

Family Guy



20th TELEVISION

EXTRA[®]

SHOW DAILY

NATPE · LAS VEGAS

THURSDAY, JANUARY 31, 2008

FOREIGN MARKETS TEAM UP

BY LAURA DODD

Creating content for the next century may require international partnerships, experts say, pointing to European markets like the U.K. which are becoming launching pads for both foreign content and U.S.-destined programming.

These foreign markets pump up their appeal for first-look deals with U.S. independent producers with forward-thinking international

SEE FOREIGN, P. 5

LONGER VISION IS URGENT

BY CHARLIE CAUDILL

Future programs on the internet will not be the short form, run-and-gun content everyone's predicting, but high-quality and story-driven, predicts Michael Eisner, the former chairman and CEO of Disney. "The internet needs more and more original programming. An organized internet will one day make that available," he said.

SEE URGENT, P. 5



PHOTO BY RONDA CHURCHILL

A dynamic exchange in Wednesday's panel about the possibilities and perils of internet TV brought diverse views among folks angling to capitalize on new market prospects, including Michael Eisner, former chairman and CEO, The Walt Disney Co., and founder of The Tornante Co. and Kara Swisher, co-producer and co-host, *All Things Digital*.

CONTENT FOR NET MATURES

BY CHARLES CAUDILL

Sounding off on the future of the TV industry, new-media marketers and Wall Street analysts agreed that savvy consumers are determining how and when their content is delivered. That was the consensus of two Tuesday panels, Old Media/New Media Tricks and Wall Street's Guidance.

Craig Moffett, senior analyst for Sanford Bernstein, put it succinctly. "Content has

SEE CONTENT, P. 5

Family Guy is #1 in Syndication!

See us at: THEhotel
3rd Floor, Silk Room B

Source: NSS, Galaxy Explorer, Live+SD GAA Ratings, 2007-08 Premiere S-T-D thru w/o 12/31/07 all CS programs, W18-34, M18-34, M18-49, M25-54 (tie w/ Two 1/2 Men), A18-34, and A18-49

20th TELEVISION

at deadline

Tsunami Productions (Booth 1069) has brought a tidal wave of show titles to NATPE, including such lifestyle genre shows as *Living Better* with Steve Spitz, featuring the design guru as he travels America renovating along the way; *Carolina Cooking* showcasing chefs from famous NC restaurants; and the reality game show, *Who Wants To Be a TV Producer?*

TVS is offering *The FBI Files* and *New Detectives* for a Fall 2008 debut.

ON THE SPOT

EXTRA EXTRA: When you leave NATPE, what will you take with you?

Compiled by Audrey Dodgen



RYAN TYRRELL
executive producer
TH Productions

As an independent content producer, I hope my show is well received. We want to be able to leave here with a distributor for our show.



ALFONSO PAJUELO
corporate content
Telefonica de Contenidos, S.A.U.

We are looking to take back a reaction to the proposal we brought here with us. We don't want to just have courtesy meetings, but real business meetings.



LYSETTE AVILES-KOK
recruiter
Scripps Networks

I am interested in the change from TV to digital. It's extremely interesting to see the transformation which is occurring in the industry. I like coming here to see where things are going.



HELEN PUGH
director
Academy
of Hollywood
Professionals

I want to take back more knowledge. I'm working on a show with George Hamilton, and want to learn more about distribution, about all the creative parts which come after the show. This is the best place to learn it all. I come every year.



LASSE HALLBERG
seniorVP business and affairs
Metronome Film & TV

I was here last year, but before that I hadn't been since the mid-90s. For me, being Scandinavian, this is an excellent opportunity to meet with American producers. Everyone is here and I can spend the time making good contact. That way I can return knowing more people.



SUSAN SIMONS
agent
David Shapiro & Assoc.

I'm here to make contacts and set up meetings. When I leave here, I'll have a bunch of new contacts, and be able to talk to a lot of people.

