

Traditional TV Under Attack

Yesterday, a seminar titled, “Game Changers: Will Disruption Choke TV Biz Models?” delved into the forces of innovation surrounding content creation and digital distribution that pose the greatest threat to the business models and cost structures of traditional TV.

Panelists included Alex Carloss of YouTube; Kevin Beggs, Lionsgate; Chet Kanojia, Aereo; Richard Greenfield, BTIG and Betsy L. Morgan, of TheBlaze. David Pakman of Venrock moderated.

Pakman began by stating, “In television, we’re in a moment where the DVR has unlocked the consumer potential to decide when and where to watch our programs.”

BTIG’s Greenfield added, “Content is being made available earlier on-demand without commercials. This whole concept of moving toward commercial-less TV started with the VCR.”

One effect of this shift is that “The line between content and advertising is blurring and it’s going to continue to blur,” as

(Continued on Page 4)

TV Buyers’ Booklist

When TV program buyers aren’t perusing samplers sent by sellers, they’re leafing through books — just like the rest of us. So, rather than talk about TV, we at *VideoAge* decided to engage buyers in a conversation about books.

Here’s a peek at what some buyers are pulling off bookshelves when they’re not surfing channels.

Dermot Horan, director of Broadcast and Acquisitions for Ireland’s RTE has been spending his leisure time reading *Dominion* by C.J. Sansom. Horan told us the book is a “counter-historical novel about Britain in the 1950s, following its surrender to the Nazis in 1940. The country is depressed, forced to introduce

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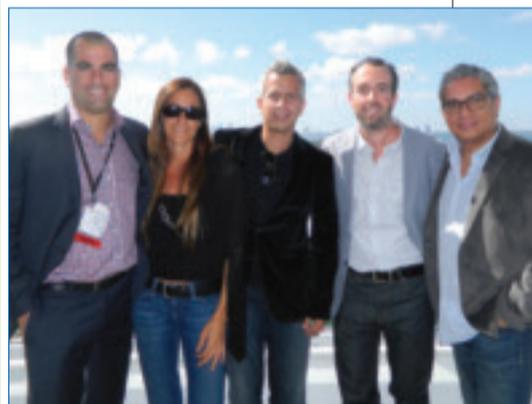


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SYNDICATION
A+E FORMATS

Disney’s Latin Twist

TVN telenovela becomes a super-series

On Sunday here at NATPE, Disney Media Distribution Latin America (DMDLA) announced a new production with a twist. It is the adaptation of a Latin American TV show for another Latin American country.



The show is *El Laberinto de Alicia* (*Alicia’s Maze*), a telenovela produced by Chile’s TVN and internationally by Telemundo.

According to Disney, the original production had a great script value (typical of Chile’s renowned talent), but its local Spanish accent and other elements made it not widely accepted in other Latin American territories.

Enter DMDLA, which, after buying the format rights from Telemundo, partnered with Colombia’s Vista Productions to produce 80 new episodes for Colombia’s RCN.

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Hispanic TV: A Work In Progress

Tomorrow at 11:00 a.m., executives representing top Spanish-language broadcasters will sit down to discuss the growing opportunities available in Spanish-language television.

Alberto Ciurana, president of Programming and Content, Univision Networks for Univision Communications; Christy Haubegger, agent/executive at Creative Artists Agency, Jacqueline Hernandez, chief operating officer for Telemundo Media and Adriana Ibanez, EVP of Programming for MundoFox, will join moderator Harris Whitbeck, CEO of Zodiak Latino, in a discussion on the topic. They are expected to touch on how Spanish-language programming has been able to attract the coveted 18-34 demographic, the types of programming that

(Continued on Page 4)



MARVEL

Disney Media Distribution
Latin America

THE #1 NEW SHOW OF THE SEASON!



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LUCY LIU

ELEMENTARY

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MY TWO CENTS

DAY

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After two storms — one occurring right after the other — hit New York City and its environs, I fully realize the importance of local TV stations. First, there was Hurricane Sandy, a so-called super storm that hit at the end of October that should make anti-global warming climate advocates change their perspective. After that came a “Nor’easter” snowstorm that finished off anything Sandy left standing.

In the days leading up to Sandy and during its aftermath, tri-state area residents were glued to their local TV stations (provided they had electricity and cable service). The networks’ programming was totally ignored in favor of weather, emergency news and mass transit updates.

But even during “normal” times, local TV stations offer really unique services: news and information, sports, weather, mass-transit updates, entertainment (e.g., parades) and politics at a regional level, which networks simply cannot provide.

This aspect is clear. Now for the tough part: How to ensure the survival of local TV services in the face of all kinds of financial hardship, like reduced ad revenues, reduced retrans fees (the networks take most of it), loss of network affiliate compensation (now it is the nets that want to be paid for programs supplied to the stations) and increased costs (especially for sports and news coverage).

But these are not the only hurdles. The major problem for local TV stations is the potential loss of their transmitting frequencies to the telephone companies. The telcos have eyed the TV spectrum for expanding their broadband (Wi-Fi) services. In the long run, it would have been better to build optical fiber networks, but wireless is cheaper and offers better ROI in the short term.

Like everything in this unregulated environment, short-term gain is considered desirable — even if it causes long-term shortcomings.

