

## Monetizing 3D After 2D HD

According to the Chinese zodiac, 2011 is the year of the rabbit, but for the international TV industry it is definitely the year of 3D TV channels, with or without the rabbit ear antennas. As of the most recent count, worldwide there were at least 58 3D local and regional channels, three Internet and a couple international, including HighTV 3D launched here on Monday. In a few cases there are even 3D channels in HD. Reportedly, 3D use is expected to expand more rapidly than HD, because 3D TV sets do not carry premiums, as was the case with HD TVs, which, at least in the beginning, carried prohibitive price tags. Of the 3D TV channels surveyed, 74 percent were paid services and a good number were offering adult content. Of note is that all 3D broadcasts still require glasses, but, in the words of Canamedia's

(Continued inside)

## Adult Fare Does MIP

The future is a non-sequitor for the adult content industry. After the loss of theatrical and DVD, the sector could further decline with the loss of hotel distribution, but if it does, the future will become brighter for those who manage to ride out the storm.

This is the essence of an interview with Rudy Franca of Italy's Sins Factory, a leading producer of adult fare in both 2D and 3D. Franca estimated that there are only 20 companies that produce adult content left worldwide, of which 15 are represented here at MIP, including Penthouse, Playboy, Marc Dorcel, Sapphire Media (Hustler) and Alain Siritzky.

Franca's main clients are now TV chan-

(Continued inside)

**MY2CENTS: MIPTV's ROI**  
**INSIDE**  
**CHANGES AT ITALY'S RAI**

## From Cannes To L.A.

### Climate Changes For The U.S. Studios

The five major U.S. broadcast networks have commissioned to the U.S. studios a total of 84 pilots for the 2011-2012 TV season series selection. An additional 10 pilots are expected from the cable networks — even



though, to save money, they tend to order straight-to-series — which brings the number to slightly fewer than last year. In any case, when commissioned, pilots for cable tend to cost from 40 percent to 60 percent less than those ordered by the major networks. It is estimated that the total investment for the pilots will pass the \$216 million mark, of which \$123 million will be paid by the commissioning networks.

For last season, out of 90 pilots, the broadcasters collectively picked up 42 of them: 14 comedies and 21 dramas; while cable nets ordered six dramas and three comedies, for a record grand total of 63 new shows (including reality and other

(Continued inside)

## Latins Think Big At MIP

Is there any set formula for a successful co-production with Latin America? This was the question that yesterday's Working With Latin America workshop sought to answer. The panelists from Brazil, Mexico and Argentina were in agreement: there is no specific formula. Rather, the participants, including Marco Altberg and Fernando Dias from the Brazilian TV Producers Association, Gaston Cami of Illusion Studios, Ricardo Ehrsam of Mexico's Televisa and ONTV's Claudio Villarruel emphasized that collaborations with Latin American companies hinge on synergy, flexibility and what each of the partners bring to the table.

Co-production opportunities in the

(Continued inside)

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# MY TWO CENTS

**R**ecently, while I was calling on international film and TV distributors trying to get a sense of how their companies assign budgets to various trade shows, I was surprised to find out that Return on Investment (ROI) had nothing to do with anything: it is simply a matter of "expenditures." A more expensive market like MIP gets a bigger budget than a less expensive market like NATPE. It's as simple as that. To my surprise, no one among the various executives I spoke with really sits down and analyzes the return on each trade show.

I then tried to picture myself as a typical mid-size independent international TV distributor who, at the end of each fiscal year, tries to come up with a marketing budget for the following year that makes sense. If I had to rely on past experience, I'd allocate blindly up to 20 percent to NATPE, 30 percent each to MIP and MIPCOM, 12 percent to face-to-face marketing and the balance to other various trade shows (e.g., DISCOP, ATE, AFM, L.A. Screenings, etc.).

By the way, blind doesn't mean stupid, because even according to the Center for Exhibition Industry Research, the average cost for face-to-face marketing is about 12 percent of the total marketing budget.

So, in order to find out if this was a general trend among film and television companies known to look at profits very closely, I asked Holly Stevens, a 20-year expert in convention marketing now at Marketech Inc., a Massachusetts-based trade show consultant. "There are many companies that do not measure ROI and ROO [Return on Objectives] at their trade shows, and therefore are going at this blindly when assigning annual budget dollars to these events," she said, and added, "Often, decisions are based upon what the competition is doing at an event."

Another problem that I faced researching the subject is how to identify a mid-size company. A small company is clearly visible: One small stand with up to three people. A big enterprise cannot be missed: It has a big stand and up to 30 people. The studios of course are a case by themselves, but the mid-sizes were difficult to pin-point. The solution was to divide the middle into three parts: Small-medium (with up to 10 people), medium-medium (with up to 20 people) and large-medium (with something like up to 30 people at MIP).

In terms of costs to attend MIP or MIPCOM, a small company will invest \$40,000. A large distributor, something like \$900,000, and a U.S. studio anywhere between \$1.5 to \$3 million. In the middle range, costs vary: \$650,000 for a large-medium; \$450,000 for a medium-medium, and \$90,000 to \$150,000 for a small-medium.

In my view, although program sales is a year-long process, distribution companies' management should assign budgets to TV trade shows based mostly on the expected ROI estimated by the sales staff. Granted, it is not an easy task. On the subject of what kind of ROI a distributor should expect from a trade show, Holly Stevens did not give any figures, and another trade show expert that we contacted, Jim Andrews from Chicago-based Tango, simply replied: "From three to six times the investment," but he didn't elaborate further. Both experts presented last month at the Exhibitor 2011 Convention seminars titled, "Overcoming the Fear of ROI," (Stevens) and "Maximizing ROI," (Andrews).

Returns can take the form of a ROI or a ROO. While ROI looks at actual sales (those actually closed, those initiated at a previous market but closed at that market, and those initiated at that market to be closed at a later date), a ROO looks at the value or potential value of the leads collected, at the intelligence from talking to clients and at the number of post-show appointments.

For the U.S. studios, ROI is also measured in terms of relationships, therefore the more appropriate term should be ROO. Any buyer who, for a studio, generates sales in the order of \$30 million per year needs to be closely taken care of, not only to preserve the sale but also to monitor the buyer's activities with competitors. The often repeated mantra that studios maintain close contacts with buyers from their numerous offices worldwide doesn't always replace the more collegiate environment of a trade show. It's one thing to entertain buyers in their hometown (with the risk of upsetting the family dinner at home), and another to invite them to Cap d'Antibes. Plus, without a trade show, how often does a studio have the opportunity to have all its sales staff in one place outside the L.A. Screenings? Finally, trade shows are the perfect place for a new program to create a buzz. Naturally, some shows are more important than others.

But all of this is well known, which is why even if some studios don't exhibit, let's say at MIP, they're willing to pay a penalty so as not to lose their spot for MIPCOM.

To an observer, one way to determine the importance of a trade show to exhibitors is to monitor trade publications. If the ROI of an event is considered marginal, companies will not advertise even if they participate, albeit with a reduced presence.

Dom Serafini

**"It's one thing to entertain buyers in their hometown (with the risk of upsetting the family dinner at home), and another to invite them to Cap d'Antibes."**



"You can quote me, that's a definite maybe!"



## 3D Channels

(Continued from Cover)

Mike Lolato, "Since there is a limited inventory of 3D at this point, broadcasters are willing to pay a premium for the best 3D available."

In advance of today's "3D Spotlight" seminars here at MIP, *VideoAge* surveyed a few distributors to gather some first-hand information. For those who want to delve into the subject, three seminars are covering all aspects: At 2:30 p.m. on technology, at 4:00 p.m. on program distribution and channels and at 5:15 p.m. on production.

As far as production is concerned, Canamedia's Daniel D'Or reported that while 3D documentaries are about 50 percent more expensive than 2D, "features can be as much as 100 percent more costly, or even higher." All Canamedia's 3D programs are also avail-

able in 2D.

"3D provides more information with each shot, and a slower paced cut may be required, allowing the eye to adjust and linger on the 3D image," explained D'Or.

Christian Anting, COO of Poland's Platform n was in agreement that "sport such as the Champions' League and boxing" are perfect for the medium. He also suggested that "concerts such as the 2010 Prince's Trust Rock Gala work really well, although," he added, "our acquisitions team is very active acquiring programming from both Hollywood majors and independents."

Highlighting the spectacular recent growth in 3D, Electric Sky's David Pounds estimated that in just the past 12 months the number of 3D Platforms worldwide has, "jumped from around 10 to over 60," although he cautioned, "movies and sport are the two key genres and the big question is whether there really is an appetite out there for sustained 3D on channels that don't have a lot of either of these genres."

Likewise, Sheila Aguirre who represents FremantleMedia in Latin America and the Hispanic U.S. was also enthusiastic about the event. "It continues to be of importance to us, especially in regards to our LatAm activity, which is a significant part of our business." Regarding her plans for the market, Aguirre had this to say, "We've been particularly busy in the U.S. cable and drama space recently, and have developed a number of relationships with U.S.-based drama producers and creators, so the L.A. Screenings is not only a good place to talk to broadcasters about what we're doing, but it also gives us a platform to develop even more relationships."

Pictured on the cover: CBS Studios International's Barry Chamberlain, Giuseppe Pedde, Sue Akens, Joe Lucas, Armando Nuñez.

## Adult Programming

(Continued from Cover)

nels and IPTV services, to which he offers three versions: Soft, hard and "condom," since some channels, like Canal Plus in France, only accept the latter version. As far as the potential loss of the hotel business, for Franco, it is not a big problem, "considering that even major U.S. cable systems that distribute to hotels pay as little as \$750 per movie." To Franco, the main problem that the industry faces is the low license fees it gets from buyers due to the still relatively high number of content providers. When the industry inevitably shrinks, prices will certainly rise, benefiting those who are left.

## Latin America

(Continued from Cover)

region have grown exponentially over the few years. Case and point is Brazil, where the creation of tax subsidies and a cable television boom have opened the doors for global content. According to panelists, who provided information on co-production from a case study standpoint, animation is perhaps the genre most ripe for collaboration with the region. However, Altberg noted that "formats, animation, documentary and fiction" also work well.

Also representing Argentina at MIP-TV is Michelle Wasserman (pictured below with Fernando Varela) of Telefe. Wasserman is likewise enthusiastic about collaboration opportunities with other countries, especially with companies in Europe. "We're looking for territories to co-produce with locally and to grow through partnerships," she said.

In addition to using the market to consolidate Telefe's presence in Europe, Wasserman is gearing up for the L.A. Screenings. "The Screenings are a very important [market] for us," she said. "We'll be giving a party on the last day, and it's even more important than NATPE. Our strong season starts in March/April, so we introduce most of our 2011 new products there. Every year expectations are higher and better."

And although the firm has a packed slate here at MIP, it will be unveiling even more new material in L.A. Among other product Wasserman pointed to, "an entertainment show, a production done by Fox U.S. and a show called *The Legacy*, which we just got the Latin American rights for."



France's Marc Dorcel's adult content comes in four standards (SD, HD, 2D and 75 programs in 3D) and in as many versions the market demands. "[For us] it is most efficient to develop formats suitable for all media," commented Dorcel's Adeline Anfray.

Dorcel's main buyers at MIP are also TV operators, which now include smart TV. For Anfray the negative effect of the Internet on the adult business can be mitigated: "As long as you're proposing high-end and innovative concepts, you can decrease the effect of the Internet,"

## OF THIS & THAT

- **Bavaria Media** announced that it has teamed up with Solar Films on Finnish crime movie cycle *Vares*. Under the agreement, the company will distribute the movie in all territories except Scandinavia. Based on the novel series by Reijo Mäki, the films center on a private investigator who takes on a wide range of cases on Finland's south western coast.

- Monday's **Studio 100** deal with ORF is for the following 3D titles (German language version): *Vicky the Viking* and *Maya the Bee*.

- With content from 10 U.S. TV channels under his wing, **AETN's** Sean Cohan is here with 400 hours of programming. "We have the top five channels with key demo in the U.S.," said Cohan, "These allowed us to come here with a catalog of 250 new hours. By the end of this year we'll have close to 1,000 new hours. For the L.A. Screenings we'll have some of those new titles."

Among the titles AETN is now featuring are: *Storage Wars*, a half-hour reality show; Lifetime TV movies for distribution, which will number five by the end of six months and five to seven more by the end of 2011; and two-hour special *Gettysburg*. Pictured below are AETN's Jennifer Fattell, Akhila Khanna, Sean Cohan, Dean Possenniskie, Kari Hauge.



- Big changes at **RAI**. First, the incorporation of RaiTrade into RAI, so that the programming sales division is now part of the mother ship.

Second, a name change for its international channel division, from NewCo Rai International to RaiWorld.

Here at MIP, to represent the RAI Trade department is its new head, Luigi De Siervo, who is responsible for both domestic and international content sales (pictured below with Giovanni Celsi, RaiWorld's head of Marketing, Distribution and Sales).



she said. Asked how many adult content distributors can be found at MIP, Anfray was gloomier than Franco: "Six providers. It changes every year."



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## Record Burns with *Flames of Life*

**R**ecord TV Network's assortment of titles features miniseries **Samson and Delilah** (pictured), which tells the story of Samson, who was born to be the savior of his oppressed and persecuted people. Samson is a fearless Hebrew who can defeat hoards of men and savage armies, but he's defenseless against Delilah.

The Mafia wants Tony Castellamare dead, and when his wife and children are killed in a car bombing intended to kill Tony, he vows to take revenge in telenovela **Another Power** — a story of crime, mystery, revenge and passion.

King Ahasuerus, the king of Persia, chooses a young Jewish girl to become **Esther, The Queen**. But when the prime minister convinces the king to exterminate the Jews, Esther speaks up stop King Ahasuerus and to save her people.

Telenovela **Flames of Life** releases a slew of secrets about love, hate,



friendship and revenge. Firefighter Pedro saves his childhood friend Carolina from the flames of a factory fire, and the two reignite the flames they used to have for each other.

Mysteries are woven throughout the plot of telenovela **River of Intrigues**, in which a series of shocking crimes and murders are committed after a factory takes root along the banks of a river in a small town. Now, the residents long for the peace and safety they once enjoyed.

**Stand 05.02**

[www.recordtvnetwork.com](http://www.recordtvnetwork.com)

## Venevision is Xtreme

**V**enezuela's Venevision International presents an extensive slate of telenovelas and series. **Eva Luna's** (pictured) father dies in a hit-and-run accident, and Eva is determined to discover who's responsible. But when she suspects her lover, she starts to become involved with the real culprit.

Telenovela **The Perfect Woman (La mujer perfecta)** centers on six women who have nothing in common save the fact that they're all on a quest to become the "perfect woman," and they'll resort to Botox, extreme dieting and plastic surgery to reach their goal.



**XRC Xtreme Reality Clips** introduces viewers to extreme news footage through more than 400 hours of adrenaline pumping coverage of high-speed chases, shocking crashes and daring rescues.

Police captain Falco can see the demons that lead murderers to commit crimes. In sci-fi/action series **Tribulation: The Battle Before the End (Tribulación: La batalla antes del fin)**, he must decide whether or not to fight evil or be destroyed himself.

Viewers are invited to **See the World (Descubre tu mundo)** from the comfort of their own homes in this fascinating travel series.

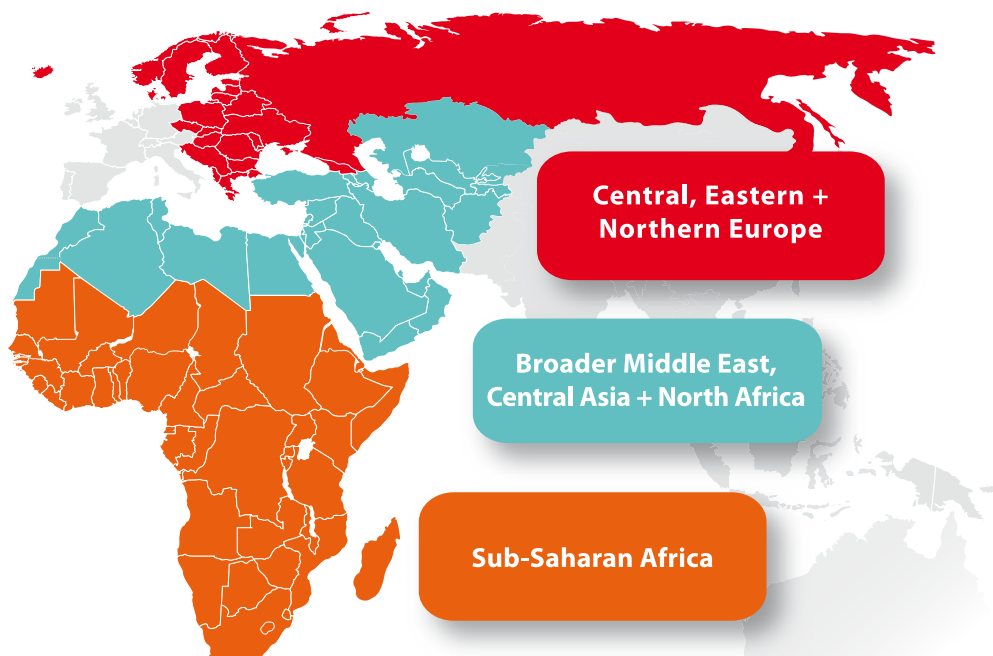
Twelve talented aspiring visual artists compete for the chance to realize their dreams in reality series **Work of Genius (Desafío de genios)**.

**Animal Atlas (Reino animal)** promotes a better understanding of how different animal species survive. It's informative and features exciting adventures in the animal world.

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[www.venevisióninternational.com](http://www.venevisióninternational.com)

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## Telefilms Gives A Speech

Argentina's Telefilms presents **The King's Speech** (pictured), based on the true story of King George VI of Britain and his rise to the throne as he struggles with a pesky nervous stammer. Colin Firth won the Oscar for Best Actor, while Geoffrey Rush and Helena Bonham Carter were nominated. The film also received the Oscars for Best Picture, Best Director and Best Original Screenplay.

Other features on Telefilms' slate include **Larry Crowne**. Tom Hanks plays a middle-aged man who loses his job and returns to school, where he falls in love with his teacher (Julia Roberts).

**Sanctum 3D** centers on a father and son who go on a deep-sea expedition that takes a turn for the worse. While exploring uncharted underwater caves, the father and son must work together to get out alive. Produced by James Cameron.

Jake Gyllenhaal portrays a U.S. soldier who wakes up in the body of an



unknown commuter and is forced to relive a horrific train bombing in sci-fi thriller **Source Code**.

Directed by Alejandro González Iñárritu and starring Javier Bardem, **Biutiful** tells the story of Uxbal, who feels lost in the margins of society in contemporary Barcelona. Uxbal senses danger all around him and tries to save himself and his children.

**Stand 09.05**

[www.telefilms.com.ar](http://www.telefilms.com.ar)

## Fortunate Televisa

Mexico's Televisa Internacional introduces telenovela **Rafaela** at MIP. Rafaela was abandoned by her father before she was born. Now, she works at the same hospital as her father but becomes involved with an arrogant doctor and ends up having to raise their child alone.

Victoria is a successful fashion designer who lost her daughter in an accident. She doesn't know that her long-lost daughter María works as a model at her fashion house, and when María falls for Victoria's stepson Max, she is fired. The couple will have to rely on their faith in the **Triumph of Love** (pictured below).

In comedy series **A Fortunate Family**, Fernanda is the wealthy owner of a cosmetics company and is dying of a terminal illness. When she finds out



that her nephew wants to take over the company, she resolves to commit suicide, but Pancho, a poor truck driver, saves her life.

**With You, Without You** follows the love stories of two couples: Nicole and Leo, who lost his sight as a young man; and Iker and Julia, who tries to avoid sharing the details of her spotty past. Both couples will have to deal with their fears before they can be together.

Ivan Villagómez learns **The Power of Destiny** when he returns to Mexico after fleeing years ago when he was framed for murder. Back in Mexico, Ivan's determined to find his son and seek justice for his mother.

Drama series **As the Saying Goes** centers on stories that bring a particular proverb or saying to life. The program takes place in a café where costumers write sayings on the walls.

With light entertainment format **Pequeños Gigantes** viewers can participate from home as children take part in a talent competition.

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[www.televisainternacional.com](http://www.televisainternacional.com)

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## Caracol Has Love and Fear

Colombia's Caracol arrives in Cannes with a host of telenovelas and series. After his wife leaves him, Kike throws himself into his business and turns to his cousin Luis Fernando for support in **The English Teacher (La Teacher de Ingles)**. He falls in love with an English teacher, Pili, but what he doesn't know is that Luis Fernando is in trouble with the Mob and is using his lover to steal Kike's company.

Drama series **Confidential (Confidencial)** exposes stories of suffering based on real events that have appeared in the news. The series strives to make viewers aware of acts of intolerance that occur regularly.

After faking her suicide to escape her corrupt husband, Alicia moves to Bogota disguised as a man. She falls in love with her new friend Simon, but Alicia must learn to live with **Love and Fear (Amar y Temer)** when her husband finds out she's actually alive. (pictured)

Sara and Pablo are psychologists who must help couples with their



problems while at the same time confronting their issues as a couple, including Sara's parents' separation and raising their son in **Couple's Therapy (Terapias de Pareja)**.

In miniseries **Women on the Edge (Mujeres al Limite)**, women are faced with difficult moral problems and must decide how to resolve them. Stories are based on true events that are cause for social concern.

Even though sisters **Mariana & Scarlett** have succeeded together in the fashion world, they don't always get along. When they both fall in love with a millionaire from the textile industry, they soon learn that in order to succeed in life, they must put their differences aside.

**Stand 09.24**

[www.caracolinternacional.com](http://www.caracolinternacional.com)

## Super Telefe

Argentina's Telefe Internacional boasts a host of new and returning telenovelas and series here at MIP.

Andrés is an arrogant lawyer who is engaged in a competition with his colleagues to become **The One**, as partner at the law firm where he works. When he wins a trial, Andrés is rewarded with a trip to Spain, where he falls in love with Mariana — even though he's already married and has an autistic child with special needs.



An unhappily married woman has the chance to relive a year of her life and isn't sure what to make of this chance. She learns that no matter what you do, you can't avoid fate in romantic comedy series **A Year To Remember** (pictured).

Poli Iruper is a teenage super heroine who's **Superclumsy** in this new children's/teen comedy series. Poli makes a mess of her three dreams: becoming a singer, making her neighbor Felix fall in love with her and saving the world.

In series **80's Crush** a successful stockbroker finds out his wife is having an affair. He returns to his childhood home one night and is comforted by old posters of '80s sex icons. To ease his anxiety and loneliness, he decides to go after these women, despite their current ages.

In family game show format **Just In Time** contestants try to win cars, cash and other great prizes. It has been adapted and aired in Bolivia, Mexico, Paraguay and Spain.

**Stand RSV.14**

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3. Telefilms' Tomas Darcyl

4. Mondo TV's Matteo Corradi

5. Caracol's Camila Reyes, Camilo Arango Lopez, Lisette Osorio

6. RSI's Manuela Lenzin, Beatrice Grossmann Conforti

7. Televisa's Elsa Garcia Núñez, Silvia Zuñiga Villanueva, Covadonga Espeso, Hugo Treviño

8. Mediaset's Paola de Santiago, VideoAge's Dom Serafini, Mediaset's Patricio Teubal and Sonia Danieli (photo by Silvio Carini)

9. Record TV's Delmar Andrade

10. The Animation Band's Marco Marcolini, Beatrice Marcolini

11. Studio Hamburg's Christiane Wittich

12. WIN's Bruce Gordon, Eaton Films' Judith Gordon, Genevieve Bland Gordon

13. MGM's Gary Marenzi







## AETN Is Superhuman

**A**ETN International arrives in Cannes with a varied lineup of new reality and documentary programs. Host Heidi Klum interacts with kids and gets them to say funny, unique and insightful things in entertainment series **Seriously Funny Kids** (pictured).

At-risk teens and pre-teens ages 12-18 participate in intensive one-day in-prison sessions run by inmates to gain an understanding of what life is actually like behind bars in reality series **Beyond Scared Straight**. Two months after the experience, participants share their impression of the program.

CGI animation and action footage introduce viewers to one of the epic battles of the American Civil War: the battle of **Gettysburg**. The documentary tells the story of the Civil War from the viewpoint of the soldiers on the ground, rather than the commanding generals.

Each episode of reality series **Heavy** shares the story of two individuals who attempt to lose weight and stop their food addiction from taking further control of their lives. The overweight indi-

viduals receive intensive six-month in-patient treatment and therapy that teaches them the techniques they need to lose weight.

In reality series **Storage Wars**, the owner of a storage facility puts the property of delinquent unit renters up for auction. The catch? Bidders must decide whether the contents will bring them money or more trouble than it's worth after a brief glance inside the unlit space.

Co-hosts Stan Lee, creator of *X-Men*, and Daniel Browning Smith comb the globe seeking the real life counterparts of Lee's *X-Men* characters — individuals who have extraordinary powers because they are genetically different from others. **Stan Lee's Superhumans** records encounters with people like Electro Man, who is capable of surviving high voltage currents; Human Orchestra, a man who can mimic the sounds of an orchestra using only his mouth and Radar, a blind man who uses his tongue as sonar navigation.

