

# VIDEO AGE

i n t e r n a t i o n a l



JANUARY 24, 2012

## U.S. TV Made Easy If Canadian

If you want to learn about an easier way to license series to U.S. TV networks, don't miss Wednesday's panel, aptly titled, "Canada: Half Billion Dollars For The Taking."

The morning seminar is moderated by Jay Switzer, a former broadcaster and current chairman of Toronto-based Hollywood Suite, a group of four HD movie channels.

With the help of three panelists, Switzer explains why producers must first strike a deal with a Canadian company in order for Europeans to license series to U.S. TV networks. The examples are in plain view: *Tudors*, *Borgias* and *Transporter*, just to name a few European titles that made their way onto U.S. TV screens.

Such success started with the 2008 U.S. writers strike, when the U.S. networks turned north for content, taking advantage of quality content at a low cost. Reportedly, the U.S. TV networks are paying license fees in the order of

(Continued on Page 4)

## Turkey Opens Up To DISCOP

It's a 34-day journey from NATPE LAM here in Miami to NATPE MECANA in Turkey. The next international TV appointment, DISCOP Istanbul, which will start on February 28 at the Intercontinental Ceylan Hotel in Istanbul, is co-owned by the L.A.-based NATPE and Paris-based Basic Lead.

The third edition of the three-day DISCOP Istanbul market covers 28 Middle Eastern, Central Asian and North African (MECANA) countries — a region that includes nearly 150 million TV households with 15 million pay-TV subscribers, according to the organizer.

As of press time, 86 companies had registered as sellers, with about 110 expected. There are 130 companies registered as buyers, with a total of about 170 to 200

(Continued on Page 4)



INSIDE:  
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TV MARTS

## Súper-serie Local

### Disney Is "Brothers & Sisters" With Vista

On behalf of Disney Media Distribution LAM (DMDLA), Colombia's Vista Production will produce the studio's Spanish-language version of its drama series *Brothers & Sisters*. Vista is an independent company

that produces exclusively for RCN, the Colombian TV network that will air the 80 episodes that are now in script stage.

The local version of *Brothers & Sisters* doesn't yet have an official Spanish title. It will be formatted as a super-series with DMDLA distributing it outside Colombia.

Vista's relationship with DMDLA began 12 years ago. As its CEO Jaime Sanchez Cristo said during a press conference on Sunday, "we've had many successes together, most recently with *Corazón Abierto*."

According to Fernando Barbosa, VP of DMDLA and Production

(Continued on Page 4)



## Web TV Day At NATPE

Today is definitely Google day, or more precisely YouTube Tuesday. There are four conferences starting this morning and continuing into the afternoon that cover production, programming, royalties and advertising.

The hot topic is of course spearheaded by the 100 new TV channels designed for YouTube, Google's web platform: a \$100 million investment for a number of companies that will be producing content for 19 channel categories.

Web advertising is creating a new business model for television, where viewers can choose what they watch and clients are charged only when users have chosen to watch their ad. In addition, clients can specify the number of viewers within a specific timeframe while paying the rates

(Continued on Page 4)

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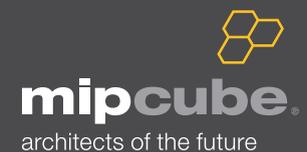
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# MY TWO CENTS

# DAY

# 3

**T**he audiovisual industry in Italy, France, Spain, and to a certain extent Germany, seems to be disappearing. The financial crisis is taking its toll on Europe, but rewarding TV companies in the U.S., Canada, U.K. and Latin America. It's sufficient to simply flip through any trade publication to see Europe's absence from the international TV scene due to budget cuts and reduced sales. Participation at major trade shows is, for now, still in their plans, even if only in a reduced form — the space rented, the number of executives and promotions have diminished.

The crisis is such that, at last year's MIPCOM, one large Italian company risked being barred from exhibiting for not having paid its past bills. The impasse was resolved the final week before opening day. At the recent AFM and ATF, Italian film companies were basically non-existent, which makes sense considering that smaller trade shows are the first to be eliminated in times of crisis. Here at NATPE, there are no exhibiting companies coming from Italy, while Germany has only two.

To compound the adverse effects of poor economies, some European countries have eliminated or scaled down their state-financed international marketing organizations, which are especially useful to small production and distribution companies for financial and organizational support at TV trade shows. Italy, for example, has eliminated ICE, the country's government-sponsored export agency; France has reduced TV France International's activities; Germany has done away with German United Distributions and Spain's ICEX is low key. On the other hand, umbrella organizations from other countries, such as Canada's Telefilm, Korea's KOCCA, Brazilian TV Producers and Argentina Audiovisual, are increasing their members, visibility and market presence.

Like everything that has to do with finance, one's losses are another's gain. In this case, it's mostly the Americans who are taking advantage of the European crisis by producing more shows that audiences the world over enjoy, and that TV outlets need in order to fill time-slots no longer occupied by costly local production.

Eight countries represent 80 percent of annual sales for the major U.S. studios, and five of those are in Europe: Germany, the U.K., Italy, France, and Spain. For the International Film and Television Alliance (indie companies) members these five European countries generate 47 percent of all of their worldwide sales.