But the government, the regulatory agencies (or what’s left of them), labor unions, politicians and the media-entertainment industries should prevent the demise of local TV stations by guaranteeing them use of their spectrum.

We all know the argument that spectrum is no longer needed to transmit TV programs: Only 11 percent of U.S. TVHH actually receive TV with antennas and local TV stations don’t even make full use of the spectrum assigned to them.

However, spectrum is not needed solely for transmission, but also as a necessary revenue source because, in order to survive, local TV stations need to rent out the unused portion of their frequencies to telcos.

Thus, if telcos are allowed to take spectrum away from local TV stations, these will have to close down. If, on the other hand, telcos could only rent the unused portions of spectrum, local TV stations would survive and telcos would get some extra spectrum. It’s a win-win situation for both sectors. Now, let’s figure out how to explain this to the FCC and other regulatory agencies.



Dom Serafini

Disney Super-series

(Continued from Cover)

The new series is described as a “super-series,” in the sense that it is the length of a telenovela, but has the production quality of a series, with just 40 percent shot in studio and the balance on location.

“Nothing was spared,” said Disney’s Leonardo Aranguibel: “We got the best director and the best actors.”

The series, which centers on school life and deals with child abuse, will start production in April and will end in October, while airtime is still to be determined. In making the announcement, DMDLA’s Fernando Barbosa was joined by Aranguibel and Vista’s Jaime Sánchez Cristo, and later by RCN’s Ricardo Alberto Cruz M., (all pictured below).

Pictured on the cover are: Henri Ringel, Fabiola Bovino, Fernando Barbosa, Gustavo Sorotski, Leonardo Aranguibel.

Pictured at the bottom is Disney’s NATPE team.



Buyers' Books

(Continued from Cover)

anti-Semitic laws, and the resistance is growing.”

He explained that this particular novel is “a drier piece [compared to Sansom’s *Shardlake* novels], set during a pretty depressing decade. It is a strong piece of fiction, but lacks the intrigue and suspense of the *Shardlake* series.”

If anyone is interested in this particular era, Horan also added that he “loved *Fatherland*, by Robert Harris, which covered the same backdrop.”

“I am reading Gregory Maguire’s *Out of Oz*,” said Goyo Garcia of Brazil-based TV Bandeirantes. “This is the fourth and final volume of an adult version of

The Wonderful Wizard of Oz, which narrates events that take place before, during and after the famous story — of course, with situations, characters and storylines with a dark and adult twist.”

Lump the Dog Who Ate a Picasso by David Douglas caught Lanny Huang’s eye. Huang is the president of Promo Group TV in Hong Kong, who said the book is “totally original [and] offers an uncommonly sensitive portrait of Picasso. I read this during the Christmas holiday, which is perfect for the festive season. Being a lover of art, a lover of photography and a lover of dogs, this book is a surprise and wonderful gift for me,” Huang concluded.

In Norway, Nina Lorgen Flemmen, head of Acquisitions for TVNorge REM MAX and VOX, recently enjoyed the novel *The Glassblower of Murano* by Marina Fiorato, which is set in Venice and follows Leonora Manin, who leaves her unhappy life in London to become a glassblower in Venice, like her ancestor.

“I love stories that make you smell the dust and feel the surroundings of the places you read about,” Flemmen said.

David Hampe, founder of C-2-C Media recently read *The Law of Divine Compensation: On Work, Money and Miracles* by Marianne Williamson, which is “an inspirational book about how business and spirituality come together.” He said it teaches the reader to “look at everything as an opportunity and to learn from it, even if it doesn’t go well, in both our personal lives and in business.”

Claudia Rühl senior manager of Acquisitions for Germany-based ProSiebenSat.1 is a hug fan of British author Ian McEwan, and she recently started his novel *Solar*.

Billy Navidad, president and CEO of TeleVideo.Latino in California said that one of his favorite books is J.D. Salinger’s *The Catcher in the Rye*. He also said he “always go[es] back and reads Homer’s epic story *The Odyssey*.”

Hispanic TV

(Continued from Cover)

have and have not been popular, and how each network plans to capitalize on the growth of the Hispanic population and the expanding opportunities in Spanish-language television.

Whitbeck believes that attendees will learn “How broadcasters are using the opportunity to increase revenue and how producers can harness the opportunities.”

“As a producer, I want to hear about the kind of content they will be looking for in the future,” he said. Whitbeck also noted that a “key question I hope to get some answers to from the panel is: What’s the best way to serve this popula-

tion segment?” Asked how he thought Spanish-language programming has been able to increasingly attract the key Hispanic demographic, Whitbeck replied, “My impression is that it’s still very much a work in progress. The phenomenon is still relatively new. People are working actively towards identifying what they want. There are some networks trying to target people who speak more English than Spanish, some Spanglish, some only Spanish.” He added, “This allows for a lot of creativity” on the part of producers in generating shows.

“I’m also very excited about programming that’s in Spanglish, that is, geared more toward assimilated Latinos who use English more than Spanish, but still feel a strong connection to their Latin American roots. Being a journalist at heart, I would love to see more factual programming and documentary series out there, and I think there will always be a need for that.”

Whitbeck noted that the fact that Univision has broken into the top three networks of any language in terms of ratings success is “an obvious sign that they’re doing something right, and FOX joining in on the Hispanic network trend is a clear signal that this demographic is key.” *Pictured below is Univision’s Alberto Ciurana.*



Traditional TV

(Continued from Cover)

YouTube’s Carloss put it.

Lionsgate’s Beggs agreed that “It’s a watershed moment,” adding that it’s changing the production process, and could even influence the length of programs.

In terms of the future, YouTube’s Carloss said, “We can co-exist with the television business. YouTube can be a farm system for any content provider.” One example of YouTube acting as a farm system is with Disney. “Disney is halfway through the first season of *Swampy* on YouTube. Disney is keen on seeing how audiences will react, and where they take that show, whether it stays on YouTube or not, is their decision,” said Carloss.

Asked what percentage of revenue will come from the emerging models as opposed to traditional models in the next three or four years, Lionsgate’s

Beggs responded, “It could easily be half of our revenue.”

BTIG’s Greenfield said, “the cable network model is still extremely profitable. There will still be people with traditional cable who aren’t going anywhere. The multichannel model [will stick around], people like to watch it...The challenge now in this fragmented world is that eyeballs will be more fragmented, so that means it’s more difficult for advertising. Advertising is still the driver of basic cable profitability. The reality is that people are not watching the advertisements when they are watching content on DVR.” However, he did note that “Live TV audiences will continue to fall during 2013 because there is too much competing with it in the on-demand or non-live space.”

Venrock’s Pakman ended the discussion by stating that in the future, there will be a “realization that tablets are the first screen not the second screen.”

THIS JUST IN

- At NATPE, **RaiWorld**, the international division of Italy’s RAI, launched a new channel for the international TV market. RaiWorld Premium is broadcast on satellite and cable platforms and it is added to RaiWorld’s two other international TV channels: Rai Italia and Rai News. Pictured below are RAI’s Giovanni Celsi and ART’s Karim Abdallah, RaiWorld’s distributor.



- Veteran broadcast executive Farrell Meisel has been appointed to the newly created role of director of Development at **Global Agency**. In his new position, Meisel will work for both Global Agency and its finished program arm, World Wide Entertainment. He will focus his efforts on developing long-term partnerships and identifying new areas of growth. Most recently, Meisel was involved in building broadcast infrastructures in emerging markets such as Poland, Afghanistan and Nigeria.

- **Telemundo** announced an overall exclusive five-year content agreement with Chile’s TVN at a press conference held yesterday. Pictured below are Telemundo’s Marcos Santana, TVN’s Mauro Valdes Raczynski and Telemundo’s Joshua Mintz.



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– The New York Times

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– Alan Wurtzel, President of Media and Research Development, NBC Universal

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Ailing TV vs. Strong Web: TV Still Wins

Current TV, the struggling left-leaning cable channel launched by former U.S. vice president Al Gore in 2005, was sold to Qatar's Al-Jazeera for \$500 million earlier this month. But when it was announced late last year that Current was up for sale, *USA Today* columnist Michael Wolff suggested that a web company would be the perfect buyer, offering an interesting comparison between a seemingly losing

old media versus an apparently (but not quite) winning new media.

Web companies, he said, "having built a digital brand, now find themselves handicapped by digital business models...While these would-be media companies have become prodigious sales organizations, their fundamental problem is that they have nothing of great value to sell. The price of digital media continues to go down. As more

and more digital media migrate to mobile, the price goes down even more."

Using *The Huffington Post* as an example, he wrote: "While the site has (an impressive) 35 million unique visitors each month, it likely took in around \$60 million last year without making any profit. Current TV, on the other hand, which reaches 60 million households ("a shallow cable footprint, meaning its actual viewership is a fraction of *The Huffington Post's* audience"), took in \$101 million with nearly \$12 million in profit. "That's what failure in the cable business gets you."

Discovery Expands International Biz

Discovery Communications is expanding internationally through the acquisition of the Luxembourg-based Nordic broadcasting business SBS, and through a separate deal with French media group TF1. Discovery's \$1.7 billion acquisition of SBS is the largest in the company's history.

In the TF1 deal, Discovery acquired a 20 percent stake valued at \$221 million in the Eurosport group, a pan-European sports network that reaches 130 million households across Europe. The agreement also includes a 20 percent stake (valued at \$18.2 million) in TF1's pay-TV channels group and a partnership with its content production arm.

Additionally, the company announced that it is augmenting its existing share repurchase program by \$1 billion.

3D Re-releases Don't Draw Crowds

As it turns out, audiences aren't jumping out of their seats to see 3D re-releases in theaters.

Though Walt Disney Studios' re-release of animated feature film *The Lion King* in 2011 grossed almost \$100 million, subsequent 3D re-releases have fallen flat.

In 2012, Disney re-released *Beauty and the Beast* and *Finding Nemo*, but the films grossed only \$47.6 million and \$40.7 million, respectively at U.S. and Canadian box offices. Internationally, *Beauty and the Beast* took in just \$17.3 million, and *Finding Nemo* just \$16.5 million. Meanwhile, Twentieth Century Fox and Lucasfilm's *Star Wars: The Phantom Menace* brought in just \$43.5 million when it was re-released in February 2012. While Fox and Paramount Pictures' *Titanic* grossed \$57.9 million, the results were still disappointing.

