

VIDEO AGE

MOVIE

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

DISCOP
West Asia
SPECIAL EDITION

www.videoage.org

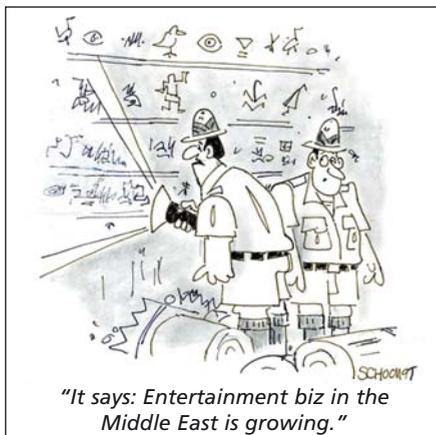
Istanbul's TV Market Acquires a Cachet

DISCOP Changes Name, But Not Good Habits

The third edition of DISCOP West Asia (formerly DISCOP Istanbul) will kick off in Istanbul on March 5 and wrap up two days later. The three-day digital content market and co-production forum will be held at the Intercontinental Ceylan Hotel. *VideoAge* caught up with Patrick Zuchowicki of Paris and Los Angeles-based Basic Lead, which organizes the event, as well as registered exhibitors, to find out what participants can expect this time around.

Karina Etchison, VP of Sales for Europe, the Middle East and Africa at Telemundo Internacional, has high hopes that this year's edition "will be just as vibrant as or even more so than the last. Due to its wonderful location, and the venue, it is definitely an attraction for many buyers and participants in general." She added that the "Turkish [TV] market in itself is a very vibrant market, attracting

(Continued on Page 10)



"It says: Entertainment biz in the Middle East is growing."

At Middle Age, NATPE Finds Its Fountain of Youth

A New Age for the U.S. Trade Show

The warm, sunny weather that greeted market-goers in Miami this year for NATPE 2013 was indicative of the overall mood and outcome of the market, which

gave everyone an occasion to celebrate the organization's 50th anniversary.

This year, the Fontainebleau Resort was hopping with some 5,000 participants from 60 countries. (We at *VideoAge* believe these figures are accurate, because we printed about 5,000 *VideoAge Dailies* based on the hotel-

room distribution count, and very few were left over).

Once again, the larger companies set up shop in the suites in various towers of

(Continued on Page 12)

At 50, MIP-TV Offers Innovation and Tradition

For MIP-TV the future starts at 50. "Screening the Future," is the venerable TV trade show's 2013 theme on the occasion of its 50th anniversary, held April 8-11 in Cannes, France. But if the future is the deal, the past is what MIP-TV wants to honor and remember.

The unpronounceable "Marché Internationale des Programmes de Television," mercifully abbreviated to

(Continued on Page 10)

Pilots & Their Co-pilots (L.A. Screenings)

Pilot season is in full swing, and the U.S. TV networks are busy casting their commissioned pilots. We thought now was the perfect time to take a quick look at some of the projects underway (ahead of our more in-depth report for MIP-TV).

The survivors — meaning those ordered to series — will be unveiled at the Upfronts in New York City with all the usual fanfare, starting on May 13 and ending May 16.

The L.A. Screenings that follow the Upfronts will kick off on May 16 with Fox's general screenings and Paramount and Lionsgate's for the Latin American contingent.

Also for LatAm: Fox on May 17, CBS on May 18, NBCUniversal on May 19, Warner Bros. on May 20, Sony on May 21 and Disney Latin America on May 22.

On May 18, Lionsgate will hold screenings for a mixed group of buyers; HBO will do it on the 19th, and Warner Bros. from the 20th to the 24th. The indie screenings will start May 13. The general studio screenings will end

(Continued on Page 10)



METAMORPHOSIS

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MY TWO CENTS

We all know that content piracy is bad because, ultimately, no one wins. The content providers lose, the local operators lose, the government misses out twice (on uncollected taxes and increased criminality) and even the consumers end up being deprived of quality and fairness.

All these unsavory elements linked to piracy were extensively reported on in the January 2013 Issue of VideoAge (now available online). But the point of this diatribe is to argue that in territories where piracy is pervasive, the local entertainment sector should be at the forefront of the fight against it, rather than just a concerned bystander.

The reason is simple: An industry cannot grow and mature into a healthy and prosperous one when it faces rampant piracy. An industry cannot develop when resources are siphoned off by criminal syndicates or taken out of the country to be laundered. It cannot mature when it operates under the stigma of illicit activities. An industry that depends on creativity cannot grow when its culture is affected or viewed with contempt by others.

Executives who work in pirate-heavy territories lose the necessary trust and are tagged as outsiders who are therefore unable to take full advantage of resources that otherwise would have been made available to them (such as co-production funds, government subsidies and incentives). And this is without taking into consideration market destabilization, corruption and a decline in investments. Indeed, according to the U.S. Government Accountability Office, losses in revenues resulting from piracy discourage investments in innovation in the software and audiovisual sectors.