PHOTOS BY JANE KALINOWSKY

SHOWBIZ

No doubt about it. TV viewers love their favorite stars. A new research study details just how deep those feelings are and what it means. Thanks to a video program service, fans will be able to watch their faves no matter where they are via cell phone. No matter what age, no matter what device you choose to watch – there's something for everyone and every screen size. — **Kate Bacon**



Viewers “get” Ellen’s positive vibe

Syndicated Network Television Association conducted a research study with E-Score that measured viewer engagement with syndicated programming stars, such as Ellen. The findings show that audiences form a positive emotional attachment to the people they watch. In addition to identifying and trusting the personalities surveyed, the study found connected viewers were more

receptive to the ads on the shows. For details, visit the SNTA website: www.snta.com

Palo-Alto, CA based **Vuze** is providing wireless internet service to the exhibition floor during the convention. While in Las Vegas, the internet platform company will also celebrate its one-year business anniversary, during which time 500,000 new viewers joined weekly.

San Francisco based **Viz Media** (Suites 7904 and 7906, Mandalay Bay Hotel) is bringing a slew of Japanese animated characters here to Vegas. Geared to tweens, adolescents and young adults, new properties include *Blue Dragon*, based on an Xbox 360 game, along with *Nana*, *Buso Renkin*, *Hunter X Hunter* and the established series, *Naruto* and *Bleach*.

.2Network (Booth 1128) plans to debut its digital broadcast network April 7 aimed at providing local station affiliates with a national network platform featuring a 24/7 programming option. Dubbed “a network in a box,” .2Network includes a Sony Pictures Television deal for over 300 film titles, as well as four series.



Vuze’s internet presents

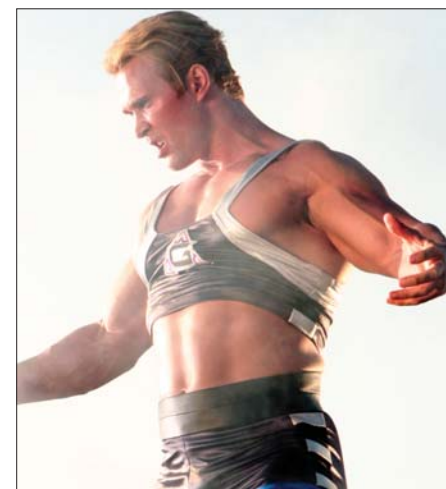
A cross between eBay and interactive TV, **Auction Network** (Booth 1243) is a live 24/7 online TV service that enables viewers to watch, bid and win worldwide auctions in real time. New to the convention, Auction Network has big plans, including an early February special Grammy auction, which includes such up-for-bid items as a Slash stage-played guitar and a shirt from the one and only Elvis. Former TV Guide Networks president and COO Pamela McKissick heads up the network.

No matter how smoothly a TV station or cable net runs, it can always use a little more assistance. That’s what **Broadview Software** (Booth 1209) offers, including a new module for Video-On-Demand scheduling.

Think Mobile is offering a portable video service that enables consumers to purchase, share and watch feature films or TV shows on their smart phones. This cutting-edge technology will enable new revenue streams for TV producers with the vision to capitalize on the emerging worldwide market of 2.3-billion cell phone users.

MGM Studios (Booth 6 A) is parlaying its popular NBC program *American Gladiators* into three new multimedia

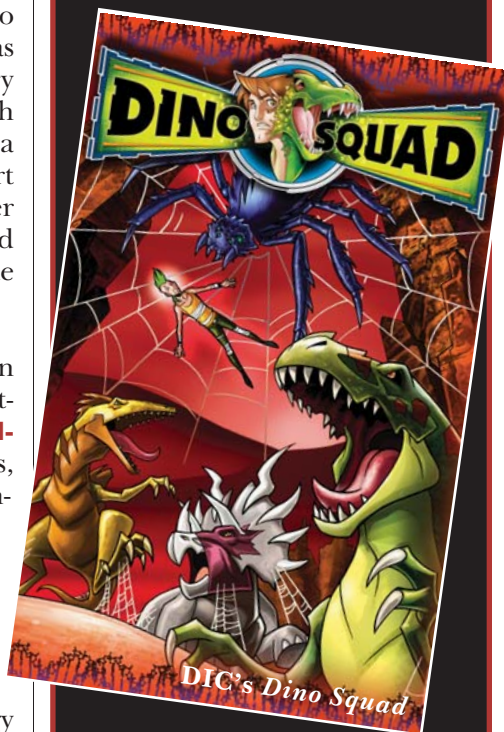
venues: online, on tour and into animation. This week its broadband website, americangladiators.com, debuted, pay-



American Gladiators from MGM

ing homage to the original series via re-digitalized clips. MGM, Reville and Flor-Jon Films are planning an *American Gladiators* U.S. cross-city tour and a cartoon is in development.

