

LAM Content Volume Is Up

VideoAge Daily set out to find out how much Latin companies produce and distribute each year, and how many new titles find their way to exhibition stands and suites here at NATPE.

According to Michelle Wasserman at Argentina-based Telefe International, “we usually produce three to five telenovelas per year, and one to two 13-episode series.” Variation in production output occurs because, at times, companies also have other projects on their agendas. “For instance, this year we had *Big Brother*, so we weren’t able to produce as much drama,” Wasserman explained.

Typically 25-30 percent of Telefe’s output is brought to NATPE. In 2011, Telefe produced five telenovelas, but has taken just two to NATPE, plus two series this year.

NATPE is a market with a strong focus on Latin America, and while Wasserman indicated that Telefe has “some meetings with European clients,” she said “85 percent is Latin America.” Some of the

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U.S. TV’s Bright Future, Caveats

With the upcoming presidential election and Summer Olympics, 2012 should be a good year for the U.S. TV business, especially for local TV stations. But the same good news brings new challenges for the sector.

As viewed by a former TV consultant, the problem will arise in 2013 with station group investors demanding the same revenue that was generated in 2012. But this year is not exempt from challenges, either.

According to Art Moore, from WABC-NY’s programming department, the challenges for stations are in “Picking the right product.” He said, “Here at WABC we stay away from repeat broadcasts. We have a daily fresh product as opposed to airing repeats.”

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**INSIDE:
CES NEWS,
U.S. NEW
TV FARE**

TV Bets On Talkers

U.S. Syndication’s talk-show fever

The talk show is back big time in U.S. TV syndication. At least that’s how it seems here at NATPE. “This is the year for first-run talk shows ... We haven’t seen this kind of talk develop-



ment in quite a while. It’s very, very exciting,” said Mitch Burg, president of the Syndicated Network Television Association.

Daytime is up for grabs in 2012-2013 for several reasons — the departure of *Oprah* in 2011, Regis Philbin’s retirement from daytime TV and soap operas being canceled left and right.

“We have already seen this season where *Oprah* has been replaced by another talk show, it is out performing the markets that replaced her with a local newscast,” said John Nogawski, president, CBS Television Distribution (pictured), who’s betting on Jeff Probst, longtime *Survivor* host for the 2012-

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Canada’s TLN Hispanic Quest

U.S. TV Spanglish viewers

At NATPE, TLN’s president, Aldo Di Felice, announced a shift for TLN Telelatino Network following a new multicultural mainstream in Canada.

“Besides language and immigration, the cultural touchstones of Latino life — food, travel, music and entertainment — that have permeated big-city living south of the border, in places like Miami, New York, L.A. and Chicago; and, increasingly, Canada’s cities — Toronto, Montreal, Calgary and Vancouver — are seeing the Latino effect take hold there.

“Early last year the U.S. Census Bureau reported that the Hispanic population in the country grew by 43 percent in the last

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M Y T W O C E N T S

DAY

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Looking back over the years, one trend that has emerged is Latin America's changing TV sales pattern. When, in the early 1980s, Latin TV companies — mainly Mexico's Televisa and Brazil's TV Globo — started to expand outside their region and into Western Europe, their most important TV trade shows were MIFED in Milan, Italy and the MIPs in Cannes, France.

With the demise of MIFED in the mid-'90s, the large sales of telenovelas to markets such as Italy and France also came to an end. At the same time, though, other regions were opening up to the Latins: First Central and Eastern Europe and later Central Asia. For these territories, DISCOP in Budapest, Hungary, became the premier trade show, with more than 15 Latin companies exhibiting. Sure, license fees were low compared with those in Western Europe, but the "quality" sales were well compensated for by "quantity."

With over 30 new territories just emerging from the disastrous Communist rule that couldn't afford expensive Hollywood fare, Latin content became the staple of more than 100 TV outlets, often with a single voiceover instead of dubbing. Granted, countries such as Belarus, Kazakhstan and Uzbekistan couldn't pay more than \$100 per hour, but multiplied for some 150 episodes by the number of territories, those pennies quickly started to add up to serious, easy money.

Inevitably, many of the same countries that suffered under Communism became rich under a free economic environment, and started to attend the L.A. Screenings, paying top dollar for studio fare in lieu of telenovelas. Another factor that has impacted their sales has been the emergence of Turkish series, which are particularly appealing to Central Asia and the Middle East.

These changes reverberated at DISCOP, resulting in some Latin companies first sending junior-level executives and, later, skipping the market altogether.

While this drama was unfolding, a new region blossomed for Latin distributors: Asia. Even with the exclusion of major territories such as India, China, Japan, South Korea and the more problematic Middle East, 15 countries provided an added supply of new TV outlets to tap.

The Latins' key market for reaching out to Asia was the Asia TV Forum (ATF) in the city-state of Singapore. At one point, there were over 20 Latin stands at the ATF, amounting to 22 percent of the total. At the recently concluded ATF, only five exhibited.

Today, Latin companies' strategy is twofold: Focus on Latin America and the Hispanic TV market in the U.S. and Canada. For these territories, three markets are of key importance: NATPE, the L.A. Screenings and MIPCOM.

Not that the Latins are giving up on other areas, but for those countries outside their core business that are continuing to buy telenovelas, MIP-TV is more than sufficient, considering that many emerging territories are now becoming mature markets that can well afford a trip to Cannes. Increasingly, however, those "marginal sales" are more the outcome of an efficient marketing strategy than the virtue of the product itself. Like the Americans and Canadians, Latin companies put a great deal of emphasis on marketing, with proven results.

At this point the question is: What should organizers of markets like DISCOP and ATF do to keep attracting Latins? Nothing major. First, they should leverage their seminars, making them a tool instead of platforms for panelists to promote their companies. They should explore conferences aimed at creating forms of co-productions and pre-buys that would just require inexpensive extra footage in the telenovela production stage.

Second, trade shows should pay expenses only for small buyers and not large buyers as they do now, since the latter would attend anyway if the market is useful to them (if not, they'd be useless as buyers anyway!). Small buyers tend to orbit around low-cost quality content such as telenovelas and, if enough small buyers are around, those pennies will add up to big bucks once again.

Finally, the markets should organize Latin-inspired opening cocktail parties. After all, everyone enjoys margaritas, mojitos and caipirinhas. What's show business without the show?



Dom Serafini

TV Talkers

(Continued from Cover)

2013 season. “The station community has responded enthusiastically to Jeff — the NBC O&Os signed on for the show, and we’re already sold in over 80 percent of the country,” said Nogawski. “They liked the concept of Jeff bringing back the classic talk show. We feel the show will be an instant asset for stations ... They have stepped up and spent what is necessary for us to produce a quality talk show.

“As you can see from *Survivor*, Jeff connects with people from all walks of life and has that rare ability to get people to talk,” Nogawski said. “He’s fascinated by human nature and that drives his storytelling. He’s not a journalist, doctor, therapist or lawyer — he brings a common man perspective to the daytime audience, as a result he is relatable to every audience segment.”

Another talk show grabbing headlines this year is *The Ricki Lake Show* (Twentieth Television). The show, which as of press time had 90 percent clearance across the country, is an updated take on Lake’s past daytime TV show, which she left nearly eight years ago.

“What we thought daytime was missing was a girlfriend. Ricki fits that mold. She’s done a talk show, and there’s a big value in that. Everything she needs to know about how to do a talk show she knows, but she also has much more life experience now. She’s 43 and now she’s a mom,” said Paul Franklin, EVP & General Sales manager, Twentieth Television.

Franklin said the show will have a broader audience reach than Lake’s previous show, and a strong female focus, covering issues like parenting, weight loss, divorce, and more. The talker will primarily air during the early fringe (around 4 or 5 p.m.).

Franklin said reception thus far has been incredible. “I don’t know if I’ve ever seen a show sell as fast. It’s been mind-blowing.”

Perhaps the biggest star making her way to daytime this year is Katie Couric, the former *Today* and *CBS Evening News* host whose Disney-ABC Domestic TV talker *Katie* had cleared in 90 percent of the country as of press time. The buzz among station groups is that this is *the* show of the season.

But that’s not to say that any of the other big-name talk shows are doing too shabby. NBC Universal’s *Steve Harvey*, which features the popular comedian and actor, has been sold in more than 80 percent of the country, and is set for a fall 2012 debut.

Then there are the returning talkers,



Paul Franklin
of Twentieth Television

confirmed for a second season: British import *The Jeremy Kyle Show* and *Anderson*, starring Anderson Cooper.

Even as programming for 2012-13 is setting into place, options for the 2013-14 season are developing. Queen Latifah has already signed with Sony Pictures TV to front a daytime talk show.

Hispanic TV

(Continued from Cover)

decade, surpassing 50 million and accounting for about one out of six Americans. The Latino Spanish-language and cultural influence over mainstream North American culture is everywhere these days,” Di Felice said.

“For a number of years now, Canada’s most spoken non-official language was not Mandarin or Cantonese or Panjabi, Hindi or Arabicit was Spanish. And the second most spoken language is Italian. These are the two ‘third language communities’ that TLN has traditionally served since 1984.

“TLN, also known as ‘Telelatino,’ has been broadcasting a multicultural cable/satellite channel for over 26 years with an ever-shifting balance of Italian, Spanish and English-language programs sharing time blocks on a single TV feed.”

According to the latest statistics, there are now 1.8 million Spanish-speaking Canadians living in Canada, and half a million of them are under 12 years of age. TLN Telelatino has grown from a single station in a few million homes, to seven distinct services, topped by the flagship TLN channel, which can be seen in some six million Canadian cable, satellite and IPTV homes.

“TLN has launched new, dedicated 100 percent all-Spanish and 100 percent all-Italian channels; local versions of Mediaset Italia and SkyTg24 from Italy, plus all-Spanish-language general interest superstation TLN en Español and a



Aldo Di Felice
of Telelatino Network

kids channel, TeleNiños. TLN is also partnered in Canada with Jim McNamara’s premium Spanish-language movie channel CineLatino,” added Di Felice.

“This year, TLN’s main channel is pursuing a new English-language lineup that capitalizes on the explosion of mainstream interest in Hispano-Latino culture and its touch points of food, travel, music and style. In a country that embraces and takes pride in its diversity, TLN’s mainstream approach to multicultural television is naturally Canadian,” he concluded.

LAM Content

(Continued from Cover)

countries topping the list are Colombia, Peru, Ecuador, Chile and Mexico, as well as Brazil, which Wasserman characterized as “a very interesting market.”

When asked how many titles go into distribution, Wasserman stated, “In terms of drama, everything is placed into the international market.” However, she estimated that less than 50 percent of light entertainment titles go into the distribution pipeline because, “We have some shows that aren’t designed for the international market.” Plus, Wasserman said, when formats are acquired, the company does not have the rights to distribute them.

Azteca/Comarex’s Marcel Vinay Jr. also said that the amount the company produces “depends on the year.” Mexico’s Azteca is “producing annually more than 1,000 hours of telenovelas.” Vinay’s team has three new telenovelas on display at NATPE, where they’re targeting Latin America as a whole.

From the Miami office of Mexico’s Televisa, Mario Castro reported that Televisa “produces per year around eight to 10 novelas and other programs.”

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Spanglish no mas. U.S. Hispanics Go “Glish”

We know the saying that each overnight success is a 15-year project, and we’re not surprised when it takes nine months for a simple studio contract to be signed. Nonetheless, we still marvel at how fast the TV industry seems to evolve and respond to consumers’ demands.

Recently, Hispanic (ethnic Spanish in the U.S. and Canada) TV networks, such as NBC Universal’s Telemundo, have been going after second and third generation Hispanics with a mix of Spanish and English-language programs.

Now, this is no surprise. Indeed, it was exactly 15 years ago when *VideoAge* first tackled this topic with NATPE stories such as, “[U.S.] Entertainment Industry Growing To A Latin Beat” (January 1997), followed by, “The Battle For The U.S. Latino Audience” (January 1998), and “A Television Balancing Act. One group juggles English-language and Spanish-language affiliates in the same market” (January 1999).

Today, bilingual Hispanics represent 82 percent of the U.S. Hispanic population, which in 2010 accounted for 50.5 million people. Of this population, according to the U.S. Census Bureau, nearly 25 million are women.

It’s no wonder, then, that Telemundo’s new president Emilio Romano (pictured) said in an interview with *The NY Times* that his goal is to focus on a more bilingual audience with English-speaking celebrities in shows such as Cristina Saralegui’s *Palante con Cristina*.

Romano will be touching on English/Spanish and Spanglish (a mix of Spanish and English) topics during a talk scheduled for Wednesday at noon here at NATPE.





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LAM Content

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According to Castro, all of Televisa's programs are produced for international distribution, and at NATPE, the company is focusing on "all of the markets in Latin America." Castro's team has brought two new telenovelas.

Delmar Andrade of São Paulo, Brazil's Record TV stated that the network's Rio de Janeiro-based production studio Record Novelas (or RecNov), has the ability to "produce up to three telenovelas simultaneously." Record is particu-

larly enthusiastic about telenovela *Jackpot!*, which is available here in Miami Beach. When asked which territories Record is focusing on, Andrade remarked that the company caters to the needs of every territory.

Also from Brazil, Raphael Correa Netto at TV Globo noted that the number of titles produced is different each year, as is the number of products that go into distribution. He pointed out that in 2011, TV Globo produced 2,240 hours of programming for TV and other media, including telenovelas, miniseries, variety programs and series.

Venezuela's Venevision International expects up to eight new telenovelas in 2012. VP Sales Cesar Diaz explained,

"four novelas come from our broadcast network and four from our production studios in Miami." About 45 percent of Venevision's network schedule goes into international distribution. At NATPE, Venevision is showcasing four telenovelas.

A number of Latin companies at NATPE do not produce their own content, but are nevertheless active at their exhibition suites. These companies, which invest in or acquire content for regional or global distribution, tend to acquire a large number of titles.

Telefilms' Tomas Darcyl revealed, "in most cases, we invest in films before they are produced in exchange for all rights [for] the Latin American territo-

ry." Currently, Telefilms invests in approximately 30 major releases per year. "With respect to our extensive library [of] over 1,000 titles," Darcyl elaborated, "we are in a renewal process every year."

According to Ledafilms' Pedro Leda, the Buenos Aires and Los Angeles-based company — whose "core business is Latin American distribution," and whose acquisitions team attends all of the main international TV markets and theatrical film festivals — acquires "an average of 50 new titles per year." This includes feature films, high-end miniseries and specials. Leda explained, "We distribute all our products on all presently available media."

U.S. Syndication

(Continued from Cover)

For Ken Warner, president, Warner Bros. Domestic Television, it's also a challenge to build an already successful series into a mega-hit. Though it was the top-rated first-run series of the year, Warner described *Anderson* as a "work in progress," like every first-year show. "We are laser-focused on ... growing the show so that it becomes a ratings powerhouse. That takes time," he said.

For an independent syndicator, an added challenge this year is the large number of new talk shows premiering in the fall. He expects that out of the five new one-hour shows, three will fail.

One domestic U.S. studio head, who asked not to be named, commented that hurdles on the studio side include garnering the best time periods for off-net and first-run programs, and competing for viewers' attention with cable and online.

Another executive said that the challenges facing the syndication industry are the same that network executives — and even to some extent, cable executives — face.

"It's about getting a sampling, and being able to stay on long enough to grab an audience," he said. "The cable guys probably have it better because they don't have an affiliate base, which means they have a little bit longer for a show to grow and gain steam, but then cable's numbers are so low that finding an audience is difficult, too."

Attention all NATPE participants:
If you're staying in one of NATPE's official hotels, you will be receiving an early morning copy of *VideoAge Daily* in your hotel room.
If not, contact your bell captain and make sure tomorrow's edition is delivered to you.



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Smart TV of the Future

One of the most popular items at this year's Consumer Electronics Show (CES) — which was held in Las Vegas early this month — were Internet-connected televisions with built-in processors. Samsung was on hand to reveal its "smart" Internet-connected television, which is groundbreaking in that it has the ability to have its hardware upgraded each year via an expansion slot, thereby eliminating consumers' fears that their televisions will become outdated. This will allow for the enhancement of

the TV's processing performance, and for the introduction of new features.

On top of all that, Samsung added gesture, voice and face recognition features to this "smart TV" model, the latest in a selection that the company has launched since 2008. Thus, with the wave of a hand, users can browse the Internet, or change the channel using their voices, all thanks to a built-in camera. Plus, a facial recognition feature enables the television set to recognize users and generate individual users' favorite applications. Currently, the television set can respond to over 20 languages.

Samsung's president of Consumer

Electronics, Boo-keun Yoon, confirmed Samsung's prominence as a high-selling TV manufacturer when he announced that the company sells two TVs every second. But Samsung's competitor, LG, also announced at a CES press conference a television that features built-in Google TV facilities for the U.S. market. This TV also boasts voice-recognition through a new remote control. Besides Samsung and LG, Panasonic and Haier, among others, displayed new connected TV facilities at the electronics show.

However, it's worth noting that approximately half of the consumers who purchase connected TVs never hook them up to the Internet, according to James McQuiverry, a television industry analyst at research company Forrester.

German TV Unites to Form Global Screen

There's a new international distributor on the block, by the name of Global Screen. The Munich, Germany-based company, which is a joint venture between Telepool GmbH and Bavaria Media GmbH, will handle world sales of TV and theatrical product outside German-speaking territories.

In addition to holding distribution rights to the Bavaria Film Group catalogue, Bavaria Media has output deals with German pubcasters WDR and SWR. Telepool handles TV and theatrical distribution for pubwebs BR, MDR, SRF, major German producer/buyer Degeto and TV market leader RTL.

In other Global Screen news, the company has hired Sonia Mehandjiyska, who will be responsible for theatrical and TV sales. Previously, Mehandjiyska served as vice president of International Sales at U.S.-based Echo Bridge Entertainment.

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Market News



U.S. PLAYERS

There's Magic at Starz

Starz Media introduces six-part series **Magic City** (pictured) at NATPE. It's New Year's Eve 1958-1959 in Miami Beach. Castro's rebels have seized Havana while the Mob, CIA and the Kennedys all hold court at the luxurious Miramar Playa Hotel, financed by Mob boss Ben "The Butcher" Diamond.

The gladiator rebellion continues with **Spartacus: Vengeance**, which has all the blood-soaked action, sex, villainy and heroism that has come to distinguish the series.

Beneath a day care center in Washington D.C. lies the headquarters of a group of **Baby Geniuses**. The Baby Squad Investigators must save the Crown Jewels in London, pizza in Pisa, paintings in Paris, and more in this live-action series.

Animated series **Dan Vs.** follows Dan, a loveable cynic who, along with reluctant sidekick Chris, haphazardly seeks revenge against everyday frustrations.

It's puppy love at first sight for Rusty

the Labrador and Cheri the Poodle in holiday film **Christmas Wedding Tail**. As an added bonus, their owners fall in love, too. But when the couple's marriage results in the combining of five children, it's up to the dogs to keep the family together and perform a Christmas miracle.

After years of frustration, Amanda and Jason finally adopt a beautiful baby girl from Eastern Europe. But they soon discover shocking and dangerous secrets about how the baby came to them in suspense thriller **Stolen Child**.

While walking his dog one night before Halloween, George witnesses something strange in his neighbor's house. He enlists some not-quite-reformed burglars to find out what's going on. It all goes awry, and only Zeus the dog can turn things around in holiday movie **The Dog Who Saved Halloween**.

Tresor Tower, Suite 2-1411
www.starzglobal.com

Reality Bites at A+E

The truth is wilder than fiction at A+E Networks. Film **Hunt for the I-5 Killer** (pictured) is based on the haunting true story of a year-long man-hunt for a killer suspected of murders and sexual assaults up and down the I-5 highway corridor through California, Washington and Oregon.

Historical film **Raising the Titanic** explores how the seemingly unsinkable RMS Titanic was so quickly mortally wounded, how it sank, and how it broke apart. In an exclusive underwater expedition, producers conduct the most extensive exploration and imaging of the Titanic's wreck site ever undertaken, just in time for the 100th anniversary of the sinking of the Titanic in 2012.

Crime series **Bordertown: Laredo** goes behind the scenes of Laredo, just one mile from the U.S.-Mexico border, a premier gateway for Mexican drug cartels. In each episode, viewers ride along with the Laredo Police Department's narcotics unit as they carry out undercover missions, high-tech tactical operations and huge drug seizures.

The Campbell family struggles to rescue Texas residents and ranches from devastating chaos caused by wild boars in **American Hoggers**. Each episode follows former Texas Ranger Jerry Campbell, his level-headed son, Robert,



and firecracker daughter, Krystal, as they respond to those threatened by feral hogs.

Over time, humans have evolved through genetic "mistakes" that have produced amazing physical changes and abilities. Co-hosted by Stan Lee, creator of *X-Men*, **Stan Lee's Superhumans** travels the world in search of people with remarkable powers that stem from genetic differences.

IRT Deadliest Roads follows Lisa, Alex and Rick, hauling loads in the world's highest mountain ranges. They race to deliver supplies through dangerous, unknown territory and along mountain passes.

In the latest version of the Emmy award-winning series, **Intervention** — **Mexico** viewers watch as addicts confront their darkest demons. Each episode culminates with an intervention, led by family, friends and a professional interventionist.

Tresor Tower, 2-1509/2-1511
www.AETNinternational.com

Beauties Abound at Alfred Haber

Alfred Haber Distribution is still scaring the pants off viewers (albeit in a fun way) with **Ghost Hunters**. Paranormal plumbers, Jason Hawes and Grant Wilson, lead their team of investigators to new "frights."

Top 20 Countdown includes the wildest car crashes ever captured on video and the most outrageous college pranks, hooking viewers from number 20 down to number one.

The 2012 **Victoria's Secret Fashion Show** (pictured) may very well be television's sexiest event of the year. The one-hour special features performances from some of the top names in music, red carpet interviews and the most beautiful supermodels in the world.

The Masked Magician is back and ready to reveal the secrets behind the world's most amazing and mysterious illusions in **Breaking the Magicians Code: Magic's Biggest Secrets Finally Revealed**.

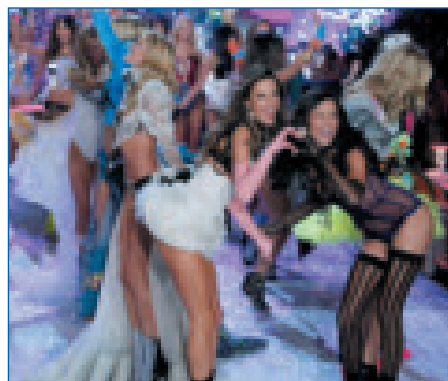
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Most Shocking follows the heart-pounding world of law enforcement, with never-before-seen, action-packed crime footage.

The 2012 **54th Annual Grammy Awards** will celebrate the biggest names in music. The 2011 show generated the largest U.S. television audience in over 10 years.

The glamorous 2012 **61st Annual Miss Universe Pageant** is the most popular beauty pageant in the world. Women from all over the globe tell their inspirational stories and represent their countries on stage.

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CABLEready Has a Dark Side

CABLEready's **Deals from the Dark Side** (pictured) follows eccentric relic collector Steve Santini on his quest to buy and authenticate strange, dark and haunted items. Santini scours high and low for the rare, unusual and tragic — like a Titanic deck chair or Jack the Ripper's knife.

Count down the top 10 of everything related to showbiz with **Hollywood's Top Ten**. Episodes include top 10 car chases, top 10 Brad Pitt movies and top 10 movie kisses. Episodes can be customized with local hosts.

The world's top chainsaw sculptors work to complete wood carving projects on a scale never seen before in **Saw Dogs**. The series introduces viewers to artists with egos as oversized as their sculptures.

Prison Diaries goes inside the criminal minds of women who are incarcerated in America's prisons.



Viewers go on a culinary journey with Le Bernardin's chef Eric Ripert in lifestyle series **Avec Eric**.

James Lipton interviews more than 180 of the world's most accomplished artists in **Inside the Actors Studio**, and his strong interviewing style has led some of the most private people to open up. New episodes feature George Clooney, the cast of *Glee*, Jennifer Aniston and Colin Firth.

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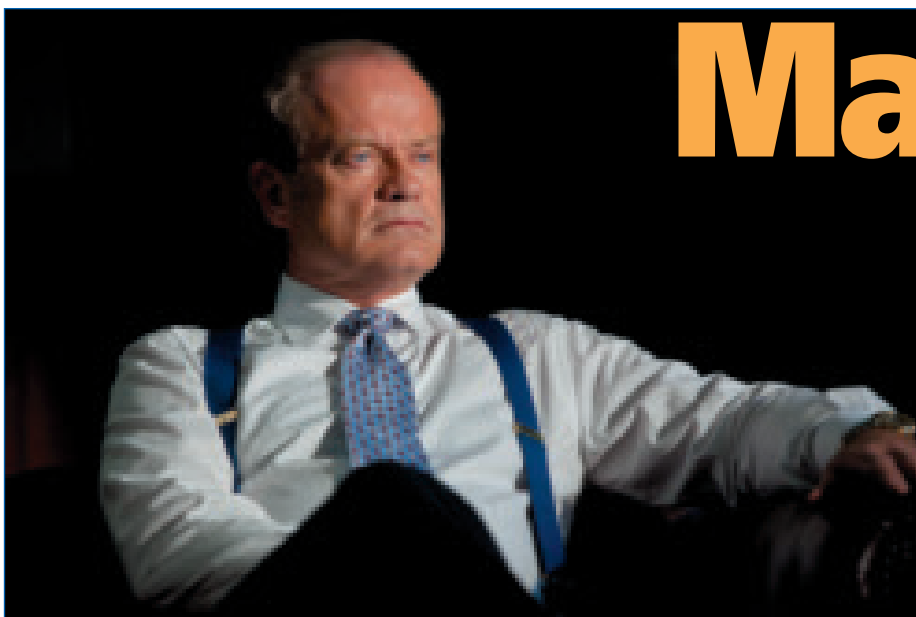
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Market News



U.S. PLAYERS

Lionsgate's Got Real Characters

Lionsgate is offering up some of cable's biggest TV hits. **Are We There Yet?** is a half-hour comedy series about a reformed ladies' man, Nick, who's married to a former single mom. After a disastrous road trip that finds Nick engaged in warfare with his new stepchildren, the family blends together. But their new grandmother — who has a touch of cougar and a biting wit — makes things a bit more difficult.

Directed by Gus Van Sant and starring Kelsey Grammer, **Boss** (pictured) is a one-hour drama about a corrupt Chicago mayor who learns he has a degenerative brain disease. He's charismatic, politically savvy, and ruthless. But how long can he keep his disease secret and hold on to his power when the other sharks smell blood in the water?

At **Blue Mountain State**, football players are like celebrities — with access to beautiful girls, campus-wide adoration and wild parties. But the freshmen on this notorious team are about to learn the highs and lows that come with being

one of the chosen few in this comedy series.

The award-winning **Mad Men** is set in the sexy, competitive and sometimes ruthless world of advertising. It takes place in the Madison Avenue of the 1960s, where egos ran rampant (and women were just beginning to be noticed in the workplace).

Actress-turned-entrepreneur Katie Cazorla runs Hollywood's fastest growing, celebrity-filled nail salon. In reality series **Nail Files**, we get a glimpse behind the scenes of her budding business and her relationship with mega-music producer boyfriend Walter Afanasieff.

A suburban mom has gone from desperate pot-selling widow to cartel concubine and politician's wife in dramedy series **Weeds**. But Nancy Botwin's real adventures have just begun. She and her family are hitting the road with blood on their hands and the Mexican Mafia hot on their tail.

Tresor Tower 2-1514
www.lionsgate.com

Disney Media Networks Bolts to Miami Beach

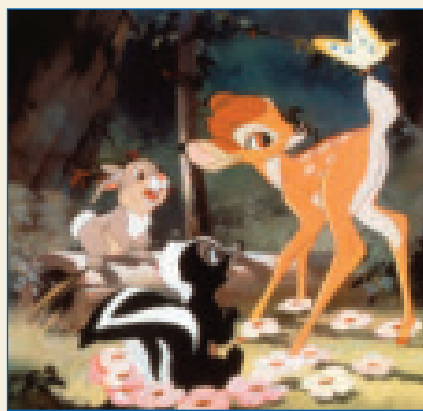
Disney Media Networks Latin America's slate features timeless classics. In this 1942 classic, **Bambi** (pictured) is a deer who comes of age along with his rabbit friend Thumper and skunk friend Flower.

Simba dreams of becoming king of Pride Rock, but his evil uncle's scheming leads him to run away after the death of his father in **The Lion King**.

Bolt the dog is a TV star. The problem is that he thinks the show is real, and when he's accidentally sent to New York City and separated from his owner, Bolt tries to use his "super powers" to find his way home. The film features the voice talents of John Travolta and Miley Cyrus.

A curious robot named **WALL-E** ventures out on a new path when he meets a cool robot named EVE. Together, they travel the universe.

Tresor Tower, Suite 2-1814
www.disneymediadistribution.tv



CBSSI Is Gifted

CBS Studios International's NATPE roster covers most genres — comedy, drama and talk. **ROB** stars comedian Rob Schneider as a lifelong bachelor who just married into a tight-knit Mexican-American family. With domineering in-laws and lots of aunts and uncles, he hopes to one day win over the family.

Comedy **House of Lies** follows a self-loathing management consultant from a top-tier firm who is never above using any means (or anyone) necessary to get his way with, and for, his clients.

Drama **Common Law** revolves around two cops who are the best detectives in their force but can't seem to get along. On the eve of their "seven-year itch," their captain forces them into couples' therapy.

NYC 22 follows six diverse NYPD rookies as they patrol the gritty streets of upper Manhattan. They're sure to make some rookie mistakes as they learn to relate to each

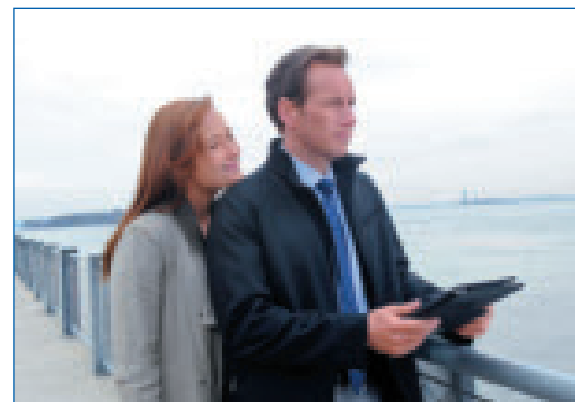
other, their boss, and the residents of New York City.

Jeff Probst is a talk show hosted by the longtime *Survivor* host, which will cover topics ranging from relationships to family dynamics to newsmakers.

Sarah Michelle Gellar returns to TV in drama series **Ringer**, about a woman on the run from the Mob who hides out by assuming the life of her identical twin sister, only to learn that there is a bounty on her sister's head too.

Drama series **A Gifted Man** (pictured below) follows a brilliant, charismatic surgeon whose life changes forever when his deceased ex-wife begins teaching him the meaning of life.

Chateau Tower, Suite 1426
www.CBSCorporation.com



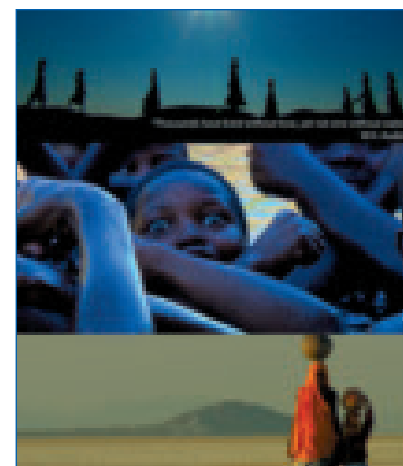
NewsProNet Knows its News

NPN Media offers a range of series and clips for TV and the Internet. **SweepsFeed** includes eight market-exclusive news reports each month. The edited segments come ready to track or localize with topics including consumer alerts, investigations, technology, money trends and more.

With **HealthDay TV**, online viewers get a simplified, customer-friendly round-up of complicated health news. It's a partnership between NPN and *HealthDay*, a provider of health news to over 4,000 media outlets worldwide.

Appealing to the young Latin American demographic, **Enterate Tu** is a video content service that offers a fresh perspective on life's OMG moments, including tongue-in-cheek advice, useful tips, witty how-to's and humorous scenarios. Topics include fitness, technology, sex and more.

On the Lighter Side of the News is a video campaign in partnership with United Way. The goal is to raise \$1 mil-



lion for children's programs and facilities. The segments feature celebrities sharing personal stories of giving back.

NPN's library of content includes the **Rigel Entertainment Catalogue**, with series ranging from action/adventure television franchises such as *RoboCop*, *Pacific Blue* and *Universal Solider* to the high-profile dramas of *The Mary Higgins Clark Collection*.

One Water (pictured) is a 52-minute film, narrated by Martin Sheen, that celebrates the myriad ways water touches human lives.

www.newspronet.com

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NATPE PLAYERS



Power Revisits the Classics

The first of London-based Power's new NATPE offerings explores a world without power. In **Blackout**, a computer hacker recruited by a terrorist executes the largest disaster to hit California. With a complete power outage comes chaos, as residents fight to survive amid record-breaking heat.

Neverland goes on a journey to a mythic land where time stands still. We see where Peter Pan and Captain Hook first crossed swords.

Treasure Island (pictured) offers a new, exciting take on the classic pirate adventure, with Young Jim Hawkins leading his crew to buried treasure, with a mysterious cook, John Silver, along for the ride.

Ellie's holiday spirit is tested when her brother, Aaron, goes missing during a mining job in **Love's Christmas Journey**.

Ellie's nephew, whom she is caring for while her brother is away, must embark on a journey to find his father during a brutal winter storm.

Power also offers 160 hours of beautifully filmed, inspiring **Natural History Programming**, including returning series that follow the busy work of conservationists and one-hour specials featuring character-driven human-animal relationship stories, and more.

Seven Deadly Sins is a college drama that explores sex, betrayal, revenge, unrequited love and retribution.

Liz is a fiercely ambitious woman who's not one for emotions. But one Christmas she's shown where her life is headed by a guardian angel and her past and future selves in **Three Wise Women**.

Tresor Tower, Suite 23007

www.powcorp.com

Hurlant Targets NATPE

The Italy-based Panini Group, a worldwide leader in collectibles and trading cards, is making its first appearance at NATPE this year, bringing along a selection of drama titles that includes the *Metal Hurlant Chronicles*.

Representing Panini here in Miami is Bruno Zarka of Paris-based The Licensing Machine, a division of Panini U.K. Ltd. Asked whether the company would focus on Latin buyers or take a global approach, Zarka responded, "We're trying to first of all understand the market. We're going very slowly...it is our first NATPE, so it's our goal to show our new drama and our new output, and to understand...the needs of the market. It's a starting point."

At NATPE, Zarka will showcase four drama series, and he explained that, "the four dramas are for different audiences and broadcast markets." According to Zarka, "*Metal Hurlant Chronicles* is something we can discuss with some of the main worldwide broadcasters and pay-TV networks."

Metal Hurlant Chronicles is a live-action adaptation of the iconic 1980s comic collection *Metal Hurlant*. Each episode of the drama series is a half hour long, and both the first and second seasons consist of six episodes each. Season



One will become available in March 2012.

While it's unusual for a television drama to run only 30 minutes rather than an hour, the strategy seems to be working, as the series has already sold in over 40 countries, with Sony Pictures Television Networks AXN signing on. Zarka explained that they decided on a half-hour program, "to get all of the special effects working." He also noted that "we decided to double the budget from Season One to Season Two. It will be \$6 million for six episodes" for the second season.

There are two versions of each *Metal Hurlant Chronicles* episode: One is edited of all strong violence, suitable for broadcast, the other's uncut for pay-TV and home entertainment.

Zarka can be found on the NATPE market floor at XII Tribes Entertainment Stand 425.

Legend Comes To Life at PE Media

Miami-based PE Media Services presents martial arts, comedy, serial killers, mysteries and war at NATPE. Authentic Chinese Kungfu series **La Leyenda del Shaolin (A Legend of Shaolin Kungfu)** showcases six emotional stories that take place where Chinese Kungfu originated. The drama-action series features experts in martial arts and first-rate Chinese actors.

Tween comedy series **The Jadagrace Show** centers on the adventures of a multi-talented 11-year-old named Jadagrace, who gets her own TV show after her Internet music video goes viral.

Top criminologists and psychologists offer insight into the minds of murders to discover why they kill in **America's Serial Killers**.

The Chile 33 is a film that tells the true story about the rescue of 33 miners trapped 700 meters below ground in a Chilean mine.

WWI: The War To End All Wars takes viewers inside the war through rare personal interviews with World War I veterans and actual battle footage.

America's 60 Greatest Unsolved Mysteries & Crimes is a countdown of the most notorious unsolved cases, including the Lindbergh baby kidnapping and questions about JFK's assassination, among other topics.

Stand 127

www.pemediaservices.com



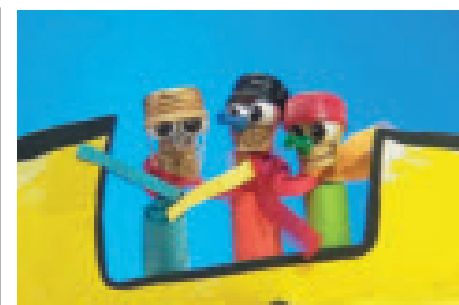
RSI Follows Current Affairs

Swiss Italian Television RSI's **Cult TV: Current Events and Cultural Trends in 7 minutes** gathers the voices of those who create and experience culture, including well- and lesser-known names.

As minister general of the Order of Friars Minor Capuchin, Brother Mauro Jöhri is the successor of St. Francis himself. For the last four years he has been responsible for all the world's Capuchins (an offshoot of the Franciscans). His role is to go **Where No One Else is Prepared to Go**.

Mothers Who Kill their Children delves into the thoughts and motives behind women who have done the unspeakable.

Truth a Casualty explores what hap-



pened to more than 1,800 people who disappeared during the Kosovo conflict, and a further 500 who were kidnapped after the war's end.

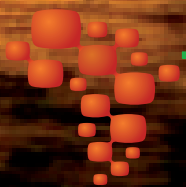
TA-PIT (pictured) follows the adventures of amusing, playful little characters made of cork, bottle stoppers, paper, buttons, pins and feathers. They have adventures in space, the desert and at sea

On-the-road quiz **Cash** gives a pair of impromptu players the opportunity to win 1,000 Swiss francs by answering 10 general knowledge questions in 10 minutes.

Stand 24.11

www.rsi.ch/sales

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The Best of The Watercooler

VideoAge International's Water Cooler is the coolest weekly news report in the business. Each week, our intrepid reporters tackle topics of interest to the industry ranging from the latest in comedies, dramas and reality shows around the world to the resurgence of movies-of-the-week to in-depth looks at TV's most influential territories. The goal of the *Water Cooler* isn't to report first, but to report **best** by generating questions, providing answers and bringing readers the TV news they need most. Here's a selection of some of the *Water Cooler's* most popular entries. To see full versions of the text, visit www.videoage.org.

U.S. Domestic Syndication Awakens For NATPE

In the recent past, the big headlines in the syndication business have revolved around struggling local U.S. TV stations, but this year, that business is expected to continue rebounding (thanks in part to the upcoming U.S. presidential elections and Summer Olympics).

To find out more about what's happening in syndication, we consulted with **Mitch Burg**, president of the New York City-based Syndicated Network Television Association. SNTA is a non-profit organization that represents U.S. domestic television program syndicators.

VAI: Is NATPE still a very important market for U.S. domestic syndicators?

NATPE has morphed. It's focused on content, which is what the syndication business is all about. The fact that we're all together is invaluable.

VAI: Everyone's talking about the plethora of first-runs hitting the U.S. market. What are your thoughts?

This is the year for first-run talk shows. There's Katie Couric, Steve Harvey, Jeff Probst and Ricki Lake.

VAI: Which off-network shows are really soaring?

Two and a Half Men is continuing to be strong. *The Big Bang Theory* is new and it's just behind *Men*, doing a monster number.

Most shows on network television aren't doing how *Big Bang* is doing in syndication. There's been a tremendous growth curve. *How I Met Your Mother* and *Family Guy* are both in double digit ratings. Newcomers *It's Always Sunny in Philadelphia* and *30 Rock* are doing well, too.

VAI: What's new in the U.S. domestic syndication business?

About 95 percent of all major national TV spenders are spending in syndication already.

There are three ways that syndication excels: One is we do multi-platform executions better than anyone, because we're a year-round business, and can turn them around all year. When we develop an idea with a marketer it's in-store, online, on-screen, etc. Also, we've created the EIP — Exclusive Integrated Pod, which is 60 seconds of advertisements (much shorter than network advertising). It allows clients to tie into the program, but also allows marketers in high clutter categories to really stand out.

Lastly, what one of our members has been doing is digitally inserting clients' products into off-net shows. We can put a pizza box on the table with an advertiser's name on it.

VAI: Why is U.S. domestic syndication a good place for advertisers to invest their money?

It's about ratings. Syndication has the top ratings on Friday, for example. It's not infrequent for syndication to have eight or nine of the top 10 shows on a Friday. If you're a movie theater, a retailer or casual dining restaurant, we reach more women from 4:00 p.m. to 8:00 p.m. than all three networks combined on Friday.

VAI: Does fragmentation of audiences affect syndication as network TV?

It's just the opposite. Network ratings have fragmented, and declined to the degree that we have the most popular shows in TV. Fragmentation hasn't impacted us. We're on cable and network.



Netflix In a State of Flux

Industry watchers have their eyes peeled on the Internet company (Inco) Netflix, interested to see what the next step will be for the online streaming service. For now, the studios seem to be unsure of how to deal with Netflix, and whether or not they want to at all.

Last year DreamWorks Animation signed an exclusive movie deal with the company, for films released from 2013 through 2016. As a result of the deal, DreamWorks is ending a partnership with HBO early. CBS and Warner Bros. have happily sold their CW content to Netflix, and CBS reportedly received \$200 million from the Inco in the second half of this year for some library material. But Disney and Sony stopped offering their films on Netflix in February 2011.

Netflix has responded to a loss of studio content by focusing on creating original content.

At MIPCOM 2011, Chief Content Officer of Netflix Ted Sarandos said the motivation behind the original programming came partly from the fact that "owners such as HBO and Starz don't really want to sell to us."

Media consultant, producer and industry veteran **Russ Kagan** expects a tough road ahead for Netflix when it comes to original programming. "Doing first-run programming is a tough order," he said. "And you're competing against everyone, but with limited resources."

And the new programming plans come amid major economic turmoil at the Inco. Last September, the company increased subscription prices, saying that its original model — of DVD delivery service — was being largely replaced by online streaming. Stocks plummeted as a result. Following the stock freefall, Netflix chose to raise \$400 million from investors by issuing debt and selling 2.86 million shares.

The New York City daily newspaper *The New York Post* quoted one Wall Street source who said that Netflix is in talks with content companies about deepening partnerships in a way that could lead to the sale of a stake in the company.

Kagan doubts any studio would come together to buy Netflix. "They're all vested in their own brands. And if you take a look at the history of bulk TV operations, they don't usually work." But he doesn't think Netflix faces shuttering. "As long as Netflix continues to have subscribers who will pay money, they're a valuable asset," he said.

"Don't believe everything you read. The question is who they're viable to. One man's dirt is another man's gold. They would probably mean more to someone like a Facebook, which doesn't have an entertainment business yet, or to a company with a great social networking market, with no revenue side." Kagan is particularly interested to see how Netflix will grow and extend its brand outside of North America. The company is launching in Latin America, but Kagan foresees some problems ahead. "Bandwidth is not the same all over the world," he said. "The problem is that in some countries, like Australia, people get charged based on bandwidth, and Netflix could take up a lot of bandwidth. There's a great digital divide — between the haves and the have-nots."

Netflix's largest overseas competition comes from Amazon, which has bought up some struggling services in Europe. "The war is really going to be between Amazon and Netflix over efficiencies. Who can buy smarter, but also who has other businesses that can support them?" Kagan said.

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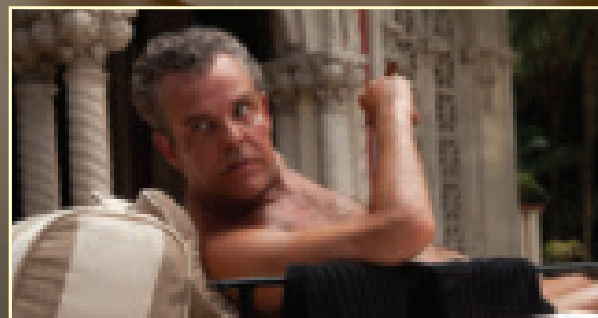
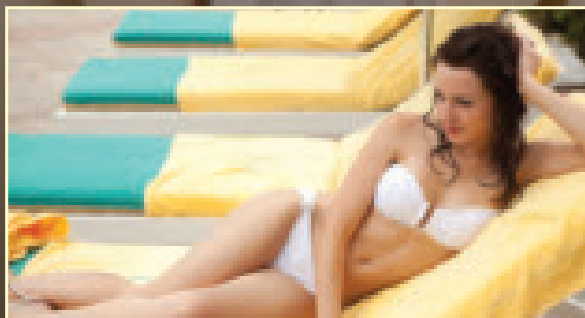
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