**Stand G3-18**

[www.AETNinternational.com](http://www.AETNinternational.com)

## CABLEready's Rescued

**C**ABLEready's slate is ripe with new factual and entertainment series. The Finnish Border Guards are often the first and only responders, and the only hope for victims experiencing emergencies at arctic latitudes. These medics are called upon to do anything in documentary series **Rescue Helicopter** (pictured).

In semi-scripted single-camera comedy **Clunkers**, Ritchie, a former baseball star, hangs up his glove and returns to his hometown after an injury keeps him from playing at the major league level. At home, Ritchie works at a used car lot with his high school friends.

**Women Behind Bars** examines the facts of murders committed by women to discover the motives that drove them to kill.

State-of-the-art techniques, evidence and true-to-life reenactments are some of the tools used to profile crimes, accidents and outbreaks of disease in half-hour crime and investigation series **Forensic Files/Medical Detectives**.

James Lipton takes viewers **Inside**



**The Actors Studio** via interviews with more than 180 of the most accomplished and decorated artists, including actors, directors, comedians and musicians.

In each episode, viewers experience the awkward excitement of **First Date** jitters when one man must choose between three women who are competing for his affections and making their best case to win him over.

Each new episode of **Hollywood's Top Ten** counts down the top 10 of various movie moments, characters and topics as voted on by the ReelzChannel movie staff. Episodes include varying topics, from the top 10 villains to the top 10 kisses.

**Stand R31.17**

[www.cableready.net](http://www.cableready.net)

# Show News



U.S. NEW PRODUCT

## The Lionsgate Files

**N**ick is a reformed ladies' man who marries Suzanne. Based on the movie by the same name, Lionsgate's new comedy series **Are We There Yet?** follows Nick as he learns to get along with his stepchildren.

In comedy series **Blue Mountain State**, the freshmen of a college football team — one of the best football programs in the country — learn the ups and downs of being a member of the team. But they seem to care more about fooling around than they do about helping the team win.

**Girls Gone Wild: The Search For The Hottest Girl In America** is a 12-part half-hour competition reality series that takes viewers on a wild ride around the U.S., introducing them to new girls in different cities, clubs and universities.

Golden Globe and Emmy award winner **Mad Men** is a window into the lives of the extremely competitive, ego-driven men and women of Madison Avenue advertising in 1960s America.

Katie Cazorla is an actress turned entrepreneur who owns and runs a nail salon in Hollywood that many stars frequent. Docu-soap **Nail Files** (pictured) follows Cazorla as she balances running her business and her relationship with



Walter Afanasieff, her mega-music producer boyfriend.

**TV Guide Network's Red Carpet Coverage** is hosted by Chris Harrison. It includes three *Red Carpet Specials*: *Countdown Show*, *Fashion Wrap Show* and the two-hour exclusive *Live Red Carpet* program. *Nail Files* and *Gossip Cops* are also featured.

Nancy Botwin has gone from a pot-dealing suburban widow to a cartel concubine and a politician's wife. In dramedy **Weeds**, Nancy is being pursued by the Mexican Mafia and must protect her family — her kids and her zany brother-in-law Andy.

**Stand RB.40**

[www.lionsgate.com](http://www.lionsgate.com)

## It's CHAOS for CBS Studios

**C**BBS Studios International arrives on the scene with an abundance of new drama series. Starring award-winning actor Jeremy Irons, drama series **The Borgias** centers on one of the most powerful families of the Italian Renaissance, and how their power eventually led to their demise.

A passel of rogue CIA spies serving in the Clandestine Administration and Oversight Services (CHAOS) take on national security threats, even while they're up against bureaucratic gridlock and incompetence. **CHAOS** (pictured) follows this team as they use their wit, manipulation and deception to protect the country.

In this recreation of the classic series **Hawaii Five-O**, a new elite federalized task force must put a stop to crime in balmy Hawaii.

A multigenerational family of cops are **Blue Bloods** who dedicate their lives to enforcing the law in New York City.

Comedic drama series **The Defenders** centers on two Las Vegas defense attorneys who will go to any lengths to represent their clients.

**Stand R30.01**

[www.CBSCorporation.com](http://www.CBSCorporation.com)





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**starz**  
MEDIA

*A Valentine's Date* . 85 Minute Feature  
*Waiting For Forever* . 94 Minute Feature  
*The Chateau Meroux* . 90 Minute Feature

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