

Fresh  
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TV  
GUIDE

"One of the BEST SERIES of 2015"

20<sup>th</sup>  
TELEVISION

# EXTRA<sup>®</sup>

SHOW DAILY

NATPE • MIAMI BEACH WEDNESDAY, JANUARY 20, 2016

## KEEPING VIEWERS PRIORITY

BY PAUL IVICE

Consolidation's impact and the importance of local news — in light of the priority to retain viewers — were among the hot topics concerning TV station group leaders at a NATPE panel session Tuesday.

For stations that are mostly dependent on sitcoms, local news is exclusive content, said Tribune Broadcasting president Larry Wert, who noted that local news brings in many more live viewers than other

See 'PRIORITY' PAGE 4

## TV HAS BROAD BORDERS

BY PAUL IVICE

It is no longer a closely held secret that Miami has become a production mecca for Latin American film and TV companies, and that NATPE is the go-to market for the programming.

Known primarily for serialized telenovelas, the Latin productions are a significant component of offerings this week at NATPE. In recent years, globalization has continued to expand, with even

See 'BORDERS' PAGE 3



PHOTO BY ALEX MATEO

Comic Howie Mandel ad-libbed jokes to entertain the luncheon crowd Tuesday before announcing winners of the 2nd annual NATPE Reality Breakthrough Awards. The awards recognize today's most innovative reality content in five categories: Competition, *Alone*; Reality, *Naked & Afraid*; Game Show, *Billy on the Street*; DocuSoap, *Chrisley Knows Best*; and Factual, *The Jinx*.

## NO SUCH PROBLEM AS GLUT

BY CATHY CORCORAN

"This is said to be the golden age of scripted TV," said NATPE opening session moderator Jon Erlichman, Co-Founder of Parachute TV, "but with more than 400 scripted shows on TV, who can find a way to keep up with everything? Have we hit a peak? Can we really continue this way?"

The perceived glut of TV programming—the pros and cons of subscription-based

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Source: NTI, Nielsen Galaxy Explorer, Live+SD, 2015-16 Season through 11/25/15. P2+ base. Originals only. Excludes breakouts.

at  
deadline

FremantleMedia and Telefe have agreed to a two-year, co-development partnership to create and develop entertainment/non-scripted formats for the Argentinian and wider Latin American market. The partnership underpins Fremantle Media's commitment to grow its business in emerging markets, including Latin America.

\*\*\*

Univision Communications' digital-arm has become a minority investor in Onion, a digital media company with comedy brands that include *The Onion*, the nation's leading comedy and news satire brand. Terms were not disclosed.

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YOU KNOW YOU WANT TO.



# TV HAS BROAD BOARDERS, GLOBALIZATION CONTINUES TO EXPAND

CONTINUED FROM PAGE 1

more programming from different cultures, much of it popular with Latin audiences.

Joysette Rivera, VP of sales for LATAM, Telemundo Internacional, said that, in addition to traditional telenovelas, Latin American audiences are responding well to telenovelas from non-Latin countries, including Korea and Turkey.

“Several years ago, not many could have imagined that a South Korean telenovela would be a hit in Latin America,” Rivera said. “Fast forward to today, eight years after we began to introduce Korean telenovelas into Latin America, the demand for our SBS Korea catalog is solid and has a constant following.”

Turkish telenovela content has also been growing in the region, she said. “And with the recent introduction of the Telemundo Super Series time slot in the U.S., the curiosity of Latin American audiences for these thrilling, action-packed stories has led channels to open their late-night prime time slots to fit them into their programming,” Rivera added.

Carlos Lamas, VP and general manager of RCTV International, said, “Telenovelas are always evolving with great stories and new twists.” RCTV International is launching a new telenovela, *Corazon Traicionado* (*Betrayed Heart*) to the international market.

In addition to developing and distributing programming that audiences will understand and love, off-stage difficulties must be overcome, Lamas said. “In spite of the social-political factors affecting Venezuela, RCTV has successfully met the many hurdles that it had to face,” he said.

International programming execs must be nimble and creative, dealing with social and political issues, open to new programming possibilities, amenable to financing and technologies that might have seemed like outlandish concepts only a few years ago, Lamas pointed out. It’s the only way to carve out audience share and compete in the big brave world of global programming and distribution.

But the payday is coming, as audiences respond to the growth in content—and number of options.

Rivera agrees. “In recent years, we’ve witnessed a market that is increasingly more open to exploring different types of telenovelas—from thrillers, investigative dramas, action stories, comedies and dramas about strong women,” she said.

Rivera’s company is launching three new telenovelas: *Eva’s Destiny* (*Eva la Trailera*), the story of a strong-willed woman who takes control of her

future, letting nothing get in her way to redemption and love; *Who is Who?* (*¿Quién es Quién?*), a romantic comedy about an unexpected occurrence that turns the worlds of two men upside down; and *Don’t Be Late* (*Vuelve Temprano*), the investigative drama in which a mother stops at nothing to uncover the mystery behind her son’s death.

Far-reaching, impactful discussions showcasing leading international companies will focus on international content and programming around the world. Opportunities stemming from convergence continue to provide growth potential and have resulted in



RCTV’s *Corazon Traicionado*



Cisneros *Just Looking*



RCTV’s Carlos Lamas

successful partnerships in program formats, original content and worldwide branding initiatives. Experts in “media without borders” will touch on topics such as international channels, formats, global production solutions and cross-cultural advertising strategies. Who are the fearless buyers, and what goes into making the decision to pick up an idea and commit BIG dollars to see it through? And how do multiple platform technologies and social networking strategies play a role? In order to attract males and a younger audience, the traditional sentimental love story is giving way to crime fare, highly produced so-called “super series.”

Thursday’s series of panel sessions target the Latin market, including Telemundo’s take on the evolution of the novelas genre. Telemundo’s Peria Farias, VP for novela development, will delve into how the novela genre has evolved with stories inspired by real events and written to unfold across multiple seasons—action-packed, faster-paced and with higher production values. This approach has proved so successful that in July 2015, Telemundo was ranked the No. 1 broadcast network at 10 pm, regardless of language.

More emphasis on the evolution of the Latin genres will be provided by Bruno del Granado of the Creative Talent Agency, who is slated to moderate the panel, “Latin American TV Trends: Drama—From Novelas to Drama Series.”

Panelists include executives of U.S.-based production companies that cater to the Latin American market, as well as executives from Brazil and Argentina, including Marcello Coltro, executive VP of Cisneros Media Distribution, which distributes programs produced in Venezuela, Mexico, Spain, Canada and the U.S. Among its offerings, Cisneros Media Distribution’s *Just Looking* (*Para Verte Mejor*) illustrates the trend toward genre flexibility—being a telenovela or a drama series. It features five couples who meet when they move into the same building, not knowing a psychopath has installed hidden cameras in every apartment.

In the session “The Future of Latin American Pay TV,” panelists will discuss the market expected to represent \$30+ billion with a household penetration of 58 percent by 2018. Executives challenged with overseeing this burgeoning trend will talk about how to capitalize on the ever-expanding Latin American consumer base.

The track will conclude on Thursday with “Generation M: Multicultural, Mobile and Millennial” catering to the audience that continues to shape the future of media consumption. These digital influencers are leading users and fans through a highly fragmented media world by helping them curate a growing number of content options in the internet.

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# LOCAL NEWS CATERS TO VIEWERS' PRIORITIES

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programming. Providing local news that viewers can't get elsewhere is a way to maintain a station's competitive advantage. "As newspapers circle the drain, nobody is out there to hold the powerful accountable," said Jack Abernathy, CEO of Fox Television Stations, the largest station group in the U.S. based on 2014 advertising revenue.

Local TV news organizations need to pick up the slack in investigative journalism from newspapers, Abernathy said during a lively discussion of "Top TV Station Groups: How to Stay Afloat in Turbulent Times."

While other programming tracks are expanding at NATPE, most notably the reality TV track doubling in number of sessions this year, one 30-minute session devoted to station group issues is not adequate.

"We don't have enough of it," Abernathy said of local investigative reporting, noting that TV stations' local news gathering units tend to weigh in with viewers.

Perry Sook, chairman, president and CEO of Nexstar Broadcasting Group, echoed those sentiments. "There are a lot of aggregators of content, but there are not a lot of producers of professional content," Sook said.

Wert said the need for more local content "puts more pressure on our content department to storytell. We have to push our journalists."

Though all three executives forecast double-digit growth with Olympics and elections this year, their concerns look beyond 2016.

Wert said political advertising represents about 15 percent of ad revenues, but the noise around it seems

to be louder, so you have to pay attention to your 52-week advertisers."

Sook said, "We're filling fewer program slots with syndication."

Afternoon programs "are still really good business for us," Wert said, noting that producers of the recently extended *Celebrity Name Game* are trying to work with local stations on synchronizing content with following programs.

Abernathy said station groups like Fox are expanding their reach to acquire more and different syndicated programming.

"We don't have enough television, so we have to work with as many people as we can," he said.

An example, Abernathy said, is the upcoming afternoon talk show *Harry*, starring Harry Connick Jr. *Harry* is being produced by NBC but will air this fall on Fox stations. "Every swing of the bat is a risk," Abernathy said. With two writers from late-night TV on the staff, "hopefully, *Harry* is not just the same talk-show format."

Consolidation is still a hot topic among station leaders.

Abernathy said he sees "a steady march to consolidation."

Though Sook did not reveal news about the planned acquisition by Nexstar, which ranked No. 13 in 2014 ad revenues, of No. 8 Media General that would catapult Nexstar into the top five, the panelists agreed that further consolidation is inevitable.

Referring to Nexstar's growth, Tribune Broadcasting's Wert turned to Sook and said, "I want to



Tribune Broadcasting's Larry Wert



Nextstar's Perry Sook

say, Perry, everything you're doing is really smart. In case (there comes a time) you own all the companies and I work for you, I want to say that now in front of everyone."

Sook said there will be more consolidation because of increased pressures on small operators.

"We're in the middle innings of that (consolidation) ballgame," he said. "In five or six years, there will be 10 or 12 companies that people will care about. It will be more efficient for the industry."

# NO GLUT PERCEIVED IN PROGRAMMING, EXPERTS AGREE

CONTINUED FROM PAGE 1

models vs. the old ratings-advertising models—and the complexity of monetizing programs in a 24/7 viewing world of multiple devices, occupied a panel of execs from premium networks and streaming services.

Sandra Stern, president of Lionsgate Television Group, said, "It's not about keeping up with everything. This is a rich period where everybody can find his or her favorite show somewhere. And unless a show is somebody's favorite, it won't survive. The market will take care of the glut of TV programs."

For Gary Levine, president of programming for Showtime Networks, the so-called glut is far from problematic. "We seem to be the only part of the culture that bemoans abundance. Does anyone complain that there are too many good restaurants in their neighborhood? I'm telling you, this is not a problem!" he said.

Well, perhaps there is one problem—monetizing these new shows. "It's much more difficult to monetize TV programs today than even five years ago," Stern said. "In the old days, we had original programming that we then sold into the syndication market. Now that's drying up. It's harder to hit a home run now than in the old days. Now, we're happy if we get a double."

Mark Greenberg, president and CEO of EPIX (owned by Paramount, Lionsgate and MGM), said that though his company might be "late to scripted TV" compared with others, "Consumers will ultimately decide which programs they want to watch."

Charlie Corwin, Co-CEO & Co-Chairman of Endemol Shine North America, said the new TV landscape is attracting people from other genres, writers, producers, talent—even novelists—who are coming to TV, and especially to streaming services. "They love

us because we nurture them, we give them more creative freedom," he said.

"The least favorite deal for creatives today is with traditional broadcast networks," said Peter Benedek, founding partner of United Talent Agency. "They want to do cool stuff. They don't want to jump through all the hoops at a network. They want Netflix, Showtime, Amazon TV."



EPIX's Mark Greenberg



Showtime's Gary Levine

Morgan Wandell, head of drama development for Amazon Studios, said conventional time slots on weekday nights are not on Amazon Studios' programming radar. "We have the creative freedom to take on a show about what might have happened if the Nazis won World War II." Referring to Amazon's critically acclaimed series *The Man in the High Castle*, he said, "I doubt you'd see a traditional network take on that kind of show."

This led to more discussion on the merits of serialized time-specific shows vs. those that are "dumped" on viewers an entire season at a time.

Showtime's Levine said his company is "very proud of the shows we've aired. *Homeland*, *The Affair*, now *Billions* — these are critically

acclaimed programs that have built their audiences through buzz and word of mouth."

"It's the Monday morning water cooler conversation about last night's episode of *Homeland*," said Peter Benedek. "You can't have that when shows are dumped." Sandra Stern disagreed. "Social media is the new water cooler," she said. "Our shows get buzz on Facebook, Twitter and other social networks."

"Buzz is critical," said Showtime's Levine. "*Mad Men* never had the strongest ratings, but it was so well-reviewed and had such buzz that it enabled AMC to build a network around it."

The effect of buzz seems to trump traditional data gathering, as panelists commented on recent criticism of Netflix and other subscriber-based services' refusal to release audience data to advertisers and the general public. EPIX's Greenberg said, "That's the beauty of the subscription model.

Advertisers don't matter and traditional demographics don't matter. You just have to have shows on your network that make people want to subscribe."

"Advertisers don't matter because we've raised a whole generation of viewers who watch TV without commercials," UTA's Benedek said.

Endemol Shine's Corwin said, "If I were a traditional broadcaster, I'd probably find the current economic climate overwhelming. But I'm not a broadcaster; I'm a global studio. Last year, we had more than 700 productions on more than 250 channels in more than 70 markets. There are buyers everywhere. For us, business has never been better."

# TARTIKOFF AWARDS

## AWARDING INDUSTRY ICONS

Recognizing the enormous impact of the accomplished late network programmer Brandon Tartikoff, NATPE pays tribute through the presentation of its annual Brandon Tartikoff Legacy Awards. The awards acknowledge TV professionals who share Tartikoff's extraordinary passion, leadership, independence and vision in the creation of TV programming. Here are the 2016 honorees.

**AWARDS CEREMONY TONIGHT**  
5:30-8 pm  
Fontainebleau:  
Glimmer Ballroom 5, 6 & 7  
Separate Ticket Required  
(Purchase at Registration)

## Five Minutes With...Doug Herzog

Doug Herzog is the president of Viacom's Music & Entertainment Group, which includes Comedy Central, MTV, VH1, Spike, and Logo. Over the course of his career, he has launched some of TV's most successful and culturally resonant original series, including *The Daily Show*, *South Park*, *The Colbert Report*, *Malcolm in the Middle*, *Broad City*, *Key & Peele*, *Inside Amy Schumer*, *Hot in Cleveland*, and *Lip Sync Battle*. In April 2015, Herzog's network portfolio expanded to include MTV, VH1, and Logo, in addition to Comedy Central and Spike, with the merging of Viacom's Music & Entertainment Groups

**Who is the person (persons) you most admire—and who has had a major impact on your life?**

I've been lucky enough to have worked for some of the really great leaders in the field—Ted Turner, Tom Preston at MTV, Jeff Lucas at Comedy Central. From them, I learned not only how to make great TV shows, but how to navigate life inside a corporation, how to manage people. And, of course, how to be profitable.

Outside of the business, the people I most admire? People I'd love to have dinner with? Martin Luther King, Bruce Springsteen and Derek Jeter.

*"I was there for the CD revolution, then along came streaming music, now we're seeing a return to vinyl. Maybe I really will run that vinyl record store some day. I think I may be just in time."* —Doug Herzog

**When did you first know you wanted to work in media?**

As a kid, "a job in media" was not a phrase I could wrap my tiny little brain around, but I watched an inordinate amount of television. Every day after school, I'd be lying flat on floor in front of the TV. I know now I wasn't just watching. I was studying it, the shows, the actors, even the commercials.

**If you were not pursuing your career in media, in what other fields do you picture yourself being involved?**

I think I'd be running a used vinyl record store somewhere. I love to collect music, and I love vinyl. Years ago, I read a book by Nick Hornby called *High Fidelity*. It

also got made into movie. Had I not gone to work in TV, I would have been the guy in that book.

**What mistake or specific accomplishment do you think you learned the most from?**

When I first got to the Fox Network, *Family Guy* was just premiering. I had just come over from Comedy Central. I considered myself very hip and edgy, much cooler than the broadcast guys. One of the Fox guys told me they thought *Family Guy* was going to be the next *South Park*. "Oh really?" I said. "I'm not so sure." I made a snap decision and I lived to regret it.

Since then, I've learned not to underestimate things,



didn't know how to make TV shows. I didn't know how to manage people, how to manage a business. I didn't understand finances. I didn't even know what a P&L was. This business is based on great ideas, but it takes a lot to implement those ideas and make them profitable.

**What advice would you give to someone who's just starting out in the business today?**

Listen to your gut. A lot of the successes I've had come from trusting my instincts. When I graduated from Emerson College in Boston, it was the dawn of cable TV. There wasn't a lot of money around and they were hiring kids. I interned at CNN in L.A. and we produced a live TV show every night. We had a staff of five, and no one was over 25. Then I went to MTV, where I worked for Tom Preston. He was a real pioneer and he encouraged us to take risks. We were fearless and we learned as we went along. I'd also advise anyone just starting out to play the long game in this business. Be nice to people, don't burn bridges and learn all you can.

## Five Minutes With...Norman Lear



Norman Lear—producer, writer, director and author, and the head of of Act III Communications—has enjoyed a long career in TV and film, and as a political and social activist and philanthropist. Lear began his TV writing career in 1950. He produced the iconic series *All in the Family*, which, in its nine seasons on CBS, garnered four Emmy Awards for Best Comedy series and a Peabody Award in 1977. The series was followed by a succession of other TV hit shows, including *Maude*, *Sanford and Son*, *Good Times*, *The Jeffersons*, *One Day at a Time*, and *Mary Hartman, Mary Hartman*. Lear founded People For the American Way, a non-profit organization designed to speak out for Bill of Rights guarantees and to monitor violations of constitutional freedoms.

**Who is the person (persons) you most admire—and who has had a major impact on your life?**

It's hard to pick just one, but Roland Kibbe, the head writer on the Tennessee Ernie Ford TV show, taught me so much about writing comedy. Kib believed that everything—monologues, sketches, even individual jokes—had to have a “spine,” or a structure, and it had to ring true. When I was

writing something, he made me keep at it until it was as close to perfect as it could be.

My father also had a big impact on my life, but he taught me how not to behave. He had a real zest for living, and I admired that, but he got involved in crooked schemes and he took advantage of people. He even went to jail when I was a kid. He taught me I didn't want to be like that.

**When did you first know you wanted to work in media?**

I grew up in the Great Depression. There wasn't a lot of money around. My Uncle Jack was a press agent, and every once in a while, he'd slip me a quarter. I always thought he was a great guy. Even though I really didn't know what a press agent did, I wanted to be like Uncle Jack, so I decided to become a press agent. It was my first step into show business, and I liked the job, but really, I just wanted to be the kind of guy who'd slip a poor kid a quarter.

**If you were not pursuing your career in media, in what other fields do you picture yourself being involved?**

I think I'd have liked to be a cabaret singer. I still sing in the shower, in the car, around the house. My family hates it though. They say I'm a terrible singer.

**What mistake or specific accomplishment do you think you learned the most from?**

The biggest mistake I've ever made was when I got so busy I forgot to live in the moment, to experience everything as it was happening. When I am in the moment, I learn from every single thing that's ever happened to me. Everything I've ever thought, everything I've ever done has led me to this moment, talking to you. I cherish that.

*“Happiness is made up of those tiny successes. The big ones come too infrequently. And if you don't collect all these tiny successes, the big ones don't really mean anything.”* — Norman Lear

**If you were just getting started today in your career, what would you want to know now that you didn't know then?**

Everything Jon Stewart knows.

**What advice would you give to someone who's just starting out in the business today?**

Don't sit around waiting for your big break. Get out there and mix it up. You can have agents up the wazoo, but you've still got to do the legwork yourself. That means if you're a writer, write. If you're an actor, act. Act in anything, even if it's for no pay. You never know who's going to see you on stage, or read something you've written. Do what you gotta do. Then do more.

**You are touring to promote the paperback release of your book, *Even This I Get To Experience* (Penguin Random House), and you are involved in your company Act III Communications, as well as in several liberal social and political causes....But what's next on your plate?**

A new TV series called, *Guess Who Died?* It takes place in a retirement community in Florida. It's funny. It's about old people and broadcasters aren't interested in old people. I'm telling you, It's funny.

## Five Minutes With...Sophie Turner-Laing

Sophie Turner Laing, CEO, Endemol Shine Group, oversees a network of more than 120 creative production companies in more than 30 markets with a portfolio of approximately 600 revenue-generating titles across scripted and non-scripted genres. With productions in more than 50 languages for multiple platforms around the world, Endemol Shine Group's best-known international hits include *Big Brother*, *Black Mirror*, *Broadchurch*, *Bron* (*The Bridge*), *Deal or No Deal*, *Hell on Wheels*, *Humans*, *Hunted*, *The Island*, *MasterChef*, *Mr. Bean*, *Peaky Blinders*, *The Biggest Loser*, *The Fall*, *The Money Drop* and many more. Prior to taking up her current role in December 2014, Turner Laing held a number of senior positions at Sky in the UK, including Director of Movies and Managing Director, Content.

**Who is the person (persons) you most admire—and who has had a major impact on your life?**

My first job in television was working for the legendary Jim Henson (on *The Muppets Show*). To have an opportunity to work with one of the most creative and collaborative geniuses in the business has to be the best start for anybody's career. Being in that atmosphere was intoxicating. It was the most fun I've ever had, and it really ignited my passion for television.

**When did you first know you wanted to work in media?**

When I was growing up, my mother banned us from watching television during the week, so it became totally tantalizing to me. As a child, I used to dream I could be a part of the world of television. Dreams do come true!

**If you were not pursuing your career in**

**media, in what other fields do you picture yourself being involved?**

I love what I do, so it's difficult to know. I can only imagine it would be about connecting and supporting creative people in some other part of the creative industries.

**What do you think you have learned the most from?**

My old boss, Peter Orton, said “never take ‘no’ for an answer.” I still follow that advice today. (Orton helped developed HIT entertainment which remains one of the world's leading pre-school entertainment companies.)

**What are some characteristics or pursuits that most people don't know about you?**

I'm no different at work than I am at home. I love throwing parties with family, friends and dancing combined. That's not really a big secret though. Most people



who really know me know that's what I love.

**If you were just getting started today in your career, what would you want to know now that you didn't know then?**

What I learned along the way is that you can do anything you set your mind to. Be brave, volunteer for everything and be optimistic and enthusiastic.

## Five Minutes With...Quincy Jones

Over the years, multi-media entrepreneur Quincy Jones' career has encompassed the roles of composer, record producer, artist, film producer, arranger, conductor, instrumentalist, TV producer, record company executive, magazine founder, best-selling author and humanitarian.

Currently celebrating more than 60 years performing and being involved in music, Jones has won 27 Grammy Awards, the Recording Academy's Trustees Award and the Grammy Living Legend Award.

**career, what would you want to know now that you didn't know then?**  
I wouldn't trade away any part of my journey. As I said earlier, every experience was a necessary part of learning and growing. It's all good.

**If you were not pursuing your career in media, in what other fields do you picture yourself being involved?**

My father was a master carpenter and he wanted me to be an architect. In a way, composition, orchestration and arranging feel like architecture to me. As my friend Frank Gehry says, “If architecture is frozen music, then music is liquid architecture.” I agree with that.

**What mistake or specific accomplishment do you think you learned the most from?**

Every experience, good or bad, is a necessary part of growth. There isn't one thing that I regret professionally. I've never looked backward. I've been fortunate to have had great successes in life, but I've had some misses, too. As long as you learn from the “hiccups,” you can keep moving forward and become better. If you can handle the valleys of life, the peaks will take care of themselves.

**What are some characteristics or pursuits that most people don't know about you?**

I've been fortunate to have been in this business for close to seven decades. I doubt there's anything people don't know about me.

**If you were just getting started today in your**

*“I've always thought that a big laugh is a really loud noise from the soul saying, ‘Ain't that the truth.’”*  
— Quincy Jones

**What advice would you give to someone who's just starting out in the business today?**

Have a complete mastery and knowledge of your craft, no matter what it is. Knowing every aspect of your craft gives you a foundation on which you can build and expand into new arenas. Also, pay attention to everything. I have what I like to call “serial curiosity.” There is always something new coming over the horizon and if you're not paying attention and open to embracing it, it will run over you like a freight train. And most importantly...do what you love, and love what you do.



**Who is the person (persons) you most admire—and who has had a major impact on your life?**

The list is too long. I was very fortunate to have had people in my life early on who cared, who saw something in me and put me on their shoulders to help me to achieve my goals. That includes Ray Charles, Count Basie, Clark Terry, Benny Carter, Duke Ellington, Lionel Hampton, Michel Legrand and Louis Armstrong. When I was a young gun first coming up in the business, Miles Davis was there for me. When I studied orchestration in France, Nadia Boulanger was there for me. Steve Ross,

## Five Minutes With...Steve Harvey

Known for his quick wit and not-afraid-to-cry sensitivity, Steve Harvey has managed to roll into his vast personality multi-purpose roles as a comedian, businessman, radio mogul, TV personality and best-selling author. With a barrage of quips, he dispenses from-the-heart, street-smart philosophy as host of the Emmy Award-winning daytime talk show *Steve Harvey*, currently in its fourth season. He has led the hit talk show to win back-to-back Emmys for “Outstanding Talk Show/Informative” (2014 and 2015) and NAACP Image Awards for “Outstanding Talk Series” (2014 and 2015).

As host, Harvey was awarded the People's Choice Award in 2013 for “Favorite New Talk Show Host” and an NAACP Image Award for “Outstanding Host” in 2015. In addition to hosting his eponymous daytime show, Harvey is also at the helm of FremantleMedia's long-running hit syndicated game show, *Family Feud*.

This year, Feud will be celebrating its 40th anniversary and Harvey's milestone 1000th episode as host. Most recently, Harvey helmed the primetime celebrity version

of the show on ABC.

*Celebrity Family Feud* debuted as the top-rated series launch of summer 2015 and came in as the No. 2 show of the summer overall.

Harvey is also the host of the No. 1 rated nationally syndicated morning radio show, *Steve Harvey Morning Show*.

His first book, *Act Like a Lady, Think Like a Man*, was released in 2009 and became an

international bestseller, spending 64 weeks on the prestigious *New York Times* Best Seller list. In December 2010, Harvey's follow up, *Straight Talk, No Chaser: How to Find, Keep, and Understand a Man*, debuted at No. 1 on the *New York Times* Bestseller list. The hit film based on Harvey's book, *Think Like A Man*, debuted in 2012 as the No. 1 movie in America and grossed \$33.6 million its opening week. Harvey's latest book, *Act Like a Success, Think Like a Success*, (2014) debuted at No. 1 on the *New York Times* bestseller list.

*“The two most important days in your life are the day you are born and the day you know why.”*  
— Steve Harvey



# LIGHTS, CAMERAS, ACTION: NATPE'S NEW EXHIBITORS PARLAYING

BY CATHY GORCORAN

"We may be new to NATPE, but our team has more than 100 years of NATPE experience," said Joe Kissick, COO of Dance Network. They are one of dozens of companies exhibiting at NATPE for the first time this year, and like Dance Network, most are staffed by savvy professionals who are far from newbies to the business.

One new exhibitor, Insight TV, arrives from Amsterdam with a splash as big as a tidal wave on Miami Beach, taking over the LaCote Lawn poolside at the Fontainebleau with its installation, "The Insight Experience," featuring its signature ultra high definition video. Insight also sponsored NATPE's welcome party at the Thompson Hotel, along with yesterday's session, Future-Proof Your Content: To 4K Or Not To 4K? They are on tap today at 1 pm for a UHD workshop for producers at their installation poolside.

Arun Maljaars, manager global partnerships, said that Insight is the first UHD channel from TERN In-



*Raw Travel's* Robert Rose eco-touring in Norway

ternational (Television Entertainment Reality Network). "We showcase interactive content that connects with international audiences and promises to shake up the linear and nonlinear broadcasting market," he said. "Insight is working together with technology and production partners to deliver exciting new opportunities for reality, entertainment and sports broadcasting aimed at the millennial audience."

Viewers can watch anytime anywhere on any device via live stream or VOD and 24/7 on the Insight website. Programs include reality, sports, adventure and informational shows. TERN owns every step of the broadcast process, from content creation, production and talent management to music publishing and

delivery.

The 65 new exhibitors this year come to NATPE with innovative ideas, programs and technologies, some hosting in poolside cabanas, others booking meeting rooms for more intimate conversations, and still others in individual or shared booths on the market floor.

Santa Fe, NM-based Bright-Line Distribution is marketing three weekly 30-minute shows to the U.S. domestic market: *American Latino TV*, *LatiNation* and *Raw Travel*. Produced in English, the programs are designed to appeal to American-born Latino audiences. Host Valery Ortiz interviews Latin celebrities and presents features on Latino/Hispanic, fashion and culture on American Latino TV. The show also highlights American Latinos living extraordinary and inspirational lives and making a difference in their communities.

*LatiNation*, hosted by Humberto Guida, showcases the world of millennial American Latinos. The show covers art, sports—both traditional and extreme—alternative music, political and cultural trends and business.

*Raw Travel*, created by and starring media entrepreneur Robert Rose, features off-the-beaten path travel destinations, eco-tourism and volun-tourism, where adventurers spend their vacations volunteering for non-profit causes around the world.

Bright-Line will be in Lucky Cabana 13 at the Fontainebleau, renewing agreements with current customers and seeking new markets for its programs.

Also in a poolside cabana is Dance Network, a subscriber-based programming service based in Nashville, TN. "Think of us as the Netflix for 'everything dance,'" said COO Joe Kissick, a former Sony executive. The network—founded by competitive ballroom dancers David Mederios and Julie Carell Stadler—features every style of dance content in every genre of production, from original series and feature films to children's programming, documentaries and shorts in a variety of languages. Dance styles include Latin and hip hop, flash mobs and ballroom, western and instructional, and more.

"We have a lot under our Dance Network umbrella," Kissick said, "and like Netflix, we have the ability to make suggestions of other styles of dance to our users."

*To The Stage* is a reality series about the world of show choir—comparable to a real-life version of *Glee*. *Bare Feet* is an Emmy award-winning show that includes excursions around the globe. *Hip Hop Harry* is a live action kids show along the lines of *Telletubies* and *Barney*. They also offer live competitions that have an Olympics coverage quality about them.



Dance Network features ballet to ballroom, flash to hip hop

Dance Network is also in the process of building Dance Network Latino as a traditional linear network. It will be sealing global strategic partnerships, distribution, sponsorship and advertiser deals at NATPE, where the team will be holding court at the Fontainebleau's Island Cabana poolside. The network's reaches viewers from China to the Philippines, Africa to Russia, and Latin America to Europe, including an exclusive partnership with one of the largest gaming brands in the world for a dance-related game show.

"We have an incredible team in place, people with experience with Disney, Lionsgate, Sony, NBC and more," Kissick said. "We've done an enormous amount of research, through our partners at Fizziology. We own our own digital platform, and we're ahead of the curve."

Creative Kidstuff is presenting *The Happi House*, an entertaining and informative weekly magazine style series for women 25-54. Syndicated on Gray TV stations in more than 50 markets, *The Happi House* is looking to expand its reach into new markets in the U.S.

Hosted by lifestyle expert Happi Olson, each 30-minute episode contains a variety of fun and useful topics such as homemade beauty products, hosting

# INDUSTRY SAVVY INTO FINDING THEIR WAY TO SUCCESS



Insight's UHD programming on multiple platforms

unique children's parties, fashion trends, family vacation tips and tricks, DIY home décor, and easy family meals. The mother of four children, Olson said the show is not preachy and does not expect perfection. "We're right in there with our viewers," she said. "We help them do things for and with their families that are 'good enough.' And fun, too."

Creative Kidstuff, part of Greater Good Kids, is an umbrella organization consisting of more than 30 charitable organizations that support children's causes, animal welfare, rainforest preservation, literacy, veterans' issues and health issues—including autism, diabetes and breast cancer. Find them at Cabana 16.

Peekaboo Animation comes to NATPE from Barcelona, where they produce and distribute animation content for children. They'll be exhibiting in booth 225 on the market floor, which is the Audiovisual from Spain Pavilion, organized by the Spanish Federation of Audiovisual Producers. The group works to facilitate the participation of Spanish companies in the global marketplace. Ivan Agenjo, president of Peekaboo, said, "In booth 225 you'll find the best of Spanish content: from animation to drama, but also formats, documentaries and production services."

Peekaboo Animation creates, develops and produces its own programs for TV, but also works for hire for clients, especially in concept development, graphic design and storyboarding. As a distribution company, they market their own shows but also act as distributors/agents for third-party productions in Europe and Latin America.

Their programs include *Four And A Half Friends*, a junior detective adventure show targeted to 6- to 10-year-olds, which premiered in Germany last fall, and *I, Elvis Riboldi*, a character-driven comedy in a late development stage targeted to 8- to 12-year-olds.

"Because the number of kids consuming animation in non-linear channels is growing every year," Agenjo said, "we focus on creating content that can be easily adapted to different platforms to maximize audience reach in a very competitive market." Also, because the advertising market in Spain has not yet recovered from the economic crises of recent years they are looking for co-productions with international partners to best monetize their products. "We're innovative, we're competitive," Agenjo said, "but we're all just big kids at heart—that's why we love to create these shows."

In addition to the Audiovisual from Spain Pavilion, the market floor also features several Chinese companies—Beijing Jingdu Century Culture Development Co., Beijing Hualu Baina Film & TV, and the Capital Radio & TV Program Producers Assn—presenting programming and licensing opportunities.

Blue Truck Productions, a full-service production company specializing in writing and developing original content, is presenting a variety of innovative travel, lifestyle and entertainment programming that aims to take viewers on an inspiring journey where they are entertained. Blue Truck's unique concepts are targeted to the family audience, primarily adults 25-54.

For example, its *NamaStay* provides viewers with a compelling concept for their next vacation, as producers travel the globe to bring them the world's most intriguing, exotic, and eclectic yoga resorts. Destinations like the amazing ashrams of America and the hidden yoga retreats of the Costa Rican rainforest will keep viewers enthralled. *Dinner Club* introduces viewers to creative culinary cliques and reveals the how-to's of organizing their own gourmet group. It appeals to foodies as well as those who just love to socialize with friends.

Kristin A. Pelletier, president of Blue Truck Productions, said their meeting table option as opposed to the exhibit floor felt like a more intimate setting conducive to their market goals. "The ability to



Happi House's host Happi Olson

schedule one-on-one, private meetings and sit comfortably face-to-face with prospective buyers without potential exhibit floor distractions is what attracted us to this option," she said. Find them at meeting table 35.

New York-based Audio Network delivers authentic and creative music solutions to content creators in every industry. Collaborating with more than 750 composers and artists, it has more than 100,000 tracks in its catalogue, curated into albums and playlists in every genre and available via its website.

At NATPE this week, Audio Network marketing executive Kacie Ging said she is targeting content creators—TV production companies and advertising agencies in the U.S. and Latin American markets. The team includes Spanish-speakers who deal with Hispanic clients in the U.S. and abroad.

"With a shift to digital, content has become more globally accessible, which has changed the licensing game worldwide. We want to establish relationships here at NATPE with creatives who are passionate about their projects and looking to collaborate on producing great content," Ging said.

All this is just a sampling of those new to NATPE. New ideas, new technologies, new people—all here this week at the show.



Dance Network bills itself as the Netflix of dance



Insight TV demonstrates its UHD video on the LaCote Lawn Poolside at the Fontainebleau



Bright-Line Distribution's *American Latino TV* host Valery Ortiz and *LatiNation* host Humberto Guida



Blue Truck Productions' *NamaStay*

# SCENE & HEARD



**Starz:** Jill Snider, Senior Manager, Program Acquisitions; Alecia Dixon-Kurschner, VP, Domestic Television Sales; Eric Becker, SVP Communications; Gene George, EVP, Worldwide Distribution; Kristen Stanisz-Bedno, Senior Manager, Marketing; Alisha Engelgau, VP, Worldwide Distribution



The team of Twentieth Television



Content Television Group's Colleen Crescenti, managing director, and Tim Crescenti, president, both with Small World IFT; and Content Television's Diana Zakis, VP, sales, Latin America & Asia; Alfonso Lopez, sales; and Melissa Wohl, senior VP, worldwide distribution; and Jonathan Ford, executive VP, sales & distribution, Content Television



Chris Philip, head of production and distribution, Televisa



Cisneros Media Distribution: Cristobal Ponte- Exclusive Independent Representative for Europe, Africa & M.E.; Wilma Maciel- Vice President, Content Management & Acquisitions, CMD; Miguel Somoza - Vice President of Sales; Jonathan Blum - President; Marcello Coltro - EVP, Content Distribution; Helen Jurado - Vice President of Sales; Ailing Zubizarreta - Creative Director



**Fox Television Station:** Stephen Brown- EVP of Development; Jack Abernethy- CEO



John Weiser, president, U.S. Distribution, Sony



Andy Kaplan- President of Worldwide Networks, Sony



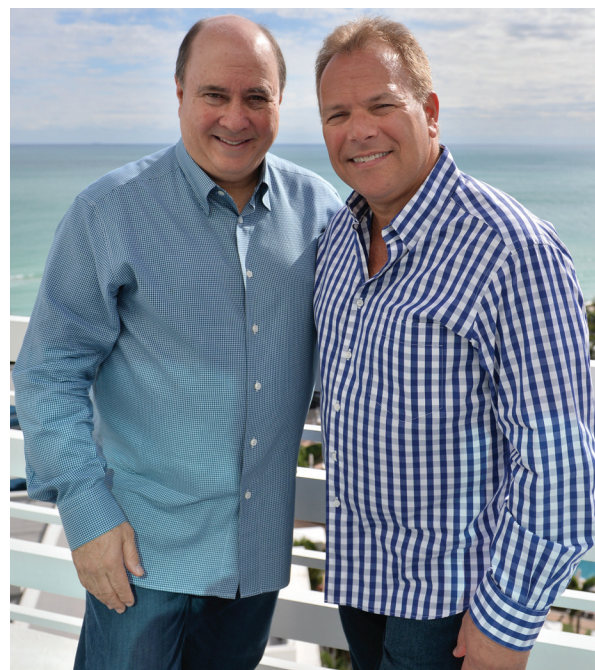
Jimmy Artega Grustein, president of programming, promotion & production, Wapa TV



Andreas Beckwith, affiliate relations manager, Latin America, Castalia Communications



Rodney Miller and Jann Carl- Co Hosts- Small Town Big Deal



Mort Marcus and Ira Bernstein, Co-Presidents, Debmar-Mercury



PactUS: Matt Gould- EVP & David Lyle- CEO



Kabo International: Elsa Pielot, Sales Assistant & Arabelle Pouliot-Di Crescenzo, Managing Director



DCD Rights' Rick Barker, head of sales, and Lenneke de Jong, sales



Communication for Distribution's Victor Reyero, director Latin America, and Ismael Ontiveros, senior manager, Latin America & Caribbean



TVS Group's Lisa Romine, domestic sales; Brooke Smith, executive assistant; Cassie M. Yde, president; Barbara DeMaio, operations manager; and Mary E. Joyce, international sales

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