Naturally, the unreasonable strength of the Euro has made U.S. and other imports cheaper, while local production is even more unaffordable. Plus, the unstable financial European economies have made long-term plans too risky, so high-budget projects are been scrapped.

On the other hand, the poor economies have increased the general public's appetite for television, leading to large investments in acquired content, especially from PIIGS countries (Portugal, Italy, Ireland, Greece and Spain).

Being the first international TV trade show of the new year, NATPE's sales results of mid-season U.S. broadcast and cable shows will give the industry some indication of how 2012 will unfold. The studios' expanded Latin market presence at NATPE is a good sign, and the aggressive acquisition binge by "Incos" (Internet companies) represents an added boost to indies.

At this point, there isn't anything more we at VideoAge can say, but we'll wait and see what the future — and by future I mean the next nine months — will bring us, keeping in mind that, inevitably, for some now-troubled territories, downs will be followed by ups.



Dom Serafini

## Web Channels

(Continued from Cover)

of what is considered “cheap radio,” or \$1.50 to \$3 per thousand (CPM).

YouTube’s web channels will have a total of 25 hours of daily original programming with categories such as wrestling (by WWE), Pets & Animals (by FremantleMedia), fitness (by Lionsgate) and satire (by *The Onion*). Google gives content providers 55 percent of the ad revenue, after recouping the money advanced to producers. Content remains exclusive to YouTube for 18 months. So far, YouTube has committed \$100 million, giving each channel between \$3 million to \$5 million in advances.

Yesterday here at NATPE, Lance Podell, director Global Head, YouTube Next Lab YouTube/Google and Poppy Harlow, anchor CNNMoney, CNN sat down in the Glimmer Room to talk about the future of YouTube Next Lab. Among the many topics of interest to producers, the gist was that YouTube is the future of media content because producers are not creating for a single medium anymore. In order to survive in this technology age, many networks offer additional programming online, whether it be extra footage or a one-on-one with actors.

## Disney Súper-serie

(Continued from Cover)

Latin America, “the local version of *Brothers & Sisters* will be successful in Latin America since the essence of the story is very relatable to our audiences.”

Pictured on the cover are Vista’s Jaime Sanchez Cristo, RCN-TV’s Fernando Gaitan and Gabriel Reyes, Disney’s Fernando Barbosa and Leonardo Aranguibel.

## NEW FME HERO

Pictured below are FremantleMedia’s Andrew Berman, Sheila Aguirre and David Ellender at the Latin party for *Max Steel*, the new hero in their kids’ programming slate.



## DISCOP Istanbul

(Continued from Cover)

companies expected to attend (which translates into about 250 qualified people). According to Patrick Jucaud-Zuchowicki, general manager of Basic Lead, the organizer of DISCOP markets, registration is trending higher this year.

Jucaud-Zuchowicki said they’ve noticed several things about the upcoming edition of the event: “We have noticed that adding Central Asia into the loop has been very attractive, for sellers as well as buyers.

“We’re seeing more people from the Middle East, who couldn’t come last year because of the situation with all of the revolutions and upheavals in their countries,” he said.

Last year, Turkish companies had a very strong presence, but this year Jucaud-Zuchowicki expects to see a wider variety of countries represented. “A lot of countries were not aware of how strong the Turkish market was, especially for dramas. Now they realize it’s a powerful competitor and they are being more aggressive.”

Jucaud-Zuchowicki said that some of the bigger clients are taking two stands, looking to be more visible and spending more money. Here at NATPE Sean Cohan, SVP, International at A+E Networks, is enthusiastic about DISCOP Istanbul, especially since “Istanbul is a tremendous, lively, cosmopolitan city. It’s hard to ignore that an ancillary benefit [for the market] is that it’s a place where people don’t mind spending time.”

He finds that DISCOP is a market where it’s possible to “get real business done...and have more targeted meetings.” A+E expects to see buyers coming in from the Middle East, Central and Eastern Europe, and other nearby areas.

He continued, “in a categorical sense, [the content we bring to DISCOP and NATPE] is similar.” They will be pushing character-based content, including series, movies and specials. According to Cohan, A+E “enjoys a universality in what we do. We have a global perspective when we produce.”

Pictured below are Global Agency’s Brianne Bonney, TRT’s Nimet Meltem, Ersin Tumturk Akyol, Inter Medya’s Can Okan.



## Canada

(Continued from Cover)

U.S.\$300,000 for \$2 million episode series. The fact that Canada is in close proximity also helps.

In this quest to show how international producers use Canada to reach U.S. networks, Switzer (pictured below) is assisted — in what he calls conversational talks — by Canada’s top broadcasters and producers who discuss creative and financing models for Canadian shows designed in part for the U.S. market. Participants include John Morayniss, CEO Entertainment One Television; Phil King, president, CTV Programming & Sports, Bell Media; and Barbara Williams, SVP Content, Shaw Media.



## StarGazing

The following are some of the stars in attendance at NATPE 2012.

### Venevision International

Jorge Reyes, Manuel Sosa, Sabrina Salvador, Irene Esser, Mariangel Ruiz, Guy Ecker, Maria Antonieta Duque, Daniel Bascope

### Starz

*Magic City*: Jeffrey Dean Morgan, Olga Kurylenko, Steven Strait, Christian Cooke, Kelly Lynch, Elle Satine, Mitch Glazer (creator/director), Danny Huston, Jessica Marais

### Debmar-Mercury

*Anger Management*: Charlie Sheen

### Entertainment One

*Femme Fatales*: Nikki Griffin, Christine Donlon, Madison Dylan, Catherine Annett, Carlee Baker, Shani Pride, Tiffany Brouwer, Melissa Paulo, Monique Plante, Betsy Rue, Tara Radcliffe, Shaena Marie, David Gottwald

### Telefe International

*The One*: Pablo Echarri, Martin Seefeld

### Telemundo Internacional

*Relaciones Peligrosas*: Sandra Echevaria

### Disney ABC

*Katie*: Katie Couric

## FLOOR NEWS

- **The Cisneros Group** and China’s CCTV signed an agreement to exchange documentaries. CCTV’s Documentary Channel will dedicate a segment called *Latin Week* to broadcast docs provided by Venevision and Cisneros will secure a pan-regional channel in Latin America to air CCTV docs.

Pictured are Venevision’s Peter Tinoco, Manuel Perez, CITVC’s Li Jian, Venevision’s Miguel Dvorak, Cesar Diaz.



- **Tricon Films** sold documentary *Abandon Ship* to Canada’s Canal D Quebec and doc series *Ad Persuasion* to Planete France and Italy’s Rai Sat, among other deals.

- Yesterday at NATPE, **Telemundo Media** announced that it teamed up with Argos Television to produce series and novelas in Mexico. Additionally, Telemundo Media signed a key 600-hour global distribution agreement with Cadena 3 in Mexico and Televen in Venezuela.

- Irv Holender now has the task of reenergizing **Multicom Entertainment Group**. The company has 11,000 hours of programming. Multicom began as an investment company in the early 1990s and now Holender, as chairman, is bringing the company into the international distribution arena. Multicom is at Stand 122 on the market floor.

- Rick Ray, CEO of **Nightly Business Report** (NBA) announced that NBA is now represented by NPN Media. NPN’s John Cuddihy has the rights for Latin America, parts of Asia and Africa. NBA is broadcast in the U.S. on PBS.

- *My Medicine TV*, a medical program that bridges medicine with high technology, is here at NATPE, represented by Carlos Barba. It is hosted by Dr. A.J. Farshchian.

- Andrew Whitaker, formerly with WWE, is now managing investment partner of Darien, CT-based investment company **Kings Highway Media**.

- **Sony Pictures Television** and **Televisa** signed an agreement for an exclusive first-look, co-production deal for scripted and telenovela formats.

# TUNE ON ITALY

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## Golden Globes In Court



**T**he Golden Globes have just ended, but a battle over the show's broadcast ensues.

The Hollywood Foreign Press Association (HFPA), which owns the Globes, is taking Dick Clark Productions, producer of the telecast, to court, accusing the company of signing a long-term contract with NBC without the Association's approval.

The deal, worth around \$150 million, ensured that the show would stay on NBC through 2018. It was signed in 2010, but went into effect starting with this year's show (which aired last week).

The HFPA claims that the pact is evidence that long-time producer Dick Clark Productions plans to steal control of the awards ceremony.

The two are scheduled to battle it out in a Los Angeles court this week.

If the HFPA wins, the contract with NBC would be voided and the ceremony could be sold to another network.

NBC repurchased the rights to broadcast the show starting in 1996,

after a 40-year gap. Prior to that the show had appeared on cable network TBS and CBS.

## BBC To Monetize Archives

**B**ritain's public broadcasting company, the BBC, may introduce an additional "small" license fee for viewers to access hundreds of hours of backdated programs.

Under the new plan (which, according to *Broadcast* magazine is in very early stages), users could watch archived programs at any time and download them several times. As of now, programs that air on BBC channels can be played back for free on the popular iPlayer service, but only for a short period of time.

The cost per download, duration of ownership and delivery portal would all still need to be worked out.

On the business side, it may be difficult to figure out what (and how) to pay production companies who own rights to series produced over the past decade.

## Satellites Prone To Interference

**T**he increased use of satellite for newsgathering (SNG) and other video services (VSAT and DVB) is causing interferences that is alarming both carriers and users.

Intelsat reported more than 100 cases of satellite interference per month, which translated to lost broadcasts.

The problem started with satellite deregulation, which increased the number of uplinks and commercial satellites, now numbering over 400 worldwide. With more uplinks in operation, human error also increases: Eutelsat such interferences-related incidents at 59 percent.

It is expected that this issue will become even more severe during the upcoming London Summer Olympics. For this reason, carriers will require "identifiers" (or IDs), which will add costs of around \$10,000 per uplink.

It has been noted, however, that identification doesn't eliminate interferences but simply identifies the offending uplink.

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## The Firm's Day & Date Launch



Starting on February 19, Sony Pictures Television's global network of channels will begin airing *The Firm*, a U.S. mid-season drama based on John Grisham's best-selling novel and the hit 1993 movie by the same name. The series is produced by Canada's eOne in association with SPT Networks and Paramount

Pictures. eOne is also the international distributor.

The move marks the first time the channels will launch a premiere event day and date across their international network footprint.

The series picks up 10 years after a young hotshot lawyer, Mitch McDeere (played by Josh Lucas), brought down a Memphis law firm fronting the Chicago Mob. Mitch and his family attempt to reclaim their lives by moving to D.C. after leaving the Federal Witness Protection Program.

Juliette Lewis also stars. Grisham and *Law & Order's* Lukas Reiter are executive producers.

## Greek Crisis Hits Its Media Sector

After a 20-year boom, Greece's media sector is feeling the pain of the country's financial crisis. Several Greek radio and television broadcasters are closing down, in large part due to a drastic decline in advertising revenue (reportedly, revenue has fallen by about 60 percent). Additionally, Greek banks are no longer able to offer loans at competitive rates.

Private TV channel Alter ceased broadcasting in the middle of December, and its future is unknown.

And in a sure sign of trouble, other private TV channels are broadcasting repeats of their series (some up to 10 years old).

There have been daily strikes at state broadcaster ERT, because one of three TV channels along with a number of regional radio stations are set to close.

## Homeless Olympics on Canadian TV

The International Olympic Committee has rejected a joint offer from Canada's Bell Media and the Canadian Broadcasting Corp. to televise the 2014 Winter Games in Russia and the 2016 Summer Games in Brazil.

Bell and CBC may make another, higher offer. Executives from Rogers Communications, which bought rights to the Vancouver and London Olympics with Bell Media, have said they're not interested in purchasing rights to the upcoming Olympic games (they are seen as money-losers).

The worst-case scenario would leave Canadians without a domestic broadcaster for the games, leaving them to rely on the U.S.'s NBC coverage (with no French-language feed).

# Swiss Television Programs

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# Book Review

## All the Fun You Didn't Want to Find Out at ESPN

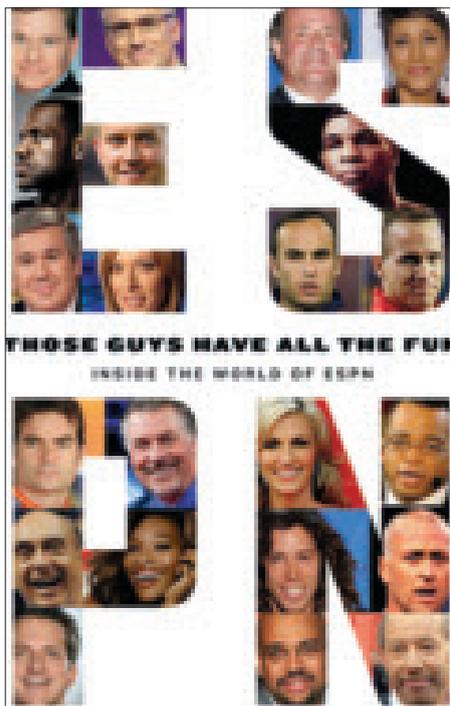
Currently, the Entertainment and Sports Programming Network, or ESPN, averages 5.2 million prime-time viewers, according to Nielsen.

The U.S. cable network has become the go-to destination for the ultimate sports fan, and in their latest book titled, *Those Guys Have All the Fun: Inside the World of ESPN* (Little, Brown and Company, 763 pages, \$27.99), journalist James Andrew Miller and TV critic Tom Shales take readers inside ESPN's Bristol, Connecticut-based campus, speaking to employees past and present — ranging from camera operators to larger-than-life TV personalities like Dan Patrick and Keith Olberman, to the company's highest-ranking executives — to find out what makes the network and its employees tick.

The purpose of the book, according to the authors, is to pursue “the mystery of ESPN's rise to stratospheric heights from subterranean depths,” and they posit that ESPN employees “have all the fun” because they “spend their days and nights talking and thinking about sports.”

The book chronicles ESPN's transformation into the country's dominant sports network, sharing the stories of the 150-plus individuals Miller and Shales interviewed (they even spoke with U.S. President Barack Obama, who appeared on ESPN to fill out the NCAA Basketball Tournament bracket with senior college basketball writer at ESPN.com, Andy Katz). It touches on defining moments in ESPN, sports and world history, such as how the network handled the terrorist attacks on September 11, 2001 and their impact on the sports world, the tragic death of NASCAR's Dale Earnhardt and ABC's acquisition of ESPN.

The authors crafted an oral history of the network, and the words presented in the book are those of the interviewees: “what you read is precisely as it was told to us,” the authors write in the introduction. Although they note that, “In some instances, their quotes have been cleaned up (removing, for example, the ‘umms’



and ‘uhs’ that accompany most conversation).”

Some of the stories stand out as true gems. Perhaps the most interesting stories are those that have to do with major sports stars. One captivating tale comes from coordinating producer Bill Fairweather, who recalls when he and baseball-great Mickey Mantle watched in amazement as basketball legend Larry Bird took practice shots before a game without missing a single shot.

Another intriguing topic is the plight of female employees at ESPN, which is predominantly a man's world. In its beginnings, the network was like a frat house, and women suffered rampant sexual harassment. Anchor Karie Ross recalls that during her first week on the job, her male co-workers put the Playboy Channel on while she was working at her desk “just to see what [her] reaction was.”

Forging a path in sports journalism continues to be a challenge for women at ESPN, and reporter Erin Andrews shares her experience with a stalker who posted inappropriate videos of her online, while reporter Suzy Kolber speaks about her sideline interview with an intoxicated Joe Namath, who asked her for a kiss.

However, despite the gravity of this issue, the authors do not give it nearly enough attention, especially in regards to the injustices women faced in the early days. Perhaps the individuals they interviewed did not wish to speak further on the subject, but such a significant and explosive issue deserves to be given more space.

The book's format is unique, and it makes for an interesting and lively read. It's exciting for readers to see various ESPN figures' voices in conversation with each other on the page. For the most part, the authors organize the stories in such a way that each story about a particular subject speaks either directly or indirectly to those around it. The authors fill in the gaps with their own italicized commentary.

Occasionally, the interviewees tell their personal versions of a story, and although at times it can be interesting to see multiple sides of a story and to hear different voices in conversation with each other, it isn't always necessary, and feels redundant. Therefore, the book might have been more concise and efficient with more diligent editing.

According to the authors, “certain discussions for the sake of clarity and exposition have been moved or compacted.” However, at times, the book felt unnecessarily long, and they could have easily remedied this by eliminating the stories that have little value to the book's overall message. For instance, some stories — such as anchor Gary Miller's rant on his disdain for mascots and his description of how he taunted a mascot that came to the Bristol campus as part of ESPN's marketing campaign — feel superfluous, and the reader is left wondering whether stories like this one should have been left on the chopping block. If the authors had been more selective in what they chose to include, the book would have been much tighter, and a more manageable length.

While the format is interesting, it also has its drawbacks, as it is difficult to keep track of exactly who the interviewees are. Despite the fact that the indi-

*“In its beginnings, the network was like a frat house, and women suffered rampant sexual harassment.”*

viduals names appear before their stories, reminders of their role at ESPN would have been helpful, since the reader will quickly tire of referring to the index.

Another weak point is organization. The book reads as a timeline, with chapters covering anywhere from two to six years at a time. As a result, readers are thrown from topic to topic, and the authors don't always do a graceful job of knitting the stories together as they switch from the words of one interviewee to another. The book feels choppy as the authors pass from topic to topic, and although it may have been more time-consuming on their part, the book would have been better served had the authors taken the time to organize it more seamlessly, perhaps by using topics rather than a timeline to tie the book together. As it is, it's easy for readers to get lost in the chronicle of ESPN's existence.

This organizational issue makes each chapter feel never-ending. The fifth chapter alone is 134 pages! Splitting chapters into more sizable chunks would have made the book feel more coherent.

While the book is certainly interesting, and the format an innovative means of grabbing the reader's attention, ultimately, it might have benefited from stronger organization and tighter storytelling. Likely, the only people who will be drawn to this book are sports fans or those who tune into ESPN on a daily basis, though, granted, there are many. **SA**



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# Market News

NATPE • PLAYERS

## LOL with Venevision

Venevision International's slate boasts a slew of telenovelas, with some comedy and variety thrown into the mix. Camilia falls in love with Pedro, the man who stole her father's ranch, **El Talismán (The Talisman)**, from the family. She'll soon discover that Pedro isn't who he appears to be. (pictured)

When Patricia falls for a man who doesn't measure up to her strict grandmother's standards, she must suffer the consequences in telenovela **Corazón Apasionado (Passions of the Heart)**.

In **Natalia del Mar (Natalia)**, Natalia and Luis Manuel have been in love since childhood, but social differences keep them apart, until a secret from the past changes everything.

Gabriel León is a famous TV host who has it all — until he's diagnosed with a serious illness and needs an organ transplant. While searching his family tree for

a donor, Gabriel finds true love and learns valuable lessons that change his life in telenovela **El Árbol de Gabriel (Gabriel's Family Tree)**.

**La Viuda Joven (The Black Widow)** combines elements of mystery, suspense and police thriller when a young bride is suspected of murdering her multiple husbands.

Variety show **Latin Angels (Sierralta Entertainment)** takes viewers along to exotic locations where top bikini models, film and telenovela actresses, celebrities and famous Latinas pose on beautiful beaches.

**LOL (Laughing Out Loud)** is a series that features visual comedy clips without dialogue that rewrite history with a comic twist.

Tresor Tower, Suite 2-3015

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

## TV Globo is Enchanted

TV Globo International is showcasing telenovela **Irrational Heart (Insensato Corazón)**, which follows the rivalry of two brothers: kind-hearted Pedro and jealous Leo, who will stop at nothing to ruin Pedro's life.

**The Illusionist (El astro)** Herculano Quintaniha exercises great influence over his lover Amanda, the Hayalla family and his friends. But does he actually possess extraordinary powers, or is he a swindler?

Solano is a brave man marked by a family curse. Estela is an Indian girl who challenges the fate imposed on her. Will these lovers be able to overcome the power of an ancient curse in telenovela **Destiny River (Río del destino)**? (pictured)

In **Looks and Essence (Fina estampa)**, Griselda is a hard-working handywoman who raised her three children alone. Loyalties are tested when she wins the lottery and the people around her begin to show their true colors.

**The Enchanted Tale (Cuento encantado)** is the story of two young people who fall in love, one is the son of outlaws and the other a princess.

Pedro and Clarisse's marriage is in trouble, so Pedro relies on **The Invisible Woman (La mujer invisible)** that only he can see to make things right again and restore his marriage in this comedy series.

Action-packed police series **Internal Affairs (Asuntos internos)** follows newly promoted Captain Wilson as he leads a new law enforcement team.

Tresor Tower, Suite 2-2901

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



## Action, Drama and Reality at WWE

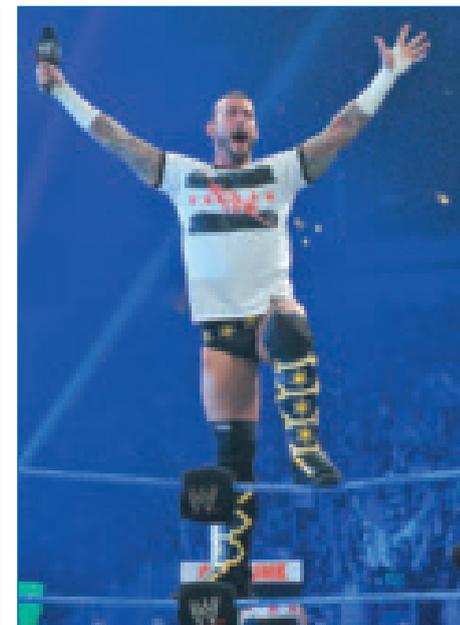
From Rookies to Superstars, WWE has it all. **RAW** is a weekly live-event-based show that combines in-ring competition and a rock-concert ambiance. Each week, there are new stories, alliances and rivalries that coincide with the wrestling matches.

One of the most famous franchises in WWE history, **Smackdown** (pictured) is a weekly live-event program that includes match action, dazzling pyrotechnics and unpredictable drama.

Reality series **Tough Enough** features 14 aspiring WWE Superstars. Weekly challenges and visits from top WWE Superstars will keep fans hooked. WWE Hall of Famer Stone Cold Steve Austin is the host.

Superstars and Divas from both **RAW** and **Smackdown** converge in this action-packed hour-long weekly program, **WWE Superstars**.

On WWE NXT, WWE Rookies



compete in a series of challenges and matches aimed at finding the next breakout star. WWE Pros and current WWE Superstars help mentor them to the top.

**The WWE Experience** is a hosted show that covers both WWE flagship franchises, Raw and Smackdown. It gives a complete overview of weekly happenings in the WWE, and contains incredible action, key encounters, fresh commentary and sneak peeks.

[wwe.com/worldwide](http://wwe.com/worldwide)

## Eyeworks in Da Hood

Eyeworks Distribution takes viewers around the world with a variety of reality series. In **Roseanne's Nuts**, Rosanne Barr, her four kids, four grandchildren and her long-time boyfriend begin a new life on a nut farm on Hawaii's Big Island. The series follows their misadventures.

**Texas Women** offers a glimpse into the exciting lives of four beautiful and sassy women living in Fort Worth, Texas as they balance their love lives, careers and friendship.

Seven spoiled 18-year-old girls are sent to the Napalese jungle after high school graduation. They'll spend two weeks fighting their way through the jungle back to civilization in reality series **Girls in the Wild**.

**Holland in Da Hood** brings together the world's aspiring hip-hop artists. In each episode, they'll receive different assignments and experience the aspects

of hip-hop has a lifestyle and a billion-dollar industry.

Two Western families swap their lives of luxury to live in a developing country in **Slumdog Holiday**.

In **Dog Days**, four professional dog therapists use their techniques to help restore balance between families and their furry friends.

Music and entertainment program **Christmas Concert in Norway** presents Norwegian siblings Mari on the violin and Håkon Samuelsen on the cello, along with world-class artists. Hosted by Princess Märtha of Norway and Oscar-nominated Hollywood star John C. Reilly, the local broadcast of the concert in Vang Church is a Christmas Eve tradition in Norway.

Tresor Tower, 2-2910

[www.eyeworks.tv](http://www.eyeworks.tv)

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# The Nostradamus Files



## A Vintage My2¢: "2012 Is Just Around The Corner"

By Dom Serafini

**H**ave you set your agenda for 2012 yet? What do you mean "what's the rush"? 2012 is only eight years away. Do you remember MIPCOM in 1996? Isn't it like it just happened yesterday? It was only eight years ago when the Riviera wing was introduced; paranormal show *X-Files*' style invaded the Palais; MIPCOM gave up on The Man of the Year Award; in France the book *La Tele: 10 Ans d'Histoires Secretes* was all the rage; the rush to digitalize was on worldwide; in the U.K., Greg Dyke at Pearson shelled out \$264 million for Grundy and Silvio Berlusconi was up and running in politics.

The year 2012 will be a busy one and it will be here even before you realize it and then, again, you'll be scrambling for the dates to take that vacation you've been planning since 1996.

Just imagine: The XXX Olympiad could be held in Paris, New York, Moscow, London or Madrid. Also in sports, there will be the European Soccer Championship.

In 2012 Rupert Murdoch will be a spry 81, Kirk Kerkorian 95 and Sumner Redstone only 89, but that will not matter at all because, according to the Mayan Calendar, the world will end on December 21, 2012 due to the Izapa and the galactic alignment. But, it could be on the 22, because 2012 will be a bit longer than other years

since it's a leap year.

On the other hand, I really don't know how accurate this Mayan Calendar is, considering that it also predicts that a "sixth world" will begin in 2012 and includes the fol-

lowing changes: "The world will have gone beyond technology as we know it and beyond time and money," and that "our DNA will be reprogrammed," with the undoubted grin on messieurs Murdoch, Kerkorian and Redstone's faces.

ward to limits on media ownership being slowly restored, thus new companies will be popping up everywhere; broadband will have achieved parity with cable-TV; terrestrial TV will be fully digital and

all their potential. Even today, prediction markets produce advance forecasts that outperform the natural alternative to polls. Prediction markets are used to make predictions about specific future events.

For example, since 1988, the Iowa Electronic Market ([www.biz.uiowa.edu/iem](http://www.biz.uiowa.edu/iem)) has been running markets designed to predict the outcome of elections, box-office receipts and earnings reports. But the real question is whether or not predicting the weather is part of the prediction market's realm? Then will the "weather weenies" (as the Weather Channel fans are called) have another source for more reliable data? Unfortunately 2012 will not bring good news to Oprah Winfrey's fans, since *Oprah* is renewed only up to the 2011 TV season. Finally, on a cautionary note, 2012 is when batteries on the market today will expire.

By 2012, the Six Sigma management tool will improve its 3.4 mistakes-per-million opportunity (a 99.999666 percent accuracy) to be widely used outside General Electric (GE used Six Sigma especially to make sure its satellite use was being maximized). It is predicted that, by 2012, prediction markets will fully develop

digital tuners will have replaced a good number of set-top boxes. It's when digital technology will really reduce production costs, and fighting piracy will finally target duplicating shops and bootleg distribution, and no longer just Internet downloading. With DTV, analog frequencies will be relocated to WiFi that, used with a special chip, can hop from channel to channel and will render bandwidth capacity irrelevant.

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***This My2¢ editorial first appeared in the November 2004 issue of VideoAge.***

# CUANTO SABE DE LAS PELÍCULAS **Disney**?

1 ¿En qué año se estrenó Bambi?

A) 1928

B) 1942

C) 1950

D) 1995

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2 ¿Quién interpreta la voz original de Penny en la película Bolt?

A) Miley Cyrus

B) Julia Roberts

C) Hannah Montana

D) Megan Fox

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3 ¿En qué categoría ganó WALL-E un Oscar® y un Globo de Oro®?

A) Mejor banda de sonido

B) Mejor actor secundario

C) Mejor película de acción

D) Mejor película de animación

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4 ¿Cuál de estos reconocidos artistas compuso canciones para El Rey León?

A) Frank Sinatra

B) Elton John

C) Axl Rose

D) Billy Idol

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Complete las preguntas, sus datos y deposite el cupon en la suite de Disney Media Networks Latin America...  
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# NATPE PHOTO REPORT



1. Artear's Luciana Egurrola, Mariana Fernandez • 2. Ledafilms' Pedro Leda, Moira McNamara, Fernando Paduczak, Gabriela Lopez • 3. A+E's Eva Ayala, Marc Finnegan, Sean Cohan, Mayra Bracer, Peter Gaffney, Michael Katz, Steve Ronson, Ellen Lovejoy • 4. Telefe's Ronnie Amendolara, Pablo Echarri, Martin Seefeld  
5. Disney Media Networks' Jack Morera, Fernando Barbosa, Henri Ringel, Leonardo Aranguibel • 6 - Starz's CEO Chris Albrecht and the cast of "Magic City", an 8-part series • 7 - Lionsgate's Peter Iacono • 8 - Power's Andrew Whitman, Jose Pepe Echegaray • 9 - Starz's Gene George • 10 - CBS Studios International's Joe Lucas, Armando Nuñez Jr. • 11 - Record TV's Delmar Andrade • 12 - Telefilms' Ricardo Costianovsky, Humberto Delmas, Alejandro Carballo, Tomas Darcyl, Alfredo Andreotti

# 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](http://www.videoage.org).

## A+E's Steve Ronson: Master of Multitasking

**A**+E Networks' Steve Ronson has his hands in a lot of pots. As EVP, Enterprises for A+E Networks, he oversees the International, Consumer Products, and Home Entertainment teams. He drives the company's business development, focused on distribution in the U.S. and abroad. In addition to program sales, his company sells channel bouquets all around the world.

We spoke to Ronson about his plans for the new year.

### **VAI: What are some of your strategies for 2012?**

On the international side, the big headline will be the expansion of the Lifetime channel outside the U.S. We're already in 150 countries with History (our lead brand), Bio and Crime & Investigation, so it's not necessarily about reaching out to new territories, but expanding the channel bouquet.

The major two territories where we'd like to expand to overall are France and Russia CIS (where the problem in the past has been about bandwidth). The other territories are usual suspects like China, where it's still very difficult to launch channels.

In terms of international digital media, we're looking into mobile and over-the-top services over the globe, but the majority of business is in program sales to terrestrials, channels, and VoD and catch-up service to other clients, be it cable, satellite or terrestrial channels. We're in experimentation mode as web-connected television gets a little more concentration internationally.

In the consumer products arena we've had great success with fan gear — apparel, accessories, and more (especially for series *Swamp People*). We've done in excess of seven figures in revenue, largely from online commerce alone in the U.S.

### **VAI: What are your international sales plans at NATPE?**

The focus is on program sales, specifically on Latin America, obviously. But we service all of our clients there. The focus in terms of product is *Superhumans* from History IRT *Deadliest Roads*, and a new special called *Raising the Titanic*, which is available in 2D and HD. We also have a show called *American Huggers* and crime series *Bordertown: Laredo*. That's all in addition to a 9,000-hour catalog for clients.

### **VAI: Can you explain the journey of a series after it's launched on U.S. television?**

For our more widely distributed brands — History, Bio and Crime & Investigation — original hours from the U.S. nets find their way to international channels in the first window 99 percent of the time. Then we window that content, as well as the catalog content, developing a package for the client in each territory. Our networks around the world will get the first window when it comes to the History, Crime & Investigation and Bio brands. For Lifetime content, we have no channels yet, so the first window goes to terrestrial channels. As we launch the Lifetime channels, we'll follow the History, Crime & Investigation and Bio format.

The A+E channels are only in the U.S., Canada and Latin America, so a lot of the A+E content that's not used on Bio and Crime & Investigation is available for terrestrial.

### **VAI: How long after a U.S. show premieres do you start selling it internationally?**

We don't have a built-in waiting period. In an ideal world, our content would air day-and-date on our international channels, or at least close. We do that in major tentpoles. But there really isn't a formula.



## The U.S. TV Midseason

**T**he new year has brought on an influx of new U.S. TV shows known as mid-season series. Here are some of the most eagerly anticipated network series:

### **Alcatraz**

In this Warner Bros. series, from *Lost's* J.J. Abrams, Alcatraz inmates and guards who went missing from the notorious prison decades ago start mysteriously reappearing.

### **Are You There Chelsea?**

Formerly known as *Are You There Vodka? It's Me Chelsea*, this Warner Bros. comedy is based on the autobiography of comedian and talk show host Chelsea Handler (who is also on the show). Laura Prepon (of *That '70s Show* stars as Chelsea).

### **Awake**

In this procedural drama (from Twentieth Century Fox), a police detective gets in a car accident and wakes up to two different realities: one where his wife didn't survive, and one where his son didn't.

### **Don't Trust the B— in Apartment 23**

Twentieth Century Fox TV Distribution's new comedy series is about a woman who relocates to the city and lives with a real party girl. It stars James Van Der Beek as himself.

### **The Firm**

The drama series, from Entertainment One Television, is based on the John Grisham novel and '90s film about a Memphis lawyer who brought down a Chicago crimeboss.

### **GCB**

This series (formerly known as *Good Christian Belles* and *Good Christian Bitches*) is an over-the-top primetime soap (from Disney Media Distribution) that follows a former "mean girl" who returns to her Texas hometown.

### **The Finder**

This *Bones* spin-off (from Twentieth Century Fox TV Distribution) will follow an eccentric but amusing recluse who's in high demand for his ability to find anything.

### **Napoleon Dynamite**

Twentieth Century Fox brings the big-screen character to the small screen in this animated series based on the 2004 movie of the same name, which follows an eccentric 16-year-old, his family and friends.

### **NYC 22**

Originally titled 2-2, this CBS Studios International series follows six very different NYPD rookies as they patrol the streets of Upper Manhattan.

### **Rob**

A lifelong bachelor marries into a tight-knit Mexican American family.

### **Scandal**

This Disney Media Distribution drama comes from Shonda Rhimes (creator of *Grey's Anatomy*) and revolves around a crisis management consultant and her dysfunctional staff.

### **Smash**

NBC Universal's new musical drama stars Debra Messing and follows characters who come together to put on a Broadway show.

### **Touch**

This sci-fi Twentieth Century Fox series follows a father who discovers that his mute son's gift with numbers is more than just a way to communicate.

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