Got sushi? **DIC Entertainment** (Booth 809) is banking on their original animated series *Sushi Pack* whetting buyers’ appetites. The Burbank-based children’s programmer has brought *Sushi Pack*, 26 half-hours of *Dino Squad* and 52 half-hour episodes of the animated adventure series *Horseland*. The three debuted in the U.S. on the CBS children’s programming block, KEWLopolis. They are also part of the official site, www.KEWLopolis.com, an online community that ties into



all of the programming and serves as a destination for 6- to 12-year-olds with a portal to individual series’ websites— plus programming information, games, polls and news.



Rive Gauche’s Dog Whisperer

Rive Gauche Entertainment (Booth 937) has become synonymous with specials and reality TV, like National Geographic Channel’s *The Dog Whisperer*. Now, they’ve expanded into original program production and development for the worldwide market. There are approximately 20 non-scripted projects on their slate.

U.S.-FOREIGN MARKETS TEAM UP

CONTINUED FROM P. 1

strategies. U.K. and European production companies and distributors tend to “take more chances” with new programming, said Holly Pye, head of TV, U.K. William Morris Agency at yesterday’s panel “Europe: The Launching Pad for Formats Success.” Committing to fewer episodes and a stomach for trying new formats makes the foreign market more attractive for independent U.S. producers, she said.

“The opportunity to sell programming internationally before it’s sold domestically in the U.S. is becoming more common,” said C. Scot Cru, executive in charge, international, Mark Burnett Productions. While ratings and success on U.S. networks are still important, those variables no longer dictate a show’s destiny, especially abroad.

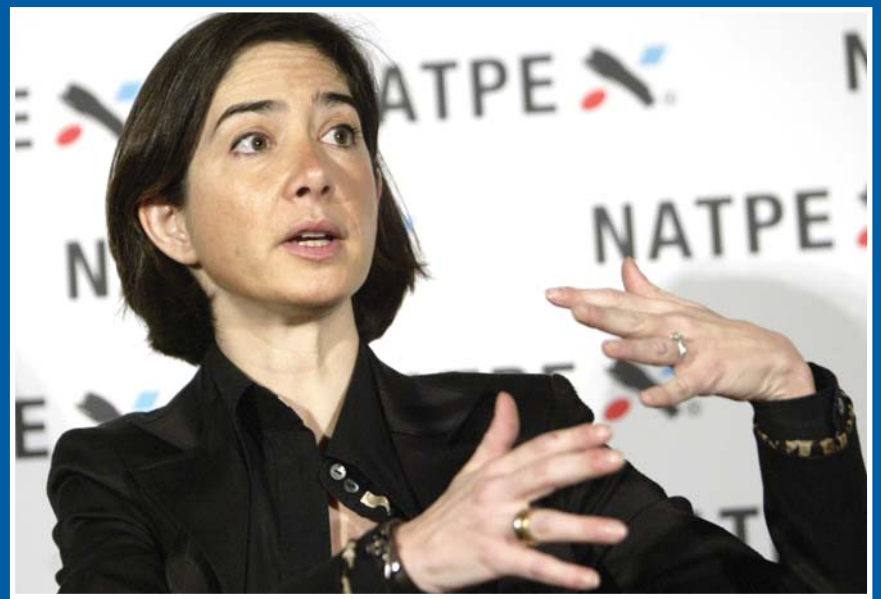
Also, shows originating across the pond and adapted for U.S. audiences have also proved to be successful, as *The Office* and *Big Brother* can attest.

Securing distribution abroad before approaching domestic companies can often bolster negotiating leverage, said Philip Gurin, president of the Gurin Co., citing the sale of *The Singing Bee* to ITV in the U.K., and the subsequent deal with NBC. The thirty-minute variety-competition show challenges contestants to continue singing a song’s lyrics correctly once the music cuts out.

While Glen Hanson, senior VP, sales & acquisitions, Target Entertainment, concedes everyone’s looking for the next *Deadliest Catch*, the market is primed for a wide range of shows. “A lot of cable networks are interested in partnering with channels in the U.K.,” he said. “When retaining rights as a producer, it’s important to know how programming and content is produced all around the world,” Pye said.

The key to brokering these deals is respect, panelists said. “You need to go in there with an air of humility. Whether it’s Spain, Italy, Scandinavia, we want to listen,” Cru said.

PHOTO JANE KALINOWSKY



COFFEE WITH...

Everyone loves juicy behind-the-scenes stories and North American FremantleMedia CEO Cecile Frot-Coutaz did not disappoint during Wednesday morning’s “Coffee With” series. Fremantle’s top-rated show, *American Idol*, missed the mark in 2007, she confided. “Last year was not our best year. The talent was not as good and our producers made some mistakes,” said Frot-Coutaz, adding the post-mortem consensus was there were too many “stars” mentoring the contestants.

CONTENT DESIGNED FOR NET MATURES

CONTINUED FROM P. 1

been vastly overpriced over the years. There was a monopoly, but now the new consumer is empowered and challenging the providers,” he said. The panel agreed that the next generation will grow up wanting to pay as little as possible for content. Victor Miller of Bear, Stears traced it back to Napster. “They taught people how to not pay for their music. Today, creative content is being devalued,” he said.

Spencer Wang from Bear, Sterns described how easy it is to get content off the internet and how that has changed the ways media companies think about doing business. “Of course this also affects their stock as investors get nervous about the future,” he said.

Media companies’ most compelling problem, said Michael Nathanson of

Sanford Bernstein, is their desire to “satisfy Wall Street’s short-term demands, instead of thinking long-term.”

Both panels of media marketers and analysts agreed that the internet will change the negotiating business models for broadcast and cable TV. With consumers gravitating toward the web to find their content, advertisers will be reluctant to pay the high prices media providers currently charge.

“Broadcast companies have a fairly limited reach with their content. Online companies have a global reach which opens up the possibility of a much greater revenue stream for both sides,” said Jim Pitaro, Yahoo! sports VP.

Jordan Hoffner, YouTube’s head of content partnerships, said providers

need to move away from the transactional business model in which they sell their content “up front.” It is sound practice to take less money, but retain more rights, he said.

Yvette Alberdingk Thijm, executive VP of content acquisition and strategy at Joost has established state-of-the-art architecture, which provides for true partnerships and establishing new audiences, while Kaleil Isaza Tuzman, the new CEO of Roo, said success is still all about the brand. “If the brand is strong enough as a destination site, it will stand strong. The issue is to make the process easier to navigate for the end user,” he said.

Rallying the traditional media with the new media is a slow process. There is a belief that the internet will eventually drive video content from broadcast media to a worldwide audience, greatly increasing recognition and awareness of those “old” media companies.

LONGER VISION URGENT, SAYS EISNER

CONTINUED FROM P. 1

While his vision of internet programs drew considerable agreement from the packed audience, fellow panelist, Kara Swisher, co-producer and host of *All Things Digital* disagreed, saying that today’s young people are very comfortable in the new technology world and will not accept the old networks. “As they grow into adults, they will take their internet habits with them,” she said. Eisner fired back that internet content will evolve and that he is trying new things to move that evolution forward. He explained that in the beginning TV really didn’t have any groundbreaking ideas and that the industry looked to an earlier, very pop-

ular medium as a role model. “TV and radio were part of a mass cultural experience. TV patterned its early days on radio. Fifteen years or so later, TV changed. That has to happen here,” he said.

Tailoring programming to new media is the key, according to fellow panelist Jonathan Dolgen, principal at Wood River Ventures. “If the current content providers don’t figure it out, TV as we know it, goes away,” he said. A fundamental issue, said moderator Dmitry Shapiro, founder and CIO of Veoh Networks, is which content is most conducive to the internet platform. “How do you pick 12 things for 20 million people coming to one web-

site,” he asked.

Eisner believes long-form, internet programming will happen and advertisers will follow. He predicts by 2009, it will become a real business. “Four years from now, we will be talking about four million dollar shows on the Internet, not \$4000 shows like we have today,” he said. Eisner, an investor in Veoh and a board member, said Hollywood must understand the nature of the internet. “The answer is not to produce content for broadcast and play it on the internet, you have to produce it for the internet.” Asked when that will happen, Eisner laughed and said “when Yahoo, YouTube and all the others start putting up money for us to do it. Current writers demanding \$50,000 for one script for TV aren’t going to create one for the internet for \$1000,” he said.

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Judge Penny Brown Reynolds and Josh Raphaelson at Program Partners



Twentieth Television's Paul Franklin and My Name is Earl's Jaime Pressly



MTV/VH1's Fernando Gaston, right, Vicente Solis and Jose Tillan

Scene & Heard

Deals with international flavor were in the air in the corporate suites at The Hotel as part of NAPTE 2008. Janice Marinelli, president of Disney-ABC Domestic Television, was celebrating a first-run deal for Disney's *Wizard's First Rule*—a live-action weekly series following an ordinary woodsman who is transformed into a magical leader—heading to syndication Fall 2008.

At Debmarmercury the excitement surrounded the anticipated syndication of *Trivial Pursuit* for fall 2008, according to producers Burt Wheeler and Sharon Sussman.

Family Court with Judge Penny Brown Reynolds was the buzz at Program Partners, while MTV/VH1's Latin American contingent— Fernando Gaston, VP of content, MTV/VH1 Argentina, and Vicente Solis, VP of Content Latin America, Northern Region and Jose Tillan, senior VP of creative content and music—were huddling to strategize the move of their Viacom unit's headquarters from Miami to Buenos Aires.

At the Twentieth Television's party, the VIPs feted the talent, including *Boston Legal*'s James Spader and *My Name is Earl*'s Jaime Pressly. Paul Franklin, executive VP and general sales manager, helped tend to host duties.

Comedy is also a main interest at Carsey-Werner, said Jim Kraus, president, and Janet Bonifer, VP of creative services. □ Paul J. Payack



Carsey-Werner's Jim Kraus and Janet Bonifer



Trivial Pursuit producers Sharon Sussman and Burt Wheeler



Disney-ABC Domestic Television's Janice Marinelli

Scene & Heard



D3's David Tetreault, Rick Feldman of NATPE, Robbie Davis of DG Entertainment and Jason Barak of D3.



Image Entertainment's Steve Saltman.



Nielsen's Jane Ryan.

At Nielsen the excitement is about the advances into mobile media measurement, said Jane Ryan, vice president of local television client services.

SpotStock (The Film and Music Company) "sees the future in vintage clips of the past," said Sandra Caryl, executive producer and executive creative director. Sean Michael Perrotti, editor and Matt Psonak, producer/engineer concurred.

James Brown, executive producer of *The Club House*, is also the host for the syndicated show for duffers, which is gaining traction in international markets.

The "media façade" designed by the D3 team is strategically stationed at the entrance to the NATPE exhibit floor. Rick Feldman, president and CEO of NATPE admires the technology created by D3 – represented by managing partner Jason Barak and SVP of Marketing David Tetreault. Robbie Davis, president/CEO of DG Entertainment, created the content for this advanced technological marvel.

Armando Nunez, Jr., president of CBS Paramount International Television and David Poltrack, president of CBS Vision, were buoyed by the international format deals for their



Armando Nunez, Jr. of CBS Paramount International Television, and David Poltrack of CBS Vision

American franchises such as *America's Next Top Model* and *Wheel of Fortune*.

Steve Saltman, SVP worldwide sales for Image Entertainment, is promoting their upcoming crime drama *Before the Devil Knows You're Dead*.

□ Paul Payack



Sean Michael Perrotti, Sandra Caryl and Matt Psonak of The Film and Music Company in front of their '62 Greyhound.



James Brown, host of the syndicated *Club House*

PHOTOS BY RONDA CHURCHILL