For studios, the cost of converting animated films (especially those made with 3D computer technology) is far lower than turning out a new production. For example, Disney expended about \$3 million to add 3D effects to 2001's *Monsters, Inc.*, a figure that pales in comparison to new production costs. Yet, because nationwide advertising can cost tens of millions of dollars and ticket sales are split with theater owners, it's difficult for studios to turn a profit when a film grosses less than \$50 million at the box-office.

Swiss Television Programs



Lilliput-put

in High definition

Each episode in the series begins with a detailed presentation of the insect. But these real characteristics are imaginatively and humorously so as to give an anecdote of the insect's life.

Children - Length 13 x 6' - Format: 16:9
Version Italian / French / Spanish / English (initial comment only)



Stripy

in High definition

Stripy is the main character of this cartoon series and his essential feature is an everlasting optimism and a contagious laughter.

Children - Length 13 x 6' - Format: 16:9

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Disney Media Distribution
Latin America

A+E Expands with Formats in LATAM

At this NATPE, A+E Networks is putting a spotlight on its formats, according to Mayra Bracer, Latin America Television Sales representative, and Ellen Lovejoy, vice president of International Content Sales, who is in charge of the company's global strategy for formats.

"There's a real range of formats that we can explore, and we want to get the word out that we are looking to expand

our format business in Latin America," said Bracer.

"We decided that NATPE was the time to expand in Latin America because it's such a big market for the region." But, "we're not new to formats in Latin America," she emphasized.

Thus far, A+E Networks has had success with a number of formats, such as *Intervention*, in which family and friends, along with a professional, con-

Mayra Bracer



front loved ones with addictions and give them the option to get help; *My Ghost Story*, true stories of paranormal activities told by those who witnessed the events; *Superhumans*, which show-

cases people with extraordinary abilities and *I Survived...*, in which ordinary people relate stories about how they survived dangerous situations. "A+E Networks Latin America is producing a local version of *Monster In-Laws*," Bracer added.

"We have a version of *Intervention* in Mexico, Colombia and Brazil. Each of the series has the same kind of dramatic depth and intensity of the original and they are very local. Everyone can identify," she said.

The key to making formats successful in Latin America is "universal themes that resonate locally and culturally. Emotion is key," said Bracer.

Lovejoy noted that A+E Networks has "broken new ground in building

MIP-TV at 50

Celebrations All Around

VideoAge Monthly

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Years at MIP-TV

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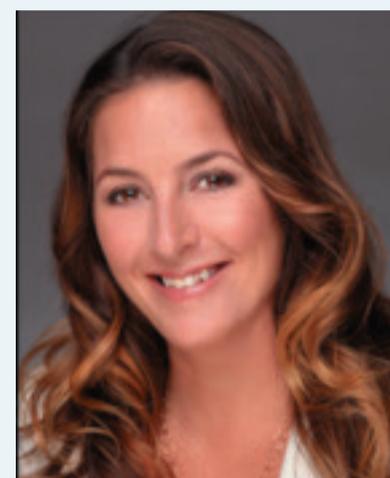
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Ellen Lovejoy

our own talent around our formats. We help our broadcaster partners make their own talent around the formats. We are proving that character-driven shows are formattable. These formats offer broadcasters the chance to build their own faces and characters for their own channels," since adaptations of A+E Networks' formats feature locals.

"That's something that we can offer that no one else can," Bracer added. "That is a huge bonanza for broadcasters and producers to draw upon because it's a source of branding."

Asked whether the company was only licensing its own formats or taking formats from Latin America to sell region-wide, Lovejoy said, "Our channels are in the business of sourcing great formats and we certainly act as an additional set of eyes and ears for our domestic partners who are on the road looking for titles themselves."

In addition to those already mentioned, at NATPE A+E Networks will showcase the following formats: *7 Days of Sex*, which Lovejoy noted has had "an incredible response" globally; *Picked Off*, *Abby's Ultimate Dance Competition*, *Counting Cars*, *Top Shot*, *Dance Moms*, *American Pickers*, *Pawn Stars* and *Beyond Scared Straight*.

Lovejoy summed up A+E Networks' goals best when she said, "We hope to build on the formats business in Latin America in 2013."

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Comedy and Romance at Telefe

Argentina's Telefe International has got the romantic comedy genre down. Set in a small neighborhood, romantic comedy *My Love, My Love* (pictured) tells the story of a man who's in love but whose partner doesn't want to have children. When he meets a woman who does, things get complicated.

Joaquín is a widower with four children in *Daddy's World*. But his life — and the lives of his kids — are changed forever when Soledad, a woman who was wrongfully imprisoned for eight years, comes to work as a cook in their home.

Candy Love follows the love stories of four couples across four generations, and four very different kinds of intense love. The story takes place amid social unrest — a candy factory faces bankruptcy and

a real estate development is in the works.

Romantic comedy *Graduates* follows a group of high school friends who meet again nearly 20 years after graduation. But an unexpected secret changes everyone's lives forever.

In *The Donor*, a widowed and childless engineer with a huge fortune gets a huge surprise on his 45th birthday, when his biological child comes forward.

The *Qitapenas* own a mom-and-pop restaurant and love music. When a rival family sets up a competing restaurant, things get complicated and funny.

Dirty Old Parrot is a comedy about an excessive, rich alcoholic who died of a Viagra overdose and was reincarnated as a parrot.

Tresor Tower, Suite 2-2911
www.telefeinternational.com.ar

Lots of Escobar at Caracol

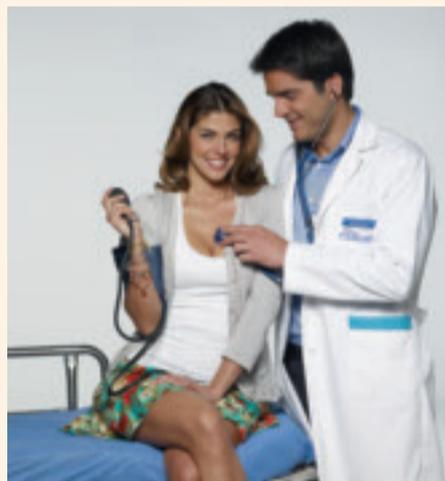
Caracol Television's got plenty of drama — both historical and fictional. In *The Hypochondriac* (*La Hipcondriaca*), Marcela Gonzalez's fears are realized when a doctor misdiagnoses her and tells her she only has six months to live. What will happen when they both discover the truth? (pictured)

Rafa was a very popular Colombian music star. But his beautiful voice was silenced when he was shot on June 11, 1992. And questions still linger: Why was he killed? Who killed him? These and other issues are explored in *To the Rhythm of Love, Rafael Orozco* (*Rafael Orozco, el ídolo*).

Based on facts and real-life testimonies, series *Pablo Escobar, the Drug Lord* (*Pablo Escobar, el patrón del mal*) tells the story everyone wants to know about the most known and feared drug lord of all time.

More of the same in doc *Pablo Escobar: Stories of an Era* (*Los tiempos del Pablo Escobar, lecciones de una época*), based on journalistic documentation that contains shocking images and never-before-seen testimonies of the people who were tortured by Escobar himself.

After several business mistakes (and



thanks to quite a few debt collectors on his tail), Patricio Umaña picks up his sophisticated family and relocates to a small, simple and forgotten coastal municipality of "The Opportunity" in comedic series *Where the Heck is Umaña?* (*¿Dónde diablos está Umaña?*).

When nightclub owner Harvey Noriega masterminds the robbery of a huge treasure from a Spanish bank, his grand plan becomes a failure. Noriega then sets off a series of deceptions in *Made in Cartagena*.

The *White Line* (*La Ruta Blanca*) comprises four stories that intertwine during each phase of the complex route of cocaine trafficking. The series reveals the true realities faced by those mixed up in this path with no way out.

Tresor Tower, Suite 2-1715/2-1717
www.caracolinternacional.com

Alma's Revenge at Azteca

Mexico's Azteca showcases telenovelas full of love, revenge, passion and more. In *La Otra Cara del Alma* (pictured), Alma is a woman with a painful past who's grown up in the lap of luxury, but yearns to revenge her deceased parents' mistreatment at the hand of her uncle.

The land of *Los Rey* (*The Kings*) is a wealthy and powerful place. Everardo Rey Martinez built his empire from the ground up, but did it by taking away his best friend's patrimony and stealing his one true love. Now Everardo and his wife must fight and defend what is theirs from the bottom of their hearts.

Three families — the Santacruz, Bustamantes and Del Valles — are united by a terrible secret in *Amor Cautivo* (*Prisoner of Love*).

In *Quererte Así* (*Loving You*), Paulina is set to inherit a fortune when she gets married. But as she plans her big day, those around her scheme to take it all away. Knowing this, Paulina runs away to a small island. On the way, she has an accident and meets a friendly young doctor.

Natalia investigates a legendary villain named "The Bride Behind the Veil," a woman who's said to dress as a bride and kill her enemies in *La Mujer de Judas*



(*Legendary Love*). During that process she meets Salomon, and together they discover the true identity of the woman behind the veil.

After they lose their parents in a car accident, three sisters must live a much less privileged life. With their strength, they eventually overcome their obstacles and find happiness in *Huérfanos* (*Trading Lives*).

Alma and Andres are soulmates who plan to run away together. But when Alma's alcoholic husband confronts her about her plans, she kills him in self-defense. Her mother-in-law has her arrested and Alma gives birth in jail. Knowing full well that Andres is the father, her mother-in-law disappears with the baby. Meanwhile, Andres marries a woman who's impregnated by another man in *Cielo Rojo* (*Under A Red Sky*).

Tresor Tower, Suite 2-3004
www.comarex.tv

AVF is Killing it

Argentina's America Video Films does drama — in both film and TV. In *Virginia*, a sheriff sees his state senate bid in danger when his daughter begins dating the son of a charming but psychologically disturbed woman with whom the sheriff has been having a long-running affair.

Series *Godforsaken: True Killers* is stylish, edgy and shocking. Each episode is inspired by a real life murder and takes you on a terrifying, compelling ride.

A teenage girl attempts to survive the dismal circumstances of her life with dignity, humor, and basketball in *The Poker House*.

In political drama series *Borgen*, viewers see the fight for political power and the personal sacrifices and consequences that come along with the job.

When a 19-year-old girl is found brutally raped and murdered in *The Killing*, Copenhagen Police detective Sarah Lund finds her plans to move to Sweden canceled. Then, an ex-soldier who served in Afghanistan is savagely killed.

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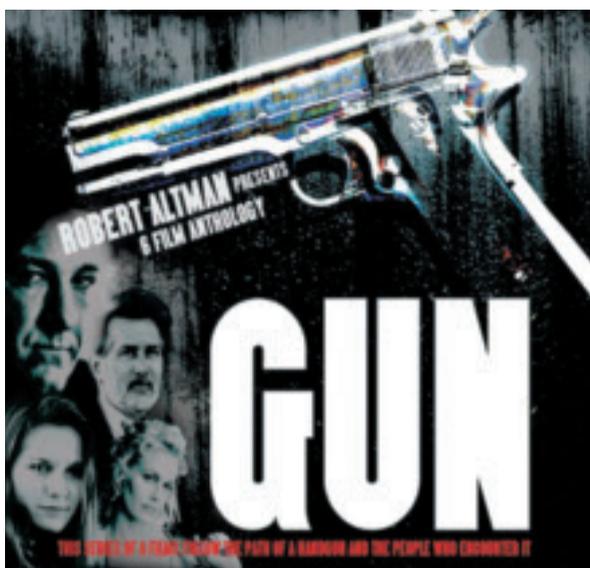
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NATPE • PLAYERS

Feeling the Heat at Multicom

Multicom Entertainment Group's NATPE slate is topped by action/drama series **Tropical Heat**. Maverick cop Nick Slaughter ends up as a private investigator in Key Mariah, Florida after one too many clashes with his boss at the Drug Enforcement Administration. The former DEA man soon discovers there's no escape from dead bodies and drug runners — the scenery's just a lot nicer.

Anthology **Gun** (pictured) follows the path of a handgun and the impact it has on the lives of those who encounter it. Each episode tells a different story. Stars include James Gandolfini, Kirsten Dunst, Carrie Fisher, Daryl Hannah, Randy Quaid and Martin Sheen.

After a minor heart attack — and a major midlife crisis — Chicago lingerie salesman Dave Hart uproots his less-than-enthusiastic family and heads West in search of his inner hombre in **Harts of the West**. But things get more complicated when the beautiful ranch he

thought he bought turns out to be a broken-down dump with a crusty, ex-con ranch-hand still in residence.

War Features (HD) comprises eight features that deal with the reality of combat.

Swamp Patrol (HD), which is in development, is set in the inhospitable Florida Everglades and follows a motley crew of U.S. marshals who patrol the swamp grounds for anything and everything lurking underneath.

History & Biographies (HD) features over 800 hours of music, biographies, documentaries and multiple-episode series.

Booth 525

ZoomerMedia Zooms into Miami

ZoomerMedia Limited, a company that creates information, entertainment and experiences for a generation of viewers ages 45 and up, presents *The Zoomer — Television for Boomers with Zip!*, a show that offers a weekly perspective on the world from the point of view of a "Zoomer," a word coined by Moses Znaimer, founder of the company, referring to members of the Baby Boomer generation who still feel young at heart.

In each episode of *The Zoomer — Television for Boomers with Zip!*, host Lord Conrad Black conducts an inter-

view with some of the world's "Greats" and closes with an editorial. "Talk Black" segments feature Lord Black's opinions about issues that irk him, such as ageism, pension reform, the U.S. justice system, prison reform, gun control and the world's financial crisis.

Co-host Denise Donlon leads "The Zoomer Round Table," a discussion about current affairs, health, wealth and new ideas — complete with humor, cooking and live performances.

ZoomerMedia boss Moses Znaimer is on hand in Miami Beach.

<http://zoomermedia.ca/>

Bender Brings All Genres

In Bender Media Services' family drama **Cartas a Elena**, a young boy is adopted by a mailman in Mexico. Together they deliver the mail and read letters to illiterate villagers. When the mailman becomes disabled, the boy takes over, and decides to put a positive spin on the sad letters, but soon learns that he's done more damage than good.

In hidden camera series **Crazy TV Pranks** — non-verbal, nutty, wacky and outrageous pranks come with a dash of the unexpected — for the entire family.

Also new is animated kids film **Gulliver's Travels**, based on Jonathan Swift's classic novel.

Family fantasy and adventure film **La Ultima Isla** tells the story of a 10-year-old spoiled city girl, whose parents send her to a remote island to spend the summer with an aunt she has never met. Without TV, cell phones or other modern comforts, she discovers the island's ancient wisdom and embarks on a journey into fantasy and personal growth.

Viral Trax is a weekly half-hour TV



series that showcases the best viral music videos on the web in HD.

A weekly music magazine featuring the latest music news and artists from around the world, **Wall of Sound (HD)** is aimed at a young audience.

Wild Spirits (HD) showcases extreme sports and the most intense action from the world's extreme and alternative sports events.

Booth 411

<http://sites.google.com/site/bendermediaservices>

Lots to Learn at RSI

A plethora of documentaries fill the roster at Radiotelevisione Svizzera Italiana (Swiss Italian Television). Franco Cavalli, a world-famous cancer specialist with a passion for socialism, is the subject of documentary **Dr. Cavalli, Companion Franco**.

Radical parties of the Right have achieved considerable electoral success in European countries over the past few years. Documentary **In the Name of the People** explores this phenomenon.

Ton Koopman, a world-renowned conductor, leads this musical special encompassing symphonies and concertos from Bach and Mozart.

Documentary series **Investigating Paedophilia** examines the phenomenon in depth and from several points of view, hearing from those who combat child abuse and study the personalities of abusers, and forces trying to lend "cultural" legitimacy to paedophilia.

In documentary **Alzheimer's — When the Mind Packs Up** we hear from doctors, homecare personnel, psychotherapists and struggling relatives dealing with this difficult disease.

For the first time, a 'Ndrangheta informer gives the lowdown on the methods, strategies and structure behind the powerful Calabrian mafia organization in **Killing Wears You Out**. The group exercised total control over one of northern Italy's richest provinces before expanding beyond the frontier.

The lives of Muslim women are rarely explored, but **Behind the Veil** introduces viewers to human rights activists, polygamous wives and others who belong to the Islamic faith — examining taboos and controversies, myths and reality. While each Muslim country has its own laws, the role of women is often an indicator of development and progress.

www.rsi.ch/sales

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SYNDICATION

Modern Family is one of 20th Century Fox's off-net offerings

NATPE's Domestic Component is Showy

Syndication is alive and kicking at NATPE with almost all of the studios here boasting new syndicated series — both first-runs and off-nets. And, as you may have noticed, all major studios are present here in Miami.

From 20th Century Fox comes off-net offerings *Modern Family* (fall 2013), *Raising Hope* (2014), *New Girl* (2015) and *COPS Reloaded* (fall 2013).

Warner Bros. has brought first-run talk show *Bethenny* to NATPE, in addition to off-nets *Mike & Molly* (2014) and *2 Broke Girls* (2015).

CBS Television Distribution has two first-run talk shows for fall 2013 — *The Arsenio Hall Show* and *The Test*, a conflict resolution-style talker. The off-net show they're introducing is *Hot in Cleveland* (fall 2014).

Disney-ABC Domestic Television's got first-run series *On the Red Carpet*, a weekly entertainment news show that highlights the best of the week in the world of celebrities and style (it currently airs on eight ABC stations but is being offered for a wider debut in fall 2013).

And, finally, Sony has *The Queen Latifah Show* as a first-run for fall 2013.

All of the studios — including NBC Universal, which was left off the list above because the studio isn't bringing any new syndicated series to Miami — are exhibiting in suites.

While the business of NATPE has continued to shift away from syndication — and many syndicated shows mentioned above had been sold throughout the country well before NATPE — we asked studio executives to

tell us why they still attend the Miami event (and have come back en masse this year).

One studio representative who asked to remain anonymous admitted that NATPE is, in fact, not as important as it once was, but said the studio hopes for growth on that front.

Others seemed to think the importance of NATPE lies in the fact that it's an opportunity to meet with people face-to-face and to open up dialogues with TV industry colleagues.

"NATPE is still an important part of our business as the show remains an open forum for those in the industry," said Paul Franklin, executive vice president and general sales manager at Twentieth Television. "Whether from a studio, distributor, production company, cable network or local station, it is a great opportunity to come together to

discuss and decide the future of the television landscape."

He continued: "Speaking for Twentieth — and I think many others at NATPE — the recent shift to Miami has been great, contributing to a real rejuvenation of the convention."

The fact that *COPS* creator John Langley and *Modern Family* executive producer and co-creator Steve Levitan are both receiving Tartikoff Awards makes the event even more special for the studio, especially considering that they're offering both *Modern Family* and the rejuvenated *COPS Reloaded* for syndication at this year's market.

"NATPE is still a very important part of our business, both from a relationship and selling point of view," said Joe DiSalvo, president of Sales for CBS Television Distribution. "It is the one convention where we get a chance to



CBS TV Distribution is presenting The Arsenio Hall Show at NATPE

meet all of our clients face to face and talk about how our shows are working, renewing our shows out a few more years and also what they would like to see us do in the future. It is still a very productive convention, and since this business is a face-to-face business, it's always very important to see all of our buyers in Miami."

In terms of his company's goals for NATPE, DiSalvo said priorities lie in promoting *Arsenio* and *The Test*, and working on renewals for their long-running hits.



First-run talk show Bethenny has come to NATPE

50 years

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NATPE Photo Report



1. CBS TV Distribution's Joe DiSalvo (l.), CBS Global Distribution's Armando Nunez (r.) with Arsenio Hall • 2. Content's Saralo MacGregor
 3. Lionsgate's Peter Iacono and Kevin Beggs • 4. Artear's Julieta Gonzalez • 5. Power's Andrew Whiteman, Jose "Pepe" Echegaray
 6. PE's Raul Escudero and Pepe Echegaray, Peace Point Rights' Eric Muller, Peace Point's Les Tomlin
 7. A+E's Sean Cohan, Steve Ronson, Mayra Bracer, Michael Katz, Christopher Barry • 8. Record TV's Edson Mendes, Delmar Andrade
 9. Multicom's Irv Holender • 10. Estrella's Andrew Weir, Cynthia Sanchez • 11. Telefe's Juan Waehner, Claudio Ipolitti, Tomas Yankelevich
 12. Starz's Todd Bartoo, Alecia Dixon-Kurschner, Alisha Serold • 13. Televisa's Mario Castro, Sylvia Garcia, Javier Paez, Douglas Welch.

The Best of The Water Cooler

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 in-depth looks at TV's most influential territories to behind-the-scenes peeks at trade business events. 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.

New Year, New Midseason, New Timeslots

A new year is upon us, so we at *VideoAge* thought we'd check in on the U.S. TV landscape — taking a sneak peek at some of the midseason shows coming to U.S. airwaves over the next few months.

Here's a complete list of new series coming to network TV between January and May:

Dramas:

Deception (NBC) - This series revolves around an FBI agent who hides her true occupation to go undercover amongst the family of her deceased former best friend (NBCUniversal Television Distribution).

The Carrie Diaries (CW) - The prequel to *Sex and the City* sees Carrie Bradshaw in high school (Warner Bros. International Television Distribution).

The Following (FOX) - An ex-FBI agent gets back into the game when his biggest catch — a serial killer with a cult following — resurfaces (Warner Bros. International Television Distribution).

The Americans (FX) - A seemingly perfect husband and wife are secretly working for the KGB in 1980s America (Twentieth Century Fox International Distribution).

Do No Harm (NBC) - A modern take on *Dr. Jekyll and Mr. Hyde*, about a brilliant neurosurgeon with a dangerous alter ego (NBC Universal Television Distribution).

Zero Hour (ABC) - The publisher of *National Skeptic* magazine sets out on a mission to crack conspiracies and get his abducted wife back (Disney Media Distribution).

Cult (CW) - A young journalist investigates his brother's disappearance and his involvement with a cult-like group that follows a TV show about a cult. Meta (Warner Bros. International Television Distribution).

Golden Boy (CBS) - A beat cop makes a meteoric rise to police commissioner (Warner Bros. International Television Distribution).

Red Widow (ABC) - The widow of an assassinated criminal gets roped into a seedy underworld (Disney Media Distribution).

Save Me (NBC) - A woman whose life is falling apart sets out on a new life path and claims that God is talking to her, after a near-death experience (Sony Pictures Television International).

Comedies:

1600 Penn (NBC) This sitcom revolves around America's (fictional) First Family (Twentieth Century Fox Distribution).

How to Live With Your Parents (For The Rest of Your Life) (ABC) - A recently divorced single mom moves back in with her eccentric parents (Twentieth Century Fox Television Distribution).

Family Tools (ABC) - A bumbling son must take over his dad's handyman business (Disney Media Distribution).

The Goodwin Games (FOX) - Three estranged siblings reunite after the death of their father. And there's a big reward at stake if they can adhere to his wishes (Twentieth Century Fox Television Distribution).

Reality/Competition:

The Taste (ABC) - Think *American Idol* for the culinary set (Red Arrow International).



The "Times" Targets Televisa

Mexican broadcaster Televisa is sure making headlines in the English press. In fact, within two months, U.K. daily *Financial Times* (*FT*) featured two articles focusing on the company — one with a business focus and the other more artsy.

The second piece, entitled "North of the Border," focused on Mexican-owned businesses extending their reaches into the U.S. market. The article mentioned how Televisa "significantly deepened its exposure to the U.S. market in 2010, investing \$1.2 billion in Univision, the U.S.'s largest Spanish-language network."

While Televisa has long been supplying Univision with highly rated primetime series, the 2010 investment in Univision and a new commercial agreement have "opened a new chapter for Televisa's engagement with the U.S. market," according to *FT*.

The reason companies like Televisa can afford to invest in America? "Economists and analysts say one factor is Mexico's robust economy, which has given companies a solid and reliable backdrop against which to build their domestic business," *FT* reported.

That same article featured a sidebar focusing specifically on Televisa's plans to produce and distribute new content for the English-language market.

As *FT* reported: "Televisa USA, as the company's new Los Angeles-based studio is called, launched with multiple broadcast network deals, including a joint venture with Lionsgate, the global entertainment company, to develop new content for television audiences all over the U.S."

Executives told the paper that the launch of Televisa USA was independent from the company's investment in and collaboration with Univision.

Recently, Televisa U.S. completed production of *Devious Maids*, a broadcast network pilot co-produced with ABC Studios and Oasis Media Group, that will air on Lifetime. It is also producing five-nights-a-week series *Hollywood Heights* — an English adaptation of *Alcanzar Una Estrella* — for Nickelodeon (it's co-produced by MTV Networks and Sony Television), according to the paper.

Two months before this business-focused analysis of Televisa was printed, a story on Televisa ran in *FT's* Life & Arts section. This one focused on *Factory of Dreams: Inside Televisa Studios*, a book of photographs from Stefan Ruiz that shows portrait-like photos of some of Televisa's most famous telenovela actors. In the paper, Ruiz described the Televisa studio in San Angel, Mexico City as "the dream factory of the Spanish-speaking world."

"It produces more telenovelas than any other global media company and exports them to more than 50 countries," he wrote.

Ruiz showed just how popular Televisa's novelas are outside of Latin America by sharing an anecdote about Rogelio Guerra, lead actor in *Los Ricos También Lloran* (*The Rich Also Cry*), who was asked to give the New Year's Eve address to the Russian people when Boris Yeltsin fell ill.

Ruiz also pointed out that international stars like Salma Hayek, Gael Garcia Bernal and Diego Luna all started at Televisa.



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