Piracy is a degenerative practice because instead of creating law-abiding citizens, it fosters generations of law-skirting consumers who will eventually become accustomed to paying only for illicit goods of any kind.

Plus, the danger is that when content piracy starts to grow and begins to generate a large amount of money (at marginal costs), organized crime will step in to increase the volume of illegal activities, further depriving the country of economic stability and a sense of security and well being.

As explained in VideoAge's January report, piracy is also generated by the high costs of services or goods. Additionally, restrictions (i.e., release windows) and scarcity of programs create vacuums in which consumer needs aren't being met and are instead readily filled by pirates. Content providers are now addressing these issues.

According to a study by Professors Atanu Lahiri and Debabrata Dey of the University of Washington ("Effects of Piracy on Quality of Information Goods"), to consumers, quality is synonymous with immediate availability. Other findings cast doubt on the social benefits of piracy enforcement, pointing out that offering free trials is often more effective in reducing piracy.

Between the pragmatism of the content providers (savvy from the music industry's mishaps) and the idealism of the academics, I'm sure that the scourge of piracy will eventually be reduced to tolerable levels.



"Marcelo is looking for some cheap channels."

Dom Serafini



Lidia's Tour On Canada's TLN

Celebrity chef and Italian lifestyle ambassador Lidia Bastianich is taking center stage in *Lidia, Live On Stage!*, a live performance that made its Canadian debut last month at the Toronto Centre for the Arts. Subsequently, she appeared at an invitation-only event in the Teatro Mirella and

Lino Saputo at the Leonardo da Vinci Centre in Montreal.

Her performance is called "Stirring Stories: From the Kitchen and the Heart," and features a live cooking demonstration combined with personal story telling. Bastianich's live show is intended to enhance the audience's understanding of the role food plays in North American Italian culture.

Canadian fans can watch her TV series on TLN Television Network — Canada's

Latino Supersation since 1984 — as TLN is the home of all of Bastianich's programs, including *Lidia's Italy*.

The two-hour recording with live audiences, hosted by TLN's Alf DeBlasis, will be broadcast in several segments, which will also include other TLN on-air personalities such as Antonio Giorgi and Stefania Catello.

TLN is Canada's largest Italian- and Spanish-language TV network.



NAB Challenges MIP On Changes

This year, the NAB Show, one of the 10 largest annual trade shows in North America, will be held in its usual Las Vegas venue, and will take place at exactly the same time as MIP-TV in Cannes, France. Even so, NAB is drawing plenty of attendees, with more than 1,600 exhibiting companies.

At press time, there were a total of almost 30,000 international visitors — representing approximately 30 percent of the total attendance — from over 155 countries registered. There were 588 international exhibitors that include country pavilions from France, Germany, the U.K., Belgium, Brazil and South Korea.

Organizers reported that international pre-registration numbers have paced the same as last year. They also reported that they've received more inquiries from African nations and Near East markets this year.

Additionally, a number of countries are being represented by official delegations for the first time. These include Malaysia, the United Arab Emirates, Norway and Israel. In total, there are over 110 first-time exhibitors, including Samsung, Deluxe Entertainment, Panavision and Corning.

Organizers reported that they've improved their on-site matchmaking program with the U.S. Department of Commerce to help U.S. companies that are looking for international business opportunities become more visible and pro-active, and hopefully finalize more deals at the show.

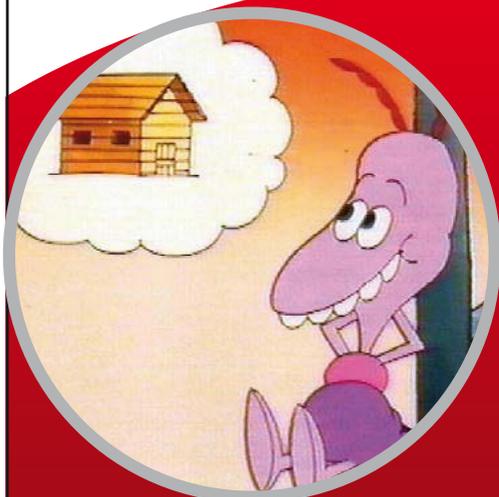
This year, NAB Show's theme is "Metamorphosis — The Changing Face of Media and Entertainment."

Highlights of the event will include NAB Show Super Sessions and General Sessions, which offer perspective on the trends and technologies that are affecting the future of entertainment and media. Super Sessions include "Display Technologies of the Future," "Start-Ups: Powering the Media Metamorphosis," "Mapping the Future of Broadcast Television," and "TV Evolved: Successful Online Video Business Models." Some General Sessions include "NAB Show Opening," "Lowell McAdam: A Candid Conversation" (a discussion with the president and CEO of Verizon) and "The App Advantage: Leveraging Connected Devices to Deepen Engagement."

The NAB Labs Futures Park, which features high-profile media technologies that are in development, will put a spotlight on NHK's 8K Video, the latest iteration of its Super Hi-Vision system.

This year, there will be a new exhibition area called the Connected Media World, featuring companies that focus on IPTV, mobile, social and cloud technologies, devices and content.

