

Latins Go Global

Latin American participants are making a fairly big showing at MIP, with over 38 exhibiting Latin American companies and 38 additional companies without a stand, despite the fact that this is Holy Week, a time when many businesses in the region are generally closed. Clearly, MIP-TV is an important market for Latin American sellers, even though it registered few Latin buyers.

Venevision International's Cesar Diaz explained that his company takes a global approach in Cannes, rather than focusing on Latin American buyers. "Traditionally for MIP-TV, as well as MIPCOM, we focus our attention on our European, African and Asian clients."

"At markets such as NATPE and the L.A. Screenings, our strategy is more geared toward our Latin American clientele," said Diaz.

Similarly, Melissa Pillow of Telemundo Internacional said that her company is "definitely taking a global approach [at

(Continued on Page 4)

NATPE's CEO Quest

As everyone knows, NATPE's Rick Feldman is ending his CEO stint at the end of this month to become the association's consultant. NATPE's executive board has engaged the headhunter firm Korn-Ferry to search for a new CEO.

While the search is going on, *VideoAge* Daily took the MIP opportunity to sample a restricted number of international TV executives here in Cannes to hear what their ideal new CEO looks like.

It is speculated that Bill Simon (who's here at MIP) of Korn-Ferry in Los Angeles is reviewing some 30 candidates. Over 10 were not qualified and have already been discarded. Apparently, Rick Feldman is not involved in the selection

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TV Buyers' Paradise

MIP-ing the L.A. Screenings

With MIP wrapping up, many of the buyers and sellers will soon repack to head to the City of Angels for the L.A. Screenings. The indies will screen May 15-18, the studios May 17-25 and the Canadians May 11-17.



Asked whether she had advance knowledge of any hot shows for the 2012-2013 season, Sasha Breslau at London-based ITV said, "As the Screenings draw closer and more details are released, you do get a sense of which shows are becoming buzz-worthy on blogs/industry websites." With the halls of the Palais still busy with MIP traffic, it may be a bit early to tell.

RTE's Dermot Horan explained, "It's pilot season, but we as buyers always try not to get too emotionally entangled with pilots because most of them don't get picked up."

Breslau continued, "Although I keep a close eye on on- and off-screen talent

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3D TV Is All 3D-ed Out

MIP-TV will mark its official 3D TV day with nine conferences today. This is in addition to a 3D TV producers' boot camp tomorrow, and a 3D TV pavilion (stand 13.14), not to mention a "My 2¢" in this edition of *VideoAge* Daily.

But it's still a pretty uncertain time for 3D technology. Canal Plus recently closed their 3D TV channel. We know that most broadcasters (such as Sky in the U.K.) that commission 3D also require a 2D HD version because the subscriber numbers to 3D channels are so low. We also know that the hardware TV sector is standardizing sets that are 3D-2D compatible. Additionally, we're aware that

(Continued on Page 4)

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INSIDE:
FOCUS ON
LATIN AMERICA

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Amor bravío...

Telenovela **HD**

MIPTV - Palais des Festivals
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MY TWO CENTS

DAY 3

People have been anxious to recreate three-dimensional images since the development of photography in 1826. And they still are. Unfortunately, in terms of practical results, little has been accomplished since the first 3D image, or Stereoscope, was created in 1844. Nowadays, some producers seem to be drawn toward this new technology that, for now, is at a gadget stage or, at best, at a gimmick level.

The movie industry got into the 3D picture in 1922 with silent film *The Power of Love*, the first of its kind, which used an anaglyphic system (where audiences wear the red-cyan colored glasses).

Some degree of success with 3D movies was achieved in 1952 with the low-budget color film *Bwana Devil*. But by the following year, the 3D craze was basically dead.

Porn entered the scene in 1969 with *The Stewardesses*, a \$100,000 3D softcore film that grossed \$27 million, not surprising since one would gladly wear dark 3D glasses in a porn theater so as not to be recognized. Adjusted for inflation, *The Stewardesses* became the most profitable 3D film ever until *Avatar* in 2009, which cost \$237 million to produce.

In all cases, 3D movies have required viewers to wear special glasses: First anaglyphic and, later, using the Polaroid (or polarized) system. Both had the propensity to cause headaches, not to mention the uncomfortable feeling that is more prominent at home than in movie theaters. Plus, the same 3D glasses used, for example, to watch *Avatar* in a movie theater, cannot be used to view that 3D movie at home on DVD.

So far, no one has been able to convince me that watching television at home in my shorts and slippers while sipping some *vino rosso* will be more comfortable when 3D glasses are put over my prescription glasses, especially since I'll have to share them with my son, who has a tendency to misplace glasses and keys.

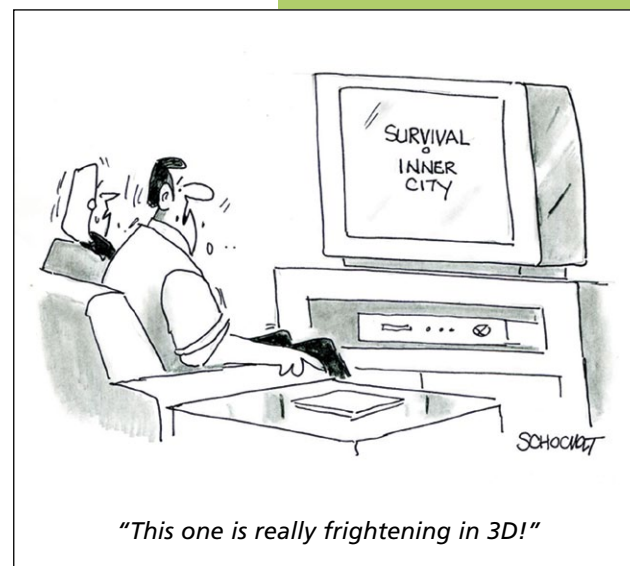
Granted, progress toward autostereoscopic, or no-glass 3D systems, is being made, and I've seen products that are fairly good, like the Hungarian *iPoint* technology. But the general consensus is that glass-free 3D TV is several years away. In Japan, Toshiba has introduced the first commercially available full size glass-less TV set with a 55-inch display for about \$12,000. At the recent CES show in Las Vegas there were other no-glasses 3D TV sets — from Philips, MasterImage 3D (for mobile devices displays) and Stream TV Networks. The last one claims real-time conversion of 2D to 3D and 3D with glasses to 3D without glasses.

However, the 3D field is still too "artisanal," with at least four types of displays (stereoscopic, multi-view, 2D-plus depth and 3D) and three technologies: Active TV (requiring expensive battery-powered glasses), passive TV (inexpensive polarizing glasses) and glass-free, which is in an embryonic stage. The glass-less TV camp is even more crowded with six technologies: Parallax barrier, lenticular lens, head tracking, 3DTV Box, MIT's HR3D and Sony's OLED.

Nonetheless, people tend to get carried away. A European producer enthusiastically showed me a movie he produced using his own 3D technology and investing all of his savings. Unfortunately, he neglected the plot, hoping that the great visuals would compensate for it. The gimmick did not work.

As soon as 3D TV appeared on the pages of trade publications and on conference programs, companies rushed out to develop 3D TV channels, and today 33 are in operation for at least part of their schedules.

The point is that yes, innovation is desirable, but independent producers should not rush to enter the 3D arena. In the beginning it's better to leave the field to deep-pocketed companies, and enter it only when well-defined standards are in place and autostereoscopic TV sets can be sold at a low cost and, most importantly, only when the product is good in 2D too.



Dom Serafini

3D Day at MIP

(Continued from Cover)

autostereoscopic TVs (ones that show 3D without the need for glasses) are currently very expensive, very rare and not very good. The sector's hope is that viably priced, acceptable quality sets are three to five years away.

Jim Chabin, president of the Los Angeles-based International 3D Society, who will deliver a keynote speech today (Auditorium A, Level 3, 09.15 – 10.15), may shed some light on the subject. "3D flatscreen manufacturers continue to ship '3D ready' TVs into the marketplace, in many cases at a faster pace than HD sets were sold. China has launched its first 3D channel and announced another nine channels within five years. Six million 3DTVs were sold there last year alone. More advertising agencies are exploring 3D production, with Lexus, Coke and others demonstrating 3D's unique brand building and 'recall' power. Finally, and most importantly, the cost of 3D production is coming down quickly. It's clearly an important time for content creators, and the demand for content will continue to grow," Chabin said.

But not everyone offers as rosy a prediction. Toby Syfret, an analyst with Enders Analysis said, "to date 3DTV set sales have largely disappointed...they accounted for just one percent of TV sales in 2010," and, contrary to Chabin, described the current costs of remastering 2D into 3D as "high." He also points to the absence, of "a clear non-spec solution," and the concern of manufacturers as to "the potential health risks."

Nonetheless, Syfret stated that "in 10 to 20 years 3DTV could well be up there with connected TV: highly familiar if not common place."

NATPE's New CEO

(Continued from Cover)

process, but rumor has it that 30 percent of the candidates come from the TV industry, 25 percent from the trade show sector and the rest from various fields.

A short list of about 10 candidates has already been drawn up, while NATPE's Search Committee will have up to five people to review and begin interviewing in person so that a decision can be made by April 30, when Feldman's contract expires and his role is drastically reduced.

Reportedly, the NATPE board is aware of how important the international aspect of NATPE is, and some board

members are here at MIP, but no one from management made the trip.

The cost for the executive recruiter services is estimated at \$120,000 or 1/3 of the new CEO's first year compensation, plus expenses.

Unlike Feldman's salary, which included expenses and was in the order of \$700,000, the new CEO will have a lower basic pay plus incentives, which has led to wild speculation as to who those names are. Some of the rumors circulating in the Palais, and along the Croisette, are not as crazy as they might at first seem. Among the more interesting is the thought that NATPE might be looking for someone from outside the U.S. After all, NATPE has recently bought the former DISCOP Budapest. Consider the comments of Chris Grant, NATPE co-chair, when announcing Feldman's departure in February. Grant said, "our goal is to find an individual who can oversee the proposed plans for our 50th anniversary and help implement the ideas we have discussed to grow NATPE and solidify its position as the premier content association in the world."

L.A. Screenings

(Continued from Cover)

involved in pilots, having established names can be a mixed blessing, as it ramps up expectations. My preference is to wait and see the finished pilot, as you never know what's truly going to impress until it all comes together, and sometimes the most exciting shows are ones that had little or no buzz beforehand."

Chen Kheng On, who works in Acquisitions and Programming at Telekom Malaysia, keeps an eye on information released by the studios through e-trade publications. Kheng On expects to see a balance between comedy and drama this year, while Breslau anticipates a continued increase in comedy, a trend that has been developing over the past few years.

"I expect there to be plenty of potential comedy series, be they single-camera or sitcom. I'm sure all the networks would love to have the next *2 Broke Girls* on their schedules," said Breslau.

RTE's Horan also thought that many of the current comedies would return this year, naming *2 Broke Girls*, *New Girl*, *Modern Family*, *Big Bang Theory* and *Two and a Half Men*. "There is a renewed appetite for comedy," he said.

But, like Kheng On, Breslau predicted there would also be a fair share of dramas in the mix. "No doubt there will also be an intriguing array of drama on offer, ranging from fantasy to period to procedurals...We're also ripe for a slew of medical dramas this year, too." She revealed some insight into what her company will be searching for, saying, "We

are very much in the market for drama and comedy at ITV this year, so I hope there's an abundance of both."

Kheng On is betting that Warner Bros. will be screening the most shows, and Breslau agreed that "Warners typically screens the largest number of shows," even though she predicted that all of the studios would screen "a sizeable number" of pilots this May.

Guido Pugnetti, a buyer for Italy's RAI, said that at the L.A. Screenings he will be counting on a good output from CBS Studios. "CBS produces programs that our public identifies with and are successful. Similarly, we pay attention to Disney's product as well," said Pugnetti.

According to Horan, "CBS is probably not going to have as many pilots because it is the steadiest network." He predicted that NBC might have a good number of pilots to renew its schedule. He also pointed out that ABC will need to replace *Desperate Housewives*, which wraps up its last season this year.

Pictured on the cover are CBS Studios International's Armando Nuñez and Barry Chamberlain.

Latins Go Global

(Continued from Cover)

MIP]. In fact, the European, Middle Eastern, African [EMEA] and Asian presence at MIP-TV is stronger than the presence of Latin American buyers at both MIP-TV and MIPCOM." Therefore, it makes sense for these companies to target other regions while in Cannes.

Televisa Internacional's Carlos Castro also confirmed that his company is taking a global approach to selling content here in Cannes, as did Comarex's Marcel Vinay M., who added that his company takes a global approach at most markets. In contrast, Tomas Darcyl at Telefilms, as always, is targeting Latin buyers.

Comarex's Vinay revealed that the market is going well, and that Sunday was just as busy as yesterday. "The programs have been very well accepted," he said.

Venevision's Manuel Perez commented that in general, the market seemed slow on Sunday, which was also Palm Sunday. But he was quick to point out that his sales team has been very busy. "Even though the market in general was slow [on Sunday], all of our appointments have been kept so far, and our schedules are booked."

Telefilms' Darcyl found that "Monday was a little busier than Sunday. There were more meetings on Monday."

FOCUS ON ITALY

- **Vincenzo Mosca**, formerly with Lux Vide, is now CEO of Rome-Based production company TVCO.

- At a press conference held yesterday at Vega Luna beach restaurant, **Roma Fiction Fest** announced the dates of this year's event: September 30-October 5. Pictured below is Renata Polverini, president of the Lazio Region (main RFF sponsor) with RFF and APT executives and BBC's Tim Mutimer. A BBC Worldwide Day within the RFF will be introduced at this edition.



- The 64th edition of RAI-organized, international radio-TV and web competition **Prix Italia** will be held in Turin, Italy, September 16-21. New this year is that the Prix is now under the wings of RaiWorld, the international marketing arm of RAI.

Entries for the competition must be submitted by April 30. Pictured below are Rai World's Giovanni Celsi and RaiTrade's Sabrina Eleuteri.



- **Signs** producer Michel Zgarka and actress Yse Brisson with **Panini Media** distributor Bruno Zarka.



- **Animation Band's** Marco Marcolini is attending MIP-TV and can be reached at the MEDIA stand.



CCI IS MOVIES

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ERICA DURANCE
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PAOLO SEGANTI ANA CATERINA MORARIU

TAILOR-MADE MURDER

CRAIG BIERKO
ANDREA OSVART ELIANA MIGLIO

VISIONS OF MURDER

Lots of Love at Azteca

In Azteca's **Quererte Asi** (*Loving You*), wealthy heiress Paulina and ordinary doctor Rafael try to regain their paradise lost.

Natalia investigates the legend of Judas' Wife in **La Mujer de Judas** (*Legendary Love*). The woman is said to kill her enemies while dressed in a wedding dress, but the question of who she is remains (pictured).

After the death of both of their parents, three aristocratic young sisters will have to learn to survive in a

harsher world. But in **Huérfanos** (*Trading Lives*), the three learn that their fighting spirits and thirst for the truth are the most valuable things they could have wished to inherit.

Cielo Rojo (*Under a Red Sky*) tells the story of star-crossed lovers, Alma and Andres. Alma kills her husband in self-defense and is sent to prison. At the same time, Andres marries another woman, who pretends to be carrying his son.

Now, for the Comarex slate: **The**



House of Anubis follows a group of teenagers who live together at a boarding school where eerie and mysterious things keep happening. When one of their friends disappears, the students must go

on a hunt for answers.

Teen telenovela **Grachi** tells the story of a young girl who must balance her newfound magical powers with school, boys and growing pains. Her rivalry with a classmate for the affection of heartthrob Daniel sets the stage for a battle of spells.

Marco Tancredi is an ex-Special Forces soldier who retires after a serious accident in **Intelligence**. When a personal tragedy sends him back into service, he finds that his enemies are more insidious than ever before.

Stand LR2.06

www.comarex.tv

Artear's Got Marriage Woes

Love (and marriage) is at the center of many of Artear's new offerings. Following the sudden death of their harsh and biting mother, Gloria, three single sisters expect to feel free. But the stars of sitcom **Left on the Shelf** (*Para Vestir Santos*) find themselves unable to connect to any men.

The Social Leader (*El Puntero*) tells the story of a political staffer who wields power over his neighborhood. The series focuses on the path of frustrations and unfulfilled wishes the leader must endure.



After 22 years of marriage, Jose and Sonia discover that they have grown apart in **Be Kind To Me** (*Tratame Bien*). They both come to the realization that the person lying next to them is a stranger — a stranger that still has a lot to give.

In **Gypsy Blood** (*Soy Gitano*), Lazaro and Jano are overcome by hate and vengeance. Some 25 years ago, Jano lost the love of his life to Lazaro, but now the star-crossed lovers may have a second chance.

Each episode of **Fantastic Biographies** (*Biografías Fantásticas*) revolves around a different fictional literary character — like Emma Bovary of Flaubert's "Madame Bovary" and Gregor Samsa of Kafka's "Metamorphosis." Hosted by Silvia Hopenhayn (pictured).

Documentary series **Methods** (*Métodos*) delves into the creative process behind works of art.

Argentine Sommelier School director and wine expert Marina Beltrame takes viewers inside the world of vino in **Tasting Notes**.

Stand 20.18

www.artear.com

Swiss Television Programs

Sinestesia

A film by Erik Bernasconi

"Sinestesia" chronicles the vicissitudes of four young adults in two moments of their lives which are in turn linked to two dramatic episodes three years apart. The intervening years see the characters confronted by the usual joys and difficulties of everyday life. However, they also find themselves having to react to a destiny which, every now and again, places a crossroads in our way.

Fiction - 2010 - 1h30'
16/9 High definition

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CCI IS KIDS



Harry
and his Bucket Full
of Dinosaurs



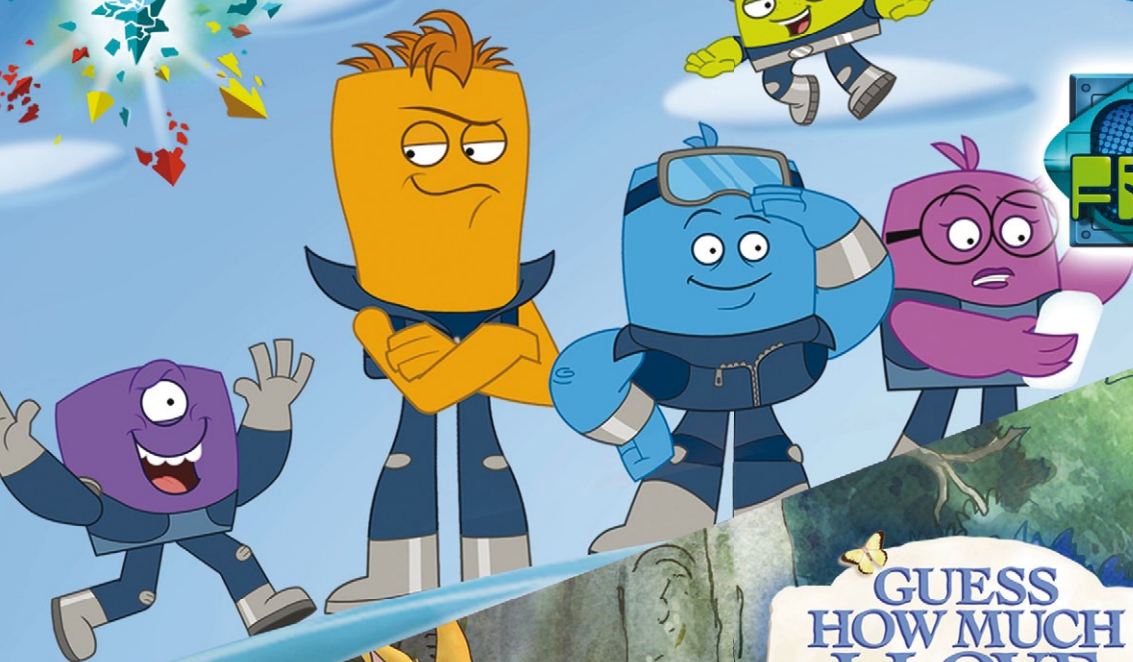
Joe & Jack



TURBO
DOGS



Geo
FREAKZ



GUESS
HOW MUCH
I LOVE
YOU

The Adventures of Little Nutbrown Hare



Artzooka!



Televisa's Got *Passion*

Emotions are running high at Televisa Internacional. *Abyss of Passion* (pictured) is set in a picturesque village known for habanero peppers. The story follows four youngsters whose destinies and happiness are seriously damaged by resentment, ambition, and betrayal.

Luciana is a beautiful girl who moves to Mexico City and takes a job at a seedy bar in *A Shelter for Love*. After being accused of hurting a customer, she moves on to become a maid and falls in love with a wealthy ladies' man.

Comedy series *Me, Her... and Eva!* follows an unapologetic womanizer and tourism executive. Using his talent for seducing women, he pretends to be a foreign businessman and tries to steal an innovative project for a tourist complex.

Camila and Daniel meet under adverse circumstances (and Daniel's assumed identity) in *Valiant Love*, but

for true love, nothing is impossible.

In teen telenovela *Miss XV*, two girls from very different families are best friends with the same birth date. The girls both look forward to their fifteenth birthdays, or quinceañeras, when they will become women.

Teen comedy *CQ* follows the adventures of eight high school students who live in a crazy fun universe.

Elite Way School, a well-regarded semi-boarding school, is the set of all the action in *Rebel*. Four very different students are brought together by their common passion: music.

Twenty years after her mother's death, Renata Medina plans to exact revenge on Eduardo, the man who drove her mother to commit suicide in *Conniving Renata*.

Stand RSV 02

www.televisa.com

Deadly Games at Telefilms

Telefilms is bringing some of the biggest Hollywood movies to MIP. In *The Hunger Games* (*Los Juegos del Hambre*), Katniss is a 16-year-old who lives with her mother and younger sister in the poorest district of Panem, in the post-apocalyptic U.S. Each year, every district must send a boy and a girl to a televised event called the Hunger Games. The terrain, rules and the level of audience participation varies from one to another, but there is one constant: kill or be killed.

Oscar-winning *The Artist* (*El Artista*) tells the story of 1920s silent movie superstar George Valentin and young extra Peppy Miller. The advent of talking pictures will sound the death knell for Valentin's career, while major movie stardom awaits Miller. (pictured)

Young attorney Arthur Kipps travels to a remote village to organize a recently deceased client's papers. While there, he encounters *The Woman in Black* (*La Dama de Negro*), the ghost of a scorned woman set on vengeance.

In sci-fi fantasy film *Looper*, a criminal organization from the future sends murderers through time to kill the last version of themselves.

In gritty thriller *The Raven*, Edgar Allan Poe joins forces with a young Baltimore detective to hunt down a serial killer who's using Poe's own works as the backdrop for a string of murders.

Stand 09.05

www.telefilms.com.ar



Market News

LATIN • AMERICA

Record's Back to the Bible

Record TV Network's *David, the King* (pictured) tells the story of a shepherd and musician who is anointed as God's chosen one to replace King Saul as King of the Israelites. David's life is marked by love, hate, intrigue, friendship, betrayal, forgiveness and several marriages.

Things get complicated for a group of lottery winners who make a pact that whoever accomplishes certain goals within a year of winning gets to stake claim to half of the *Jackpot!* Conflicts intensify as winners begin to die off.

River of Intrigues is set in a historic town whose river is used for sports. Everything in the sleepy town is transformed with the arrival of a mega-project, which impacts the social lives of every inhabitant.

Tony Castellamare's wife and twin daughters are killed in a terrible car explosion that was meant to end his life in *Another Power*. When he moves to Brazil to avenge the death of his family, the Mafia-connected Tony meets a journalist and falls in love with her.



In *The Law and the Crime* Catarina is a high-society woman who decides to become a police commissioner after her father is murdered. Catarina's path crosses with Nando, a drug dealer, and Romero, a militia policeman.

In biblical story *Samson and Delilah*, Samson is a strong, fearless Hebrew warrior. Delilah is a beautiful and ambitious Philistine enlisted to seduce Samson and find out the secret of his strength.

In *Esther, the Queen*, a Jewish woman married to the king of the Persian Empire finds the courage to save the lives of her people, who are being persecuted.

Stand 05.02

www.recordtvnetwork.com

A Corazón Beats at Venevision

Expect love, family, beautiful women... and a little bit of comedy at Venevision International. Years after losing her family's ranch, Camila returns to the area in *El Talismán* (pictured). It's there that she reconnects with the love of her life, Pedro, who took everything from her father.

Patricia grows up under the iron fist of her grandmother, a wealthy landowner who manages the family ranch. When she falls in love with a man her grandmother doesn't approve of, she must pay the consequences for her *Corazón Apasionado*.

In *Natalia del Mar*, Natalia and Luis have been in love since childhood and refuse to let their social differences get in the way of their happiness. But when a secret from the past changes everything, their dreams are destroyed.

TV host Gabriel León has it all in *El*



Árbol de Gabriel. But his fame, fortune and millions of adoring fans can't help him when he's diagnosed with a serious illness and embarks on a desperate quest to find an organ donor.

Venevision's *Certámenes de Belleza* (*Beauty Pageants*) include *Miss Venezuela 2012* and *Mrs. World 2012*, an international pageant for married women.

Also available are: *LOL* (*Laughing Out Loud*), a series of visual comedy clips without dialogue, and travel and beauty series *Latin Angels*.

Stand 14.02

www.venevisioninternational.com

CCI IS LIFESTYLE



Market News

GLOBAL • PLAYERS



RSI Crosses Borders

RSI — Radiotelevisione Svizzera — is in Cannes with a varied line-up of documentaries, fiction and kids' shows.

The world of wrestling is explored in **Wrestling: Shamans, Bulls and Bells**, a documentary exploring the deeply rooted sports traditions in Switzerland and Senegal, which have created bonds of friendship between the two countries.

Doc **Travellers' Camp** takes a journey in search of the gypsy community, which is often viewed with suspicion and fear.

Sinesthesia (pictured) is a drama that tells the bittersweet story of two moments in the lives of four young people facing serious trials.

A mixture of humor and useful information, **Cross-Border Workers** showcas-

es the eternal conflict between a cross-border worker, Roberto Bussenghi, and customs officer Loris Bernasconi.

HD children's series **Lilliput** revolves around the lives of insects. Mosquitos, ants, crickets, grasshoppers and termites are only some of the little animals featured in this funny animated series.

Also available from RSI is **The St. Matthew Passion by Johann Sebastian Bach**, a classical composition of double choir and double orchestra. A transposition of the 26th and 27th chapters of the Gospel according to St. Matthew, interspersed with choruses and arias, it's regarded as one of the great masterpieces in Western music. Diego Fasolis directs.

Stand 24.11

www.rsi.ch

Q&A with M-Net's Mike Dearham

South Africa's M-Net pay-TV channel is deep in the content sales business. We caught up with Mike Dearham, head of Sales and Library at the self-described "multi-channel Pan-African pay-TV content provider," to find out more.

VAI: What kind of programs does M-Net produce (drama, docs, children's)?

MD: M-Net produces content across a wide range of genres. Our most popular genres include high-quality drama series, comedy, African documentaries, crime docu-dramas, entertainment and lifestyle shows. Further to this, and albeit on a smaller scale, we also commission programs that target children and youth.

VAI: Is the company open to co-productions?

MD: Our core focus as a business is to satisfy a growing Pan-African pay-TV demand for compelling and entertaining TV content. In this regard, M-Net's strategic focus is to enhance its ability to effectively acquire, package, promote and broadcast quality TV content across all African-based digital delivery systems.

Over the years we have partnered with African-based production houses to create world class television content with a dis-

tinctly African flavor. In pursuit of the above, we have made significant contribution to the development of employment and training opportunities across the entire television production value chain.

VAI: Which countries are your main targets (or clients)?

MD: We are essentially a multi-channel Pan-African pay-TV content-provider, delivering top programming to our subscribers through a variety of platforms.

The M-Net Content Sales Department (a division of M-Net's Group Content Services), has been established to promote the existence and availability of M-Net's vast library of African content for worldwide licensing. To this end, we showcase M-Net commissioned content, which includes productions such as *The Wild*, a half hour drama set in an exotic South African game lodge; *Crimes Uncovered*, a 13-hour docu-drama exposé of some of the most horrific crimes ever committed in South Africa, *Cooking With Siba*, a show which profiles a gorgeous African presenter who makes cooking local cuisine look both sexy and appetizing. Last but not least is our 'jewel in the crown', in the form of award-winning drama series: *Jacob's Cross*, a fast-paced African drama series that boasts one of the highest ratings in Africa and which has already built a huge international following.

Panini Shares Secrets

Panini Media has stories from around the world. **Metal Hurlant Chronicles Series** is a live adaptation of the iconic 1980s series, from the producers of *Superman 1 & 2*. Season one is available now — and includes episodes entitled "King's Crown" and "Any's Pledge." Season two will be available in the fall.

Two competing companies face off in a ferocious battle for power in **Signs**. The companies are run by enemies and former schoolmates.

Jorsdkott — Tales of Silverhøj takes place in the small Swedish community of Silverhøj, where five children have disappeared in 10 years. Throughout this crime and mystery series, viewers are introduced to a number of exciting, scary and interesting characters.

Learn all about where the FDNY firefighters study in **Inside N.Y.C.**



Firefighters Training Center. The documentary goes inside the "city within the city," where firemen around the world dream of training.

Secrets of History (Secrets d'Histoire) explores the lives of some of the world's most famous and fascinating historical figures, including Marie Antoinette, Queen Victoria and Henry VIII.

Stand 10.28

www.paninimediascreeningroom.com

Animation Band Revisits Classics

Italy's The Animation Band offers **Girls of Olympus** (pictured) at MIP. Sid, Luce and Hoon are highschool freshmen with only one thing in common — the same birthdate. But the three soon learn that they are goddesses of Olympus, and not the mere mortals.

All cultures have wacky families. In Italy, there's the **Spaghetti Family**. The mother is a bit possessive and apprehensive, the father is lazy and the sons are messy and argumentative. The only thing they all agree on is their common passion for spaghetti.

Cosi are funny, tiny creatures of different geometric shapes that live in Cosakistan, a microscopic country somewhere in the human world. Cosi interact with objects that absent-minded human beings drop. Though they are imaginary, they reveal themselves as a mirror of the feelings and mistakes of the "normal" world in **I Cosi**.

After over 20 years of comic strips, the famous character created by Grazia Nidasio gets her own animated series. **Stefi's World** revolves around a curious, indiscrete eight-year-old who's always



poking her nose in adults' business.

It's Paris, 1889. Loulou, a 12-year-old orphan, has dreams of becoming a dancer, but the orphanage's principal tries everything to stop her. In **Loulou De Montmartre**, twists and mysteries appear everywhere.

Stellina is an 11-year-old girl born into the circus (living in 1960s Italy). She dreams of becoming an acrobat, but is sent instead to an institute. There she meets Anna, a young teacher who takes the girl into her family.

At the end of the battle of Troy, the Greek hero **Ulissee** and his crew have one objective: to return home to Ithaca. The famous Greek myth is retold with updates, new characters and a pinch of humor.

MEDIA Umbrella Stand H4.35

www.theanimationband.com



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Telefe Has The Man of Your Dreams

Telefe Internacional brings high school grads, love stories and matchmakers to MIP.

Romantic comedy **Graduates** centers on a group of former high school classmates who come together 20 years after graduation. A love story will change the course of their lives.

Four couples from four generations and four different kinds of love are the focus of **Candy Love** (pictured at

right). One of the stories centers on a mother and her three daughters, another on two men who work to fulfill their dreams.

The entire family will want to watch **ZTV**, a children's program featuring puppets. The show is about the family



of Mr. A, who owns a television station he inherited from his father and grandfather. It's up to him to generate the station's programming and increase rat-

ings.

The second season of **Man of Your Dreams** continues the story of Hugo, a single father who works at his cousin's matchmaking agency. Each episode features a special guest star.

Miniseries **Mistreated** explores gender violence, including physical, psychological and sexual abuse suffered by women throughout the world.

Arrogant lawyer Andres is determined to become a partner at his law firm in **The One**. On a trip to Spain, the married man will fall for one of his colleagues.

When You Smile is a romantic sitcom about a man whose life is planned down to the minute — that is until he meets a son he never knew he had, and his father, whom he'd rather not know.

Stand RSV 14

www.telefeinternacional.com.ar

Telemundo is the Boss

Telemundo Internacional's MIP telenovela slate is spearheaded by **Una Maid in Manhattan** (**Maid in Manhattan**), the story of a young Mexican woman who moves to the U.S. with her son and falls in love with a successful businessman who thinks she's a guest at the hotel where she actually works as a maid.

Relaciones Peligrosas (**Dangerous Affairs**) centers on Miranda Cruz, a teacher at a Miami high school who is forced to confront a difficult situation.

In **Dance!** Estela Redondo runs a prestigious dance academy that draws hundreds of young people who dream of becoming well-known dancers. The Redondo women will face conflicts that put their family ties in danger.

Hoping to offer her young son a better future, Esperanza Reyes leaves Peru for Chile. The only problem is, her new boss turns out to be the man she had an affair with over 12 years ago in **Esperanza: El destino del amor**.

Even though Sofia and Diego are separated, they still live together and raise their daughters as a team in **Aquí Mando Yo** (**I'm the Boss**).

Stand A0.21

www.telemundointernacional.com

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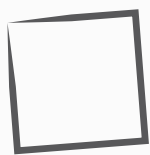
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Come Inside with **CABLEready**

Each week on **The Countdown**, an eclectic cast of commentators — including REELZ movie experts Leonard Maltin and Richard Roeper and AP movie critic Christy Lemire — count down the best, worst, and craziest in movies and pop culture. James Lipton has sat down with more than 180 of the world’s most accomplished artists as host of **Inside the Actor’s Studio** (pictured). New episodes include A-list stars like

George Clooney, Brad Pitt, Jennifer Aniston, the cast of *Mad Men* and Johnny Depp. **Wedding Dress Wars** goes inside the world of wedding dress designers. While the clock is running (and the bride is watching), designers will go head to head. REELZ Specials include *Hollywood’s Most Eligible* (hosted by Holly Madison), which looks at the most sought-after singles in Hollywood, and



delves into their break-ups; *The Top 15 Movies of All Time*; *The Cost of Stardom*; *3D in Movies* featuring *Titanic* and more.

Eccentric collector Steve Santini is on a journey to buy and authenticate dark and haunted items in **Deals from the Dark Side**. Santini scours high and low looking for the rare, unusual and tragic, like a Titanic deck chair, or Jack the Ripper’s knife. A team of the world’s top chainsaw sculptors battle a deadline, and conflicting artistic sensibilities, to complete wood-carving projects on a scale never before seen in **Saw Dogs**. The series introduces viewers to the hidden folk art of “chainsaw carving,” where the egos are almost as big as the artists’ talent. For million-dollar designer Esther Tracy, a.k.a. **Esther Extraordinaire**, “too much is never enough.” Her bold and opulent approach to her personal appearance and decorating has resulted in a stable of faithful clients with money to spend on her outrageous design plans. **Stand R31.17**
www.cableready.net

Multicom is Finding Hope

Multicom Entertainment Group is offering futuristic series, interactive kids’ fare and biographies this MIP-TV. **WobWorld** (pictured) is an educational series and interactive website that teaches children valuable lessons about health, science and life. It targets kids ages two through seven. A 16-year-old child-bride named Esmee Johnson escapes from the cruel polygamist cult leader Rev Dubbins. Alone and lost, Esmee searches for somewhere safe to settle down in drama series **Finding Hope**. Hour-long action adventure series **Forbidden Jungle** (in development) is set in the future and centers on an astronaut named Joe “Wrong Way” Murphy. Something goes wrong on his journey home from the moons of Jupiter, and he finds himself lost in the Forbidden Jungle. Multicom also has a number of documentary series available, including **Hollywood History and Biographies** and **Biographies of the 20th Century**. **Stand 14.17**



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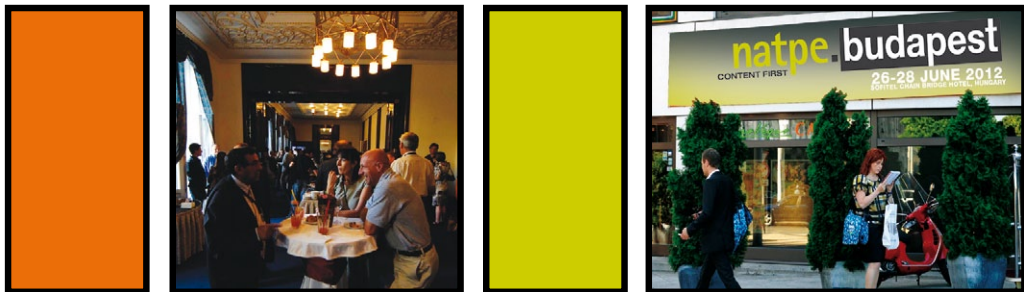
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MIP-TV PHOTO REPORT



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1. Arter's Julieta Gonzalez, Mariana Fernandez
2. Jonathan Ford, EVP at Content Digital (r.) and Nuno Bernardo, co-founder and CEO at multi-award-winning transmedia production company beActive launched live-action music drama Beat Girl.
3. Multicom's Irv Holender
4. Opus' Ken DuBow and Suzanne Barron
5. RSI's Manuela Lenzin, Beatrice Grossmann with GA&A's Laura Romano (l.)
6. Studio Hamburg's Peter Thiem, Christiane Wittich, Emmo Lempert
7. Venevision's Cesar Diaz, Manuel Perez, Miguel Somoza

8. At the Viacom Media Networks showcase: Jersey Shore cast members Deena Nicole Cortese and Vincenzo Guadagnino with Caroline Beaton, Viacom's SVP International Program Sales and Chris Linn, MTV's EVP of Programming and head of Production.
9. Telefe's Maria Eugenia Costa and Michelle Wasserman
10. Comarex's Marcel Vinay Jr.
11. Televisa's Hugo Treviño
12. CABLEready's Gary Lico
13. Record TV's Delmar Andrade



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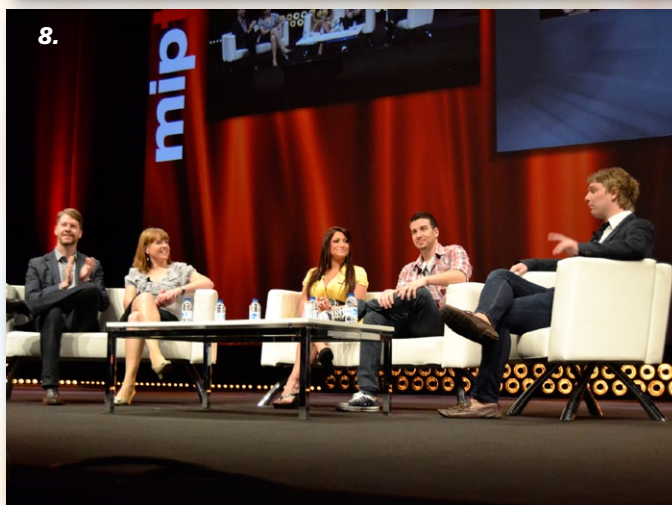
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The Best of The Watercooler

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.

MediaHub: Asia's Growing TV Industry

While in the West the number of new film-TV trade shows is leveling off, in the East, Middle East and Far East, that number seems to be increasing by the month — an indication that those territories can support this growth.

The new market in town is the MediaHub Market, which will take place May 29 and 30 in Bangkok, Thailand.

We caught up with Dimitri Mendjisky, general manager of MediaHub Market for the scoop on this brand-new event.

VideoAge International: What makes MediaHub Market different than other television markets?

Dimitri Mendjisky: What makes us different is we are not in competition with other existing media trade shows.

MediaHub Market is not yet "another" market. Our mission is to serve and support as many new and emerging media players as possible, who are primarily producers, buyers and broadcasters from the emerging countries, in order to ensure that they are connected with the rest of the world.

I am strongly convinced that we are supporting the future media leaders... and in Asia the future is already today.

VAI: What was the impetus behind starting the market?

DM: This project was built around a simple observation: the emerging media players are not connected with the leading ones and vice versa! They have little or no chance to interact.

On one hand, the budgets allocated to program acquisition are very low in the region, especially in South-East Asia. It is therefore not economically viable for European or American content providers to justify travel to the region and visit each country to sell their content. But they need to reach out to the emerging markets as time's changing!

On the other hand, for our local emerging actors, they simply lack the possibility to network worldwide. It is also very costly for them to attend the existing markets. And without the necessary network, they cannot guarantee a return on investment when participating in such markets.

Consequently, we decided to create proper and efficient tools so as to meet our members' expectations: first we launched our online B2B platform dedicated to networking, then we created media specific publications and finally the MediaHub Market.

VAI: Isn't it difficult to start a brand new market when there are so many others?

DM: Yes and no. Yes, because it's always challenging to create a new event. No, because as soon as we explained what we are doing, media professionals immediately came on board. At approximately 100 days to the market, we were 95% full.

VAI: How did you choose the spring dates?

DM: We are partners with the AIBD (Asia-Pacific Institute for Development). AIBD has been organizing the AMS since 2004. The AMS is an annual conference, which unites CEO's and other top officials from private and public broadcasting organizations mostly from Asia Pacific emerging media markets [it will take place concurrent with MediaHub].

In addition, the AMS is an itinerant event, for instance, we'll be in Bali for the 2013 edition.

VAI: How many attendees do you expect?

DM: We are expecting a minimum of 700 participants representing over 120 broadcasting organizations from more than 60 countries, mostly from the Asia Pacific region, Europe and the Arab World.



NABbing The Multi-Platform Trend

The National Association of Broadcasters (NAB) Show, which will take place April 14-19 this year in its usual Las Vegas location, has managed to change with the times. Born as a TV station get-together, it later turned into a hardware trade show, and now it's evolving into a content container — covering all aspects of the audiovisual sector.

The conference's attendees have also diversified and now include a wider range of content creators. And this year's theme "The Great Content Shift: Defining Your Evolution" was designed to echo this movement.

"There continue to be interesting shifts in how content is produced, delivered and consumed," said Chris Brown, executive vice president, Conventions and Business Operations for NAB Show. "Our show has continued to evolve, and helped drive some of that change. Part of our job is to help stimulate that change," he said.

"We've refocused our attention on the fact that it's a multi-platform world and the consumer is not as focused on linear forms of content consumption, they're interested in getting in anytime."

Everything, according to Brown, is changing: that means "the types of content that's produced, the form of that content and the types of partnerships needed to create that content."

A look at the event's conference schedule includes producers, directors, studio executives, and many others on the content side. "We've sprinkled more and more of those folks in," said Brown.

The Creative Masters Series, which will run from April 15-18, brings together key players in the motion picture, TV, advertising and online communities to "shine a light on the craftsmanship of content," according to the Association.

One session of particular interest to our readers — part of what the NAB Show calls its Content Theater series — is "TV Trends: What's New in Telenovelas," which will take place on April 18. Speakers include *VideoAge's* Dom Serafini, Venevision's Cesar Diaz, Univision's Jessica Rodriguez, TV Globo's Ricardo Scalamandre and Comarex's Marcel Vinay.

While there's no doubt Hollywood will be well represented, more and more Silicon Valley representatives are coming out too.

"Just to give you an example of the change — when we measure folks who come to NAB, just five or 10 years ago, the film segment represented about two-to-five percent of attendees. Now that number is almost at 15 percent. That's becoming a significant piece of our total audience."

A larger segment of attendees is one they call broadcast — which includes traditional TV, cable and satellite. That segment accounts for 18-20 percent of the total attendees.

But the biggest piece of the attendee pie (25-30 percent) is broadly defined as production and post-production (can overlap with film side). "These are folks in the business of creating content — production houses, special effects houses, editing and much more. It's more about the creative side of the business. These aren't people in suits, they're the guys in t-shirts and ponytails," he said.

Brown expects attendance numbers to run ahead of last year's (which had 92,000 attendees). "The floor should be up by seven to 10 percent, just in terms of total floor space. We're expecting the number of exhibitors to increase by 10 percent or more," he said.



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