to become indispensable again. It has to have a voice that people care about. In this big, teeming media forest, there are some places that need to be a guide to separate what's important from unimportant. That's a role at we can and should have."



STENGEL: JONATHAN SAUNDERS/TIME; KELLY: PATRICK MCMULLAN/PMC

Kelly will handle corporate duties such as ethics.

"*Time* has to become indispensible again. It has to have a voice that people care about." STENGEL

After speaking to half a dozen candidates, Time Inc. editor in chief John Huey strongly believed Stengel had the gravitas to complete the task. Stengel, who succeeds Jim Kelly on June 15 when Kelly becomes Time Inc. managing editor, is a veteran of *Time*, having worked for the magazine on and off since 1981 as editor of the Nation and Culture sections as well as editor of Time.com. Most recently, Stengel was president/CEO of the National Constitution Center, a nonprofit educational center and museum.

"Rick is a combo of intellect, experience, energy, and leadership quality. He has the outsider's detachment and perspective and the insider's knowledge," said Huey, who added that Stengel's work at the Philadelphia-based NCC brings a unique perspective to the job. "He got in touch with what people in America, not just in New York, think and feel about their country. He's a great believer in the rational middle, and that's a great place for an editor of *Time* to be."

In addition to his think tank experience, Stengel is considered a deft editor who knows how to package information. "He has a real appreciation for writing. He has a history of coming up with a smart, sometimes contrarian, sometimes idiosyncratic [approach] on how to handle a news story that's apart from everyone else," noted Kelly.

Stengel's strengths, and his familiarity with the magazine, also played well with *Time* staffers. "We got an outsider who is really an insider. He brings an institutional knowledge of *Time* and a familiarity with people on this floor," observed a *Time* writer. "We get to kind of have our cake and eat it, too."

But there will be an attitudinal adjustment. Insiders expect Stengel will preside over the magazine with a more conceptual approach than his predecessor. "Rick's management style is much looser than Jim's. His ideas are much more organic rather than being formally laid out in meetings," said a *Time* staffer. "Editors will have to get used to the notion of catching on to his concepts and then figuring out how to work them into the magazine."

But at the same time, Stengel will need to acclimate to *Time*'s nuances. "He will need to better understand that bigger stories require a longer turnaround time; that will take some getting used to for everyone," the *Time* staffer said. Nevertheless, the writer described Stengel as "unflappable," explaining "when the big news stories happen he will be comfortable making decisions."

Huey recognizes the editors' differences in style. "Jim is intense, is very emotional, hard-charging, and hands on. Rick is a cooler temperament, but just as focused." And unlike the usually camera-shy Kelly, Stengel is television savvy, having been a commentator on CNN and MSNBC.

As Stengel settles into Kelly's old office, Kelly moves to Time Inc.'s corporate offices on the 34th floor, where he will oversee ethics, reporting policies and editorial recruitment. Kelly is well-equipped for the role after managing *Time*'s involvement in the federal probe to uncover who leaked the identity of CIA operative Valerie Plame.

"What you want to do as a magazine company, as often as possible, is publish kick-ass journalism that makes a difference," said Kelly. "[But] it's tricky and you have to be careful about how you go about it." ▶

Baby Boom

Meredith builds AB brands

Meredith Corp.'s American Baby Group is expanding its brood of baby brands faster than the multiplying Spears/Federline clan.

This week, the division launches its On the Go wireless content for handheld devices, providing tips and advice to ensure healthy pregnancy. Subscribers receive articles on prenatal care, shopping and baby development and nutrition, and they will be able to log baby-related expenses, track doctor's appointments, and upload photos. (The software will be available at americanbabyonthego.com for $40.)

On the Go is the third extension from the American Baby division in seven months. The group in February unveiled a new annual spinoff, the *Welcome Issue*, filled with fashion, health and product advice for women in their first and second trimesters. While subscribers typically wait six to eight weeks for a subscription to kick in, the *Welcome Issue* is delivered within two weeks. Meredith this year will ship 685,000 copies of the special to expectant mothers, and plans to ratchet up the distribution to 750,000 in 2007.

Last October, American Baby struck a deal with Comcast to provide content from its *American Baby* television show to the cable provider's video-on-demand service. While the site is still being tested, Meredith secured Lysol and Aveeno as sponsors of the program, and began production on original video content for the channel through Meredith's newly-formed Video Solutions group.

Publisher Norma Blatto said mothers-to-be—especially when pregnant with their first child—devour any child-rearing information they can get, so having *American Baby* content across multiple platforms is key. "There's a brief window for an intense need for information when the woman is going through the expectation of having a baby," she explained. "So reaching them early is important."

The offerings also help fill out Meredith's nursery of mom-friendly content. Last June, the Des Monies, Iowa-based publisher bought a number of titles from G+J USA Publishing, including *Parents* and *Child*, which play well with the 2 million controlled-circ *American Baby* flagship. More spinoffs are in the works—next January, Meredith will revive annual spinoff *Healthy Kids* under the *Parents* brand (the title closed in 2001, but continued to publish a Spanish-language edition). ■

MEDIAWEEK MAGAZINE MONITOR

WEEKLIES MAY 22, 2006

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	22-May	47.28	23-May	75.39	-37.29%	980.28	1,008.35	-2.78%
The Economist[@]	13-May	51.00	14-May	49.00	4.08%	780.00	807.00	-3.35%
Newsweek[E]	22-May	36.27	23-May	48.93	-25.87%	729.60	688.23	6.01%
The New Republic	22-May	11.42	23-May	9.49	20.34%	100.27	104.86	-4.38%
Time[E]	22-May	39.20	23-May	29.00	35.17%	793.67	773.89	2.56%
U.S. News & World Report	22-May	27.26	23-May	34.43	-20.82%	613.77	598.67	2.52%
CATEGORY TOTAL		**212.43**		**246.24**	**-13.73%**	**3,997.59**	**3,981.00**	**0.42%**
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	22-May	23.59	23-May	23.29	1.29%	442.58	443.71	-0.25%
Entertainment Weekly	19-May	27.86	20-May	32.28	-13.69%	550.12	587.15	-6.31%
Golf World	19-May	19.33	20-May	28.70	-32.65%	502.89	519.65	-3.23%
In Touch	22-May	16.32	23-May	10.00	63.20%	286.53	227.65	25.86%
Life & Style+	22-May	10.33	30-May	8.00	29.13%	156.29	130.14	20.09%
New York	22-May	43.60	23-May	45.80	-4.80%	1,221.90	1,038.50	17.66%
People	22-May	76.41	23-May	83.23	-8.19%	1,428.21	1,513.41	-5.63%
Sporting News	26-May	10.08	27-May	15.58	-35.30%	291.20	316.25	-7.92%
Sports Illustrated	22-May	31.42	23-May	28.57	9.98%	772.89	747.01	3.46%
Star	22-May	24.33	23-May	26.33	-7.60%	378.83	322.53	17.46%
The New Yorker[@]	22-May	22.06	23-May	30.55	-27.79%	640.14	780.15	-17.95%
Time Out New York	17-May	61.69	18-May	58.75	5.00%	1,202.50	1,119.34	7.43%
TV Guide (redesign)[T]	22-May	24.03	N.A	N.A	N.A.	327.01	N.A.	N.A.
Us Weekly	22-May	31.00	23-May	26.83	15.54%	725.80	707.66	2.56%
Woman's World	23-May	6.83	24-May	6.00	13.83%	146.66	139.32	5.27%
CATEGORY TOTAL		**428.88**		**423.91**	**1.17%**	**9,073.55**	**8,592.47**	**5.60%**
WEEKEND MAGAZINES								
American Profile	21-May	14.47	22-May	8.80	64.43%	207.74	203.95	1.86%
Life[@@]	26-May	8.42	27-May	6.83	23.28%	165.01	128.00	28.91%
Parade	21-May	17.83	22-May	17.26	3.30%	272.70	267.73	1.86%
USA Weekend	21-May	14.48	22-May	15.23	-4.92%	288.43	270.08	6.79%
CATEGORY TOTAL		**55.20**		**48.12**	**14.71%**	**933.88**	**869.76**	**7.37%**
TOTALS		**696.51**		**718.27**	**-3.03%**	**14,005.02**	**13,443.23**	**4.18%**

D=2005 double issue; E=estimated page counts; T=relaunched Oct. 17, 2005, with different rate base; +=one more issue in 2006 than in 2005; @=one less issue in 2006 than in 2005; @@=two less issues in 2006 than in 2005.

BIMONTHLIES MAY/JUNE 2006

	RATE BASE (2ND HALF '05)	CIRC. (2ND HALF '05)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
GENERAL INTEREST								
American Heritage[H]	340,000	351,579	33.17	47.00	-29.43%	50.66	63.67	-20.43%
American Photo	200,000	200,109	NO ISSUE			94.16	102.33	-7.98%
Mother Jones	225,000	240,764	23.02	26.82	-14.17%	64.51	73.91	-12.72%
Technology Review[M]	300,000	291,102[X]	27.49	42.69	-35.61%	54.83	61.86	-11.36%
CATEGORY TOTAL			**83.68**	**116.51**	**-28.18%**	**264.16**	**301.77**	**-12.46%**
LIFESTYLE								
AARP The Magazine	22,000,000	22,791,354	52.92	40.95	29.23%	160.55	130.86	22.69%
Bridal Guide	None	187,428	485.87	396.80	22.45%	1,420.11	1,330.16	6.76%
Bride's	None	370,017	371.62	347.64	6.90%	1,532.52	1,279.88	19.74%
Cookie	300,000	N.A.[C]	79.26	N.A.	N.A.	152.10	N.A.	N.A.
Departures[7]	610,000	842,698[B]	175.93	142.22	23.70%	459.07	380.24	20.73%
Fit Pregnancy[J]	500,000	502,888	73.11	80.89	-9.62%	236.51	226.67	4.34%
Islands[8/U]	200,000	213,241	45.34	46.43	-2.35%	193.41	193.71	-0.15%
Modern Bride	None	365,078	308.65	270.41	14.10%	1,168.54	1,091.89	7.02%
Movieline's Hollywood Life[M]	250,000	270,975[X]	DID NOT REPORT			29.33	33.50	-12.45%
National Geographic Traveler[8]	715,000	736,643	97.71	88.98	9.81%	252.66	279.36	-9.56%
Saveur[9]	375,000	395,968	33.48	36.48	-8.22%	151.77	148.29	2.35%
CATEGORY TOTAL			**1,723.89**	**1,450.80**	**18.82%**	**5,756.57**	**5,094.46**	**12.99%**
SHELTER								
Garden Design[G/7]	250,000	257,691	46.61	61.62	-24.36%	111.24	104.12	6.84%
M. Engelbreit's Home Companion	525,000	528,402	DID NOT REPORT			62.66	47.67	31.45%
Midwest Living	925,000	954,614	184.22	209.76	-12.18%	429.62	448.20	-4.15%
OG:Organic Gardening[J]	300,000	288,295	22.30	16.13	38.25%	59.16	57.98	2.04%
Old House Journal	None	101,750	60.00	64.75	-7.34%	177.80	181.17	-1.86%
Southern Accents	400,000	405,340	108.28	121.79	-11.09%	287.21	288.90	-0.58%
Veranda	425,000	439,937	164.55	156.17	5.37%	397.41	403.11	-1.41%
Workbench Magazine	340,000	340,290	DID NOT REPORT					
CATEGORY TOTAL			**585.96**	**630.22**	**-7.02%**	**1,525.10**	**1,531.15**	**-0.40%**
SPORTS/FITNESS								
Golf for Women	500,000	509,281	113.52	129.53	-12.36%	294.06	306.13	-3.94%
Luxury Spa Finder	None	125,000	52.50	51.15	2.64%	141.75	123.88	14.43%
Ski[8]	450,000	456,786	23.17	27.00	-14.19%	224.76	245.26	-8.36%
Skiing[7]	400,000	408,540	NO ISSUE			134.43	159.15	-15.53%
Spa	None	85,000	80.91	80.42	0.61%	221.07	216.58	2.07%
T+L Golf	625,000	658,927	65.51	92.12	-28.89%	219.74	259.48	-15.32%
Weight Watchers	1,100,000	1,262,621	91.00	84.00	8.33%	250.00	235.00	6.38%
CATEGORY TOTAL			**426.61**	**464.22**	**-8.10%**	**1,485.81**	**1,545.48**	**-3.86%**
MEDIAWEEK MONITOR TOTALS			**2,820.14**	**2,661.75**	**5.95%**	**9,031.64**	**8,472.96**	**6.59%**

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2005 except: B=audited by BPA Worldwide, C=not audited and X=did not file audit by deadline; H=June/July issue will be reported in July/August chart; M=changed frequency from monthly in 2005 to bimonthly in 2006; J=June/July issue; U=June issue only; G=2006 is April single issue; 7=publishes seven times; 8=publishes eight times; 9=publishes nine times

CHARTS COMPILED BY ROBIN ELDRIDGE

BY MARC BERMAN

The Real Survivor

I AM ALIVE, AND SOMEWHAT WELL, AFTER BEING SPUN BY THE BROADCAST networks at the 2006-2007 prime-time programming presentations last week. Everything, of course, will be a bed of rosy ratings come this fall, according to the network chiefs. It always is before the first round of ratings comes in. Before I get into the new schedules, let me do a reality check by recapping the results from last fall. Of the 31 series launched, 16 of those "can't miss" entries did not make it past midseason. (Do *Hot Properties*, *Threshold*, *Head Cases*, *Just Legal* or *Sex, Love & Secrets* ring a bell?) Nine shows will be back, and that's a very average 28 percent survival rate. Generally, only one out of three new shows succeeds.

We will see 26 new series on the five networks (and 28 if you include franchises *Desire* and *Secret Obsessions* on wannabe MyNetworkTV, which was not even addressed by the competing networks). As in recent years, dramas (crime related, in particular) are a priority. Comedies are not.

After sitting through five network presentations (OK, six, if you include MyNetworkTV), I am most concerned for NBC, which had its already wilting feathers ruffled when ABC announced it will move *Grey's Anatomy* opposite NBC's promising *Studio 60 on the Sunset Strip* in the Thursday 9 p.m. hour. Facing *CSI* on CBS was bad enough, but *CSI* and *Grey's Anatomy*? That's a suicide mission no new series can survive. While we all expect NBC to move *Studio 60* elsewhere, finding a needle in a haystack might be easier than finding a protected time period on NBC. There aren't any. I don't see NBC rebounding next season.

Relocating *Grey's Anatomy* to Thursday, of course, does not guarantee that 22 million current viewers will follow. But it is arguably the gutsiest programming maneuver of the new season. What I admire about ABC is its willingness to take risks by introducing nine new series this fall and making changes on six nights of the week. Of the six presentations, the new programming on ABC looks the most promising. Of particular interest is *Brothers & Sisters*, a family drama that airs out of *Desperate Housewives*. And I like hour-long comedy *Betty the Ugly*, despite my concern that the premise of an ugly ducking working in the fashion industry will wear thin.

ABC's relocating *Grey's Anatomy* to Thursday is arguably the gutsiest programming maneuver of the new season.

Since CBS' current schedule has the largest number of consistent hits, there was no need to make many changes; the network will only introduce four new series. Although the departure of its perennial Sunday movie comes as no surprise (this will be the first time in 21 years there will be no regularly scheduled movie anywhere on CBS' fall schedule), moving *Cold Case* to 9 p.m. and pairing it with *Without a Trace* at 10 p.m. (out of relocated *The Amazing Race* at 8 p.m.) sounds like a win-win situation. With ABC's *Desperate Housewives* down (let's be honest, the show was just awful this season) and *Grey's Anatomy* on Thursday, CBS could be poised to regain total viewer dominance on Sunday.

Less promising at CBS is *Jericho*, the confusing dramatic tale about the appearance of a nuclear mushroom cloud that creates havoc in a small town. Without the benefit of any lead-in support (it airs Tuesday at 8 p.m.) I predict *Jericho* will be the first cancellation of the 2006-07 season.

Over at Fox, and despite a presentation that would cure a die-hard insomniac (I dozed off during the David Hill nonsense), I was impressed by the strong and stable lineup. Unlike prior years when you needed a roadmap to follow the schedule changes, Fox will introduce only five new series in the fall. And for the first time in the network's history, Friday night could net results with the combination of *Nanny 911* and *Trading Spouses: Meet Your New Mommy*.

Finally, CW. Although the combination of the "best" programming from UPN and the WB meant that CW might need just a handful of new series, having only two new shows (one a spinoff from *Girlfriends*) is downright lazy. Instead of renewing both *Veronica Mars* and *One Tree Hill* (one low-rated returnee would have been enough) and filling the Sunday 9 p.m. hour with repeats of *America's Next Top Model*, two more hours of this prime real estate should have been saved for new programming. Creating a comedy block and bringing back *7th Heaven* was good, but it wasn't enough.

So, pick your favorite eight or nine new shows. Given these programming moves, I don't expect the 2006-2007 TV season to be anything less than average. ■

Do you agree or disagree with Mr. TV? Please e-mail mberman@mediaweek.com and let him know if you would like your response published in an upcoming issue.

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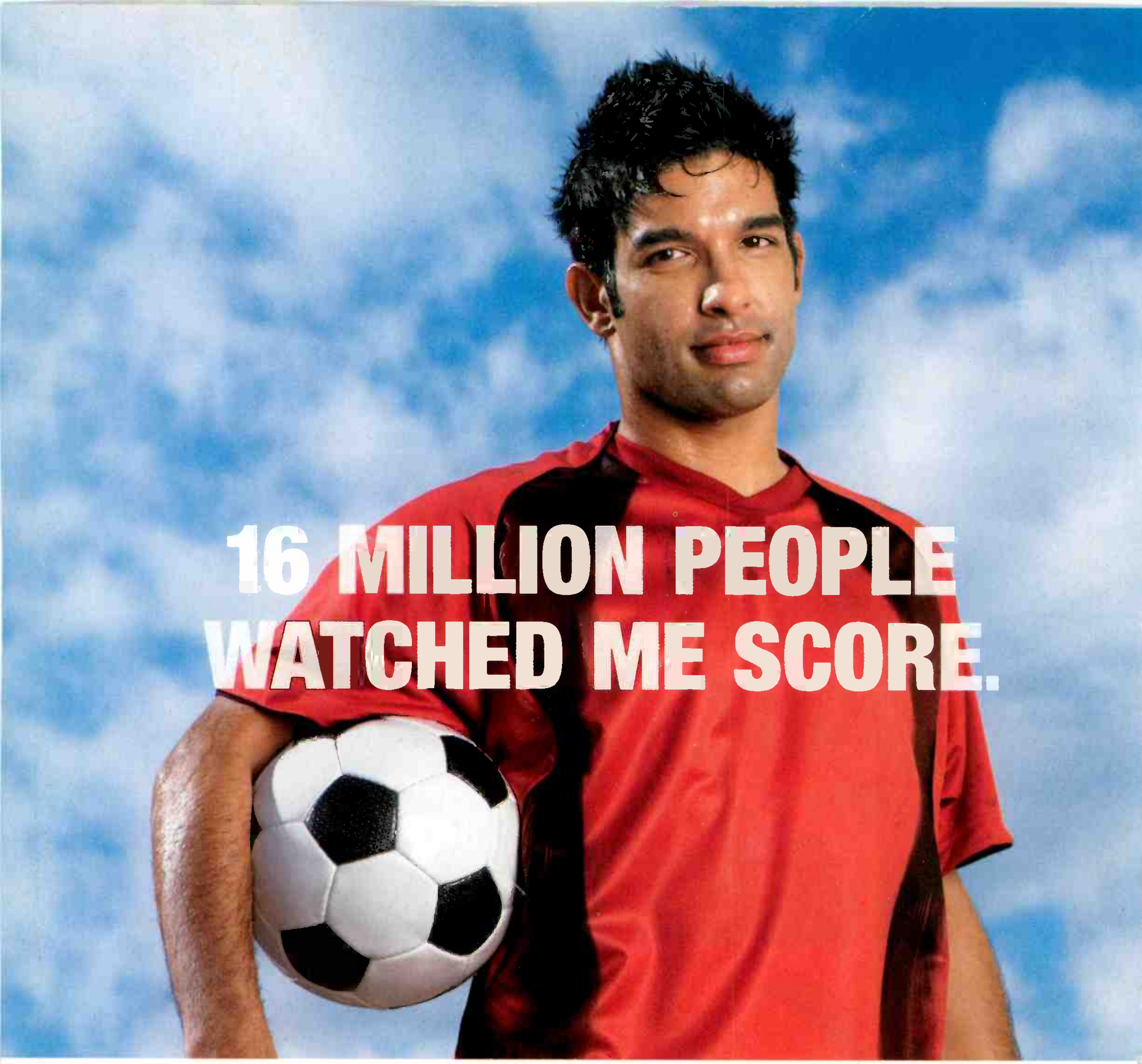

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