Swiss Television Programs

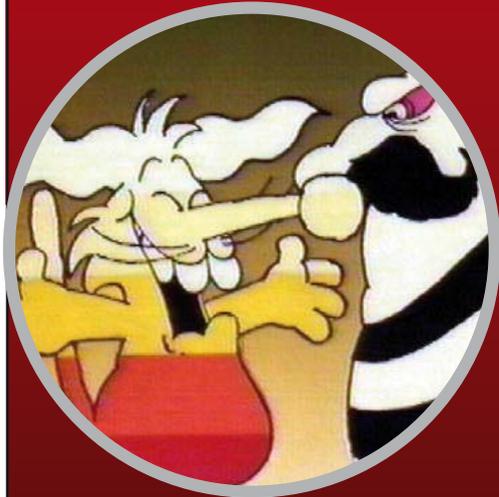


Lilliput-put

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

Documentaries
Fiction
Children
Entertainment
Classical Music
Jazz - Pop - Rock

**Swiss Television
Sales Office**

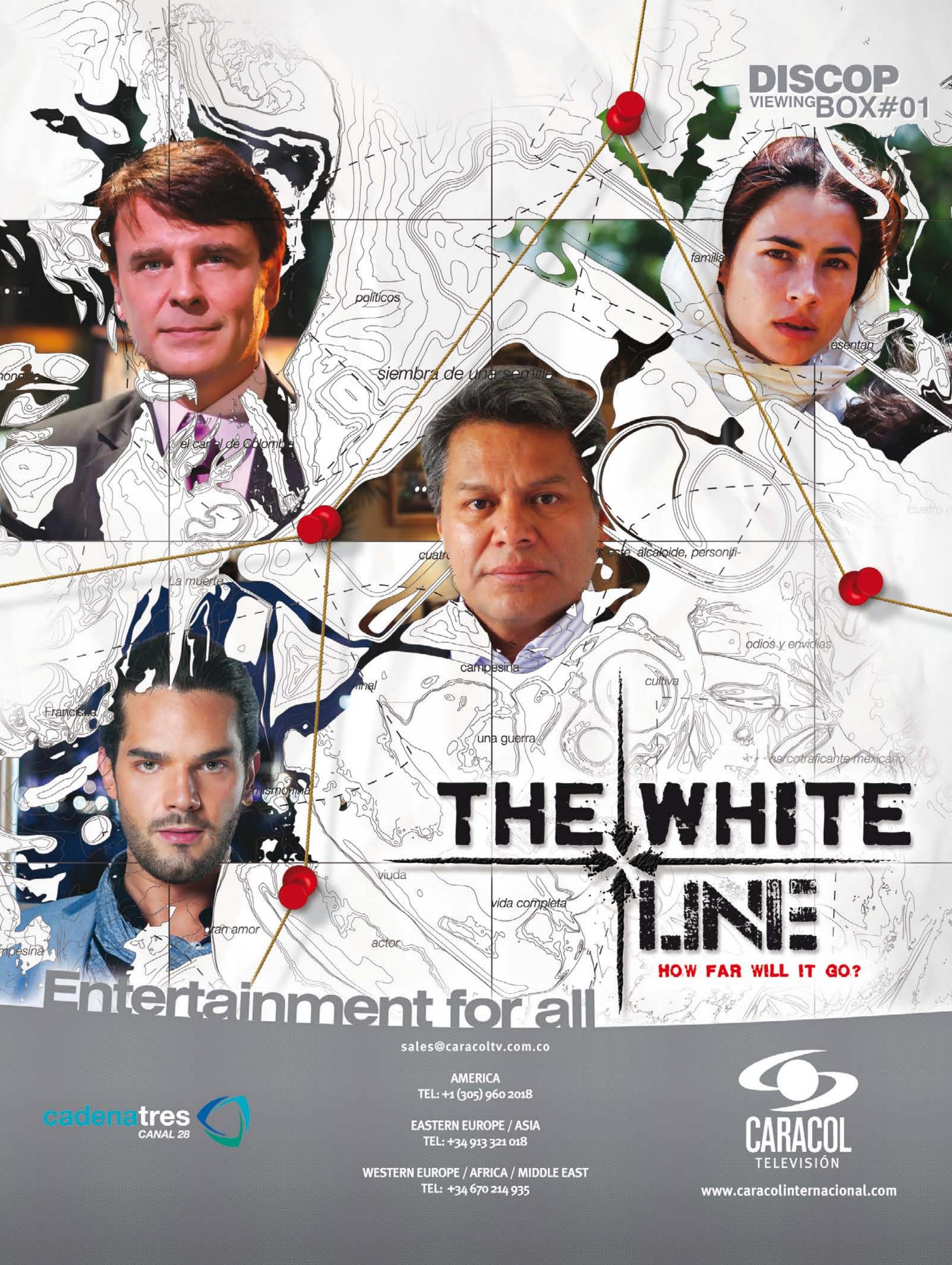
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www.caracolinternacional.com

DISCOP West Asia

Program Preview

A+E Tells The Story of Mankind

A+E Networks is in Istanbul with a slate chock-full of history and entertainment programming. **The Men Who Built America** is a historical series that shows viewers how the U.S. was made by the bold visions of iconic men such as Rockefeller, Vanderbilt, Carnegie, Astor, Ford and Morgan. It also profiles American workers who helped create the greatest industries of our time — oil, rail, steel, shipping, automobiles and finance.

Hour-long series **Mankind The Story of All of Us** (pictured) dramatizes the key moments in the story of mankind, drawing on the style of action movies to show how man went from hunter-gatherer to global citizen.

Film **Miracle Rising: South Africa** tells the epic story of South Africa's political transformation, which culminated in the first free and fair elections in 1994, through the personal stories of key local and international figures.

Ancient Aliens investigates 75 million years of evidence of aliens, from ancient cave drawings of strange creatures to mass sightings in the U.S.

Dance Moms is a reality series that



follows young girls' journeys to dance stardom — while their mothers keep a watchful eye over every rehearsal and performance in the Abby Lee Dance Company.

The Robertson family runs a sporting empire fabricating duck calls. They are modern-day Beverly Hillbillies who employ half their backwoods neighborhood as their business grows in **Duck Dynasty**.

In each episode, a CEO selects deserving frontline employees at a familiar chain and gives them the chance to win a franchise of their own and finally **Be The Boss**. The twist is that the employees think they have to open a new branch of the chain in just 30 days. They have no idea they're in the running to win their very own business.

Screening Stand Anadolu 23
www.AETNInternational.com

Televisa Is Wild at Heart

Televisa Internacional is on hand in Istanbul with telenovelas full of love and loss, as well as an educational children's series. Alessandro believes Marcela is guilty of stealing his family's valuable necklace. Meanwhile, Marcela is willing to do anything she has to in order to save the property her



mother left her. Marcela and Alessandro will fall in love, and together they'll find the real thief in telenovela **The Lady From Vendaval** (pictured).

Children's series **Carrossel** teaches kids about friendship, equality and respecting others. Helena teaches a classroom full of boys and girls from different social classes, races and beliefs.

Victoria and Nicole fall in love with their bodyguards in telenovela **True Love**. Destiny will play a hand at either bringing them together or keeping them apart.

In **Crown of Tears**, Refugio must bear harassment and humiliation to give her children a better life, regardless of the pain they cause her.

When Maricruz meets and falls in love with Octavio, her whole life changes, and she must deal with her grandfather's death and meeting the father she never knew in **Wild at Heart**.

Stands 27-28
www.televisainternacional.tv

Telemundo's Got Plenty of Passion

Telemundo Internacional's slate of emotionally charged telenovelas (and one game show) will keep everyone on their toes. In telenovela **La Patrona (The Return)**, Gabriela Suarez is the only woman working in the San Pedro del Oro mine. But her life takes a turn for the worse after she falls in love with Alejandro Beltran, the oldest son of the most powerful and feared woman in town. Gabriela is unjustly detained in a detention center where she is tortured, and when she finally escapes, she's presumed dead.

In **Pasión Prohibida (Forbidden Love)**, Bianca plans to marry a millionaire, but her plan almost unravels when she falls in love with the man's nephew (pictured).

Dulce Amargo (Bittersweet) follows the love stories of five couples and centers on Mariana and Nicolas. They're about to celebrate their seven-year anniversary, but Mariana decides to leave Nicolas and their son because she fears she will develop a hereditary mental illness.

Entertainment format **Letris** combines the intensity of word games with the speed and excitement of puzzle



games. Three contestants and three celebrities make it to the final round, where they compete to win a grand cash prize.

Based on the film by the same name starring Jennifer Lopez, **Una Maid en Manhattan (Maid in Manhattan)** is a telenovela centered on a young Mexican woman who moves to the U.S. with her 10-year-old son and works as a maid in a fancy hotel. She meets a wealthy businessman who mistakes her for a hotel guest and falls in love with her.

Rosa Puentes and Eva Sotomayor were abandoned at a young age and consider each other family, so when Eva falls for a man who leaves her pregnant and heartbroken, Rosa vows to help raise the baby. Eventually, Rosa assumes Eva's identity and confronts the man who betrayed Eva in **Rosa Diamante (Precious Rose)**.

Stands 21 and 22
www.telemundointernacional.com

Azteca Takes No Prisoners

Azteca is in Istanbul with several telenovelas about vengeance and love. Gabriela Spanic stars in **La Otra Cara del Alma** (pictured), about Alma, a woman who — having grown up in luxury — is determined to seek revenge after her aunt and uncle wrongly accuse her father of stealing and turn Alma's family out on the street.

Everardo Rey Martinez built his kingdom by betraying his best friend, and stealing his patrimony and his one true love in **Los Rey (The Kings)**.

Alejandra is kept in captivity for 10 years, and the only thing that keeps her alive is thinking about Fernando, with whom she fell in love years ago in **Amor Cautivo (Prisoner of Love)**.

When Paulina gets married, she'll become the sole proprietor of the country's most profitable hotel chain, but as she plans her wedding day, she doesn't realize that those closest to her are actually trying to manipulate her in **Quererte Así (Loving You)**.

In **La Mujer de Judas (Legendary**



Love), Natalia and Salomon investigate the true identity of the "Bride Behind the Veil," a woman who dresses in a wedding gown to kill her enemies.

Huérfanos (Trading Lives) centers on three sisters whose parents are killed in a car accident. They must learn to live without luxuries and overcome obstacles to find happiness.

Destiny keeps pulling Alma and Andres apart, even though they are meant for each other. Alma's plans to leave her abusive husband are foiled when she murders him in self-defense and is thrown in jail in **Cielo Rojo (Under a Red Sky)**.

Stand 36
www.comarex.tv



La PATRONA

The Return

Telenovela HD 120 x 1 Hr

www.telemundointernacional.com

Worldwide Distribution by
DISCOP WEST ASIA 2013
March 5-7
Screening Stand 21-22
Intercontinental Ceylan Hotel
Istanbul, Turkey

Worldwide Distribution by



TELEMUNDO
INTERNACIONAL

A Division of NBCUniversal

DISCOP West Asia

Program Preview

Caracol Walks the Line

Caracol Television's got dramas, comedies and factuals on offer. *Macarena* is a hypochondriac, and her worst fears come true when her doctor incorrectly tells her she only has six months left to live in *La Hipocondriaca* (*The Hypochondriac*). (pictured)

Rafael Orozco, el ídolo (*To the Rhythm of Love, Rafael Orozco*) is the story of a musician with a special talent for "Vallenato" (a native Colombian rhythm), who was murdered in 1992. It explores who killed him and why.

Pablo Escobar, el patrón del mal (*Pablo Escobar, the Drug Lord*) is the life story of one of the most feared men in history.

Escobar is also the subject of the documentary *Los tiempos de Pablo Escobar, lecciones de una época* (*Pablo Escobar, Stories of an Era*), which is based on journalistic documentation that includes shocking and never-before-seen images and testimonies of those whose lives were impacted by the infamous Colombian drug lord.

With a trail of debtors behind him, Patricio Umaña moves his wealthy fam-



ily to a simple coastal town in comedic novela *¿Dónde diablos está Umaña?* (*Where the Heck is Umaña?*).

Harvey Noriega's band of robbers sets out to steal an old treasure from the Colombo-Spanish Bank, but the seemingly perfect plan fails in *Made in Cartagena*.

La Ruta Blanca (*The White Line*) tells four incredible stories of four different characters who are linked through various phases of the complex route of cocaine trafficking.

Viewing Box #01
www.caracolinternacional.com

Inter Medya Has Memories

Istanbul-based ITV — Inter Medya brings drama, love and some laughs to the table.

In comedy series *Harem*, Sultan Little Esat's throne is in danger because he has 45 daughters, but no sons to become the next heir to the throne. It's the duty of the women in the Harem to give birth to the Sultan's first baby boy, but the current heir to the throne is conspiring against him.

Ilyas's dream is to become a motocross champion, but he's broke and has to race with damaged bikes from his dad's workshop. One day, after he has an accident while practicing on the motocross tracks, he meets the beautiful Asiye, and it's love at first sight. Asiye wants to build a home with Ilyas in drama series *Red Scarf* (*Al Yazmalim*).

Drama series *Memories Still Hurt* (*Mazi Kalbimde Yaradir*) begins in the winter of 1974, with Istanbul as the backdrop, when Mujgan, Ferit, Selim and Nalan first cross paths. Ferit, a handsome man, will fall in love with Mujgan, and together they'll learn about the other emotions that come with love,



A scene from drama series *Red Scarf* (*Al Yazmalim*)

like yearning, loyalty and passion.

A new production from Ay Yapim, *20 Minutes* (*20 Dakika*) is the story of Ali and Menekse. Their lives change when Menekse is suddenly arrested for murder, and Ali can't do anything to stop the police. It takes just 20 minutes for them to lose it all.

Drama series *Forget Me Not* (*Unutma Beni*) centers on Ilkay, who has secretly loved her best friend, Ali, for years. But Ilkay tries to erase this love from her memory, while Ali discovers that the love he's been searching for has been right in front of him all along.

Academy Suite 2
www.itv-intermedya.com

DISCOP West Asia Exhibitors

A+E NETWORKS - Screening Stand 23
AB INTERNATIONAL - Viewing Box 27
ABS-CBN INT'L - Viewing Box 02
AL JAZEERA CHILDREN'S CH. - Meeting Table 13
ALATI INT'L MARKETING - Viewing Box 20
ALL3MEDIA / ALL3MEDIA INT'L - Meeting Table 09
ALL3MEDIA GROUP - Screening Stand 34
ARTE FRANCE - Viewing Box 28
ATV - Screening Stands 18-20
AZTECA - Screening Stand 36
BANIJAY INTERNATIONAL - Viewing Box 10
BERSERK MEDIA LTD - Viewing Box 05
CAKE ENTERTAINMENT - Meeting Table 03
CALINOS ENTERTAINMENT - Academy Suite 3
CAN'T STOP MEDIA - Meeting Table 07
CARACOL TELEVISION - Viewing Box 01
CARSEY WERNER DISTRIBUTION - Viewing Box 26
CCTV-CHINA INT'L TV CORP. - Screening Stand 29
CEE TV LTD - Meeting Table 25
CINEFLIX RIGHTS - Viewing Box 19
CLOVERSKY - Malaysian Pavilion
COMERCIAL TV - Viewing Box 18
DCB CONSULTING - Meeting Table 23
DEUTSCHE WELLE/ORF - Screening Stand 07
DHX MEDIA - Meeting Table 17
DIGITURK - Screening Stands 16-17
DISBOOK - Screening Stand 29
DISCOVERY COMMUNICATIONS - Viewing Box 16
DRG - Meeting Table 05
DSA CONSEIL - Viewing Box 33
ECHO BRIDGE ENTERTAINMENT - Meeting Table 18
EDITIONS ART VIDEO - Meeting Table 14
ENTERTAINMENT ONE - Meeting Table 24
EURONEWS - Meeting Table 16

EUROPA DUBBING GROUP / SEDEF - Viewing Box 25
EVEREST INT'L DISTRIBUTION - Viewing Box 03
FCCE DISTRIBUTION - Viewing Box 12
FIGHTING SPIRIT - Viewing Box 30
FLAME DISTRIBUTION - Meeting Table 20
FORGOTTEN REFUGEES - Meeting Table 10
FRANCE TV DISTRIBUTION - Viewing Box 31
FREEBAND TV - Meeting Table 21
FUNCEL - Malaysian Pavilion
GLOBAL AGENCY - Screening Stands 08-11
GLOBO TV INTERNATIONAL - Viewing Box 11
GMA WORLDWIDE/GMA NETWORK - Viewing Box 06
HORIZON INTERNATIONAL FILM - Screening Stand 24
HP MEDIA - Viewing Box 14
HUD HUD MEDIA - Malaysian Pavilion
HUNGARIAN NAT'L FILM FUND - Meeting Table 27
I CAN FLY - Viewing Box 34
IMAGINA INTERNATIONAL SALES - Meeting Table 22
INDIACAST - VIACOM 18 MEDIA - Viewing Box 13
INSTITUT NAT'L DE L'AUDIOVISUEL - Viewing Box 32
ITV - INTER MEDYA - Academy Suite 2
JAVA FILMS - Viewing Box 35
K & PARTNERS TV SERVICES - Screening Stand 38
KANAL D - Screening Stands 01-03
LIMA TURKEY - Screening Stand 25
LISANS MEDYA YAYINCILIK - Screening Stand 26
MBC - Screening Stand 37
MDEC - Malaysian Pavilion
MEDIAMETRIE / EURODATA TV - Viewing Box 29
MEDIAPRO DISTRIBUTION - Viewing Box 15
MEDIASET RTI - Screening Stand 05
MEDIATOON DISTRIBUTION - Viewing Box 36
MONDO TV - Screening Stand 04
MOONSCOOP - Viewing Box 37
NBC UNIVERSAL TV DISTRIB. - Screening Stand 35
NEWEN DISTRIBUTION - Viewing Box 38

NOVOVISION - Viewing Box 39
OFF THE FENCE - Meeting Table 11
ONLY LIFESTYLE - Viewing Box 40
OUTLOOK ENTERTAINMENT - Viewing Box 24
PACT - Meeting Table 04
PIXELBUD STUDIOS - Malaysian Pavilion
POINT DU JOUR INTERNATIONAL - Viewing Box 41
RAI TRADE - Viewing Box 23
REDKITE ANIMATION - Meeting Table 02
SAMANYOLU BROADCASTING - Screening Stand 33
SCORPION TV - Meeting Table 01
SHK - Viewing Box 43
SHOW TV - Academy Suite 1
SIDEWAYS FILM - Meeting Table 06
SKYWORKS - Meeting Table 08
SPARKS ECCHO RIGHTS - Screening Stands 31-32
STAR INDIA PVT LTD - Viewing Box 07
TELEMUNDO INT'L - Screening Stands 21-22
TELEVISA INTERNACIONAL - Screening Stands 27-28
TPI MIDDLE EAST - Viewing Box 17
TRANS TV INDONESIA - Meeting Table 15
TRT - TURKISH RADIO & TV - Screening Stands 12-15
TSUBURAYA PRODS - Viewing Box 22
TV3 MALAYSIA - Malaysian Pavilion
TVF INTERNATIONAL - Meeting Table 19
ULTRA DISTRIBUTORS - Viewing Box 09
UPSIDE TELEVISION - Viewing Box 42
VENEVISION INTERNATIONAL - Viewing Box 04
WHITE FOX - Viewing Box 08
WORLDWIDE RIGHTS CORP. - Meeting Table 12
XILAM ANIMATION - Viewing Box 44
ZED - Viewing Box 45
ZEE TELEFILMS MIDDLE EAST - Screening Stand 06
ZODIAK RIGHTS - Screening Stand 30
ZORN PRODUCTION INT'L - Viewing Box 46

Updated February 20, 2013

THE OTHER SIDE OF THE SOUL

LA OTRA CARA DE ALMA



WHEN LOVE BECOMES HATE



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MIP Preview

(Continued from Cover)

MIP-TV, started in Lyon, France in 1963 by Bernard Chevry, a charismatic 40-year-old publisher, three years after MIFED, the world's first audiovisual market, was started in Milan, Italy.

Subsequently, in 1965, after a one-year hiatus, MIP-TV moved to Cannes, utilizing the town's "old" Palais as the exhibition floor. In 1982 the much larger and successful market moved to the new Palais, while the old one became a hotel.

To celebrate its anniversary, the MIP-TV organization (the third in its history, with a succession of four CEOs) has planned festivities galore, but without neglecting the business aspect of the event, which is its *raison d'être*.

Curiously, up until 1978, MIP-TV did not have an American presence to speak of and, 35 years later, even though American companies make up the bulk of the key exhibitors, studios (with the



DISCOP West Asia

(Continued from Cover)

many [participants] from Eastern and Central Europe, as well as the Middle East."

"Every year since this market has begun, we have seen an increase in attendees," she reported.

Cristobal E. Ponte of Sahara Management Holdings, who has worked with Venevision International for over two decades, reported that he also expects "the market to be better than last year. There are going to be attendees from Europe, so we'll be meeting with them. We think it will be a more active market this time around." Ponte emphasized that "what's impor-



exception of NBCUniversal and CBS) have left the market floor to concentrate on the L.A. Screenings, which starts in May just a few weeks after MIP-TV.

On the occasion of MIP-TV's 50th anniversary, *VideoAge* will change its look, for the second time since its inception in 1981. In 1995, *VideoAge* changed from an A-4 size to the current tabloid format.

The new look, to be unveiled in Cannes at MIPDoc, the documentary market that precedes MIP-TV, will be younger and more dynamic, but the structure will remain as solid and incisive as ever: The last refuge for stories that others cannot print.

Paraphrasing a famous quote, despite our past accomplishments, *VideoAge* is nowhere compared to where it can go. Indeed, as Winston Churchill once said, "To improve is to change."

In terms of major business attractions planned at MIP-TV, there will be a keynote presentation on opening day by Darren Throop, CEO of Canada's Entertainment One; the premiere of Starz's new drama *Da Vinci's Demons*, also on opening day and, on Tuesday, the seminar "Coproducting with Turkey."

tant are the results," and since it's the third edition, he believes "it's picking up, but there's still a long way to go."

Specifically, Cédric Hazard, head of International Distribution for ARTE France, "hope[s] to meet more TV channels directly than last year, rather than dealing with distributors because it is important for the channel to have direct contact with sister channels in order to exchange points of view, ideas and create the future of television."

As it turns out, many participants are "expecting many more attendees because this market becomes more critical each year," according to Brianne Bonney, Sales director for Russia and CIS, MENA, Africa at Istanbul-based Global Agency. "Many exhibitors launch new content here and buyers who attend get a first look at the latest

Pilots and Their Co-pilots (L.A. Screenings)

(Continued from Cover)

May 24.

But back to the pilots. So far, the five networks — CBS, NBC, Fox, ABC and The CW — have ordered 95 pilots between them. NBC has ordered the most, with a total of 28 pilots commissioned for the Peacock.

Among the comedy pilots that have been ordered, the vast majority are single-camera.

As usual, there are some big names attached to the projects. Chuck Lorre, producer of *Two and a Half Men* (and well-known Charlie Sheen nemesis), is behind a multi-camera comedy called *Mom*, about a newly sober single mom who tries to pull her life back together in Napa Valley.

Buffy the Vampire Slayer's Joss Whedon is behind *S.H.I.E.L.D.*, a drama for CBS based on Marvel Comics' secret intelligence organization (which has appeared in *Iron Man*, *Captain America* and more).

Conan O'Brien is behind *Super Fun Night*, a single-camera comedy that revolves around three nerdy female friends on a quest to have a "super fun" night every Friday. (If it sounds familiar, that's because it was on CBS's pilot list last year.)

There are also plenty of famous names in front of the camera for the 2013-2014 season — including Robin Williams, who stars in *Crazy Ones*, a CBS sitcom pilot from David E. Kelley about a father-daughter advertising team. Jessica Simpson is tied to a pilot

content before those who just attend MIP-TV," she added.

Similarly, Caracol's Berta Orozco, Sales executive for Western Europe and Africa, noted that even last year, attendance was "very good in terms of buyers," and she was optimistic that attendance would rise this year.

In fact, at press time, 510 people had pre-registered, and Zuchowicki said that the event was on pace to meet its goal of 750 registered attendees. Pre-registration attendance numbers ran 50 percent higher compared to the same time last year, while the number of buyers alone was 30 percent higher.

Organizers expect over 35 different countries to be represented at DISCOP West Asia, as well as TV channels from all over the world, including territories just coming onto the scene like

presentation for NBC that's based on her life (and is for now untitled) and Michael J. Fox will star in an ordered-straight-to-series NBC comedy that is inspired by his own story.

In fact, the inspired-by-true-life trend is seen across almost all networks this year. Here's just a quick sampling of some others: ABC comedy *How the Hell Am I Normal?*, based on the dysfunctional childhood of writer Adam F. Goldberg; an untitled ABC comedy from John Leguizamo based on his life as a husband and father and fish-out-of-water on the Upper West Side of Manhattan; CBS's untitled Jim Gaffigan comedy based on the comedian (and father of five!); Fox sitcom *Enlisted*, based on writer Kevin Biegel's life and relationship with his very different siblings; NBC's *Joe, Joe & Jane*, a semi-autobiographical tale of an author caught between his needy wife and his needy co-author best friend; an untitled John Mulaney/Lorne Michaels comedy at NBC that's loosely based on the life of stand-up comic John Mulaney.

And aside from the many "based on a foreign series" pilots — this year they come from Israel, Argentina, England and Australia — there are also pilots based on movies (*About A Boy* for NBC, *Beverly Hills Cop* and *Bad Teacher* for CBS), some based on books (CW's *The Hundred*; Fox's *I Suck at Girls* and *Delirium* and NBC's *I Am Victor* and *Wonderland*, a modern-day follow-up to *Alice in Wonderland*), blogs (Fox's *To My Assistant*) and even a play (NBC comedy *Assistance*).

And of course, there are the spin-offs: *NCIS: Red* (spin-off of *NCIS: LA*) and *The Originals*, a CW spin-off of *The Vampire Diaries*.

Now we just need to wait until May to see what's made the cut.

Kazakhstan, Uzbekistan, Armenia and Georgia, with a special focus on Central Asia. As Zuchowicki pointed out, "Those countries are close to Turkey and are natural trade partners. We see a lot of those countries [in the Central Asian region] moving away from Russia as a source of television content. It also has a lot to do with the universal power of attraction of Turkish dramas nowadays. In terms of eyeballs, those regions have quite a large number of people."

Other countries that will be represented include Afghanistan, Albania, Algeria, Argentina, Australia, Austria, Azerbaijan, Bosnia Herzegovina, Brazil, Bulgaria, Canada, China, Colombia, Croatia, Egypt, France, Germany, Greece, Hungary, India, Indonesia, Iraq, Italy, Japan, Jordan, Korea, Lebanon, Libya,

(Continued on Page 12)

MIP-TV at 50

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DISCOP West Asia

(Continued from Page 10)

Macedonia, Malaysia, Mexico, Morocco, the Netherlands, Pakistan, the Philippines, Qatar, Romania, Russia, Serbia, Singapore, Spain, Sweden, Syria, Tajikistan, Tunisia, the Ukraine, the United Arab Emirates, the U.K., the U.S., Uruguay and, of course, Turkey.

Yet, one sore point that some participants mentioned is that for the first two years, the market has been dominated by Turkish companies, making some Westerners feel as though they were only in Istanbul to support the trade market, not necessarily to take an equal part in it.

According to Zuchowicki, “We obviously support the efforts of the major international companies that are supplying great content, but there’s also a growing demand for home-grown productions, with prices more in sync with what the marketplace can afford. We also think it’s important to nurture those involved in development. We want this to be a strong marketplace for people selling finished content as well as for production companies looking for additional funding for their projects.”

Karoline Spodsborg, managing director of Banijay International, said, “Political change across the region has definitely affected the TV industry in a positive way. In the past year, we have seen levels of local production steadily pick up. The dominance is moving away from the pan-regional broadcasters and towards local networks.”

Indeed, the exhibitors *VideoAge* caught up with find this particular region very important in terms of sales, and Caracol’s Orozco noted that “DISCOP West Asia is a growing market for our productions and it’s really great to be there and increase direct contacts with potential clients in the territory.”

Banijay’s Spodsborg added that “Egypt and Turkey in particular are very buoyant markets right now. Egypt has been picking up a lot of game show formats and the pan-regional broadcaster



Azteca’s Martha Contreras



Caracol’s Berta Orozco

MBC has even launched a new channel in Egypt, which shows the influence this market is having across the region.”

Yet Telemundo’s Etchison would like to see organizers “attempt to lure more buyers...Perhaps many broadcasters wait until the bigger markets to buy, not taking into consideration that the smaller markets prior [to the larger ones] may have more to offer.” But she was adamant in her enthusiasm for Istanbul: “Don’t change the location; it is great!” she said.

Televisa Internacional’s Silvia Garcia, director of Sales for the Middle East and CIS, suggested that since the event has grown and “captivated the industry, it [would] be great to schedule it toward the end of February rather than getting closer to MIP-TV,” which will be held April 8-11 this year.

On his part, ARTE’s Hazard said he might like to see “a video library for buyers” in the future.

Asked to provide suggestions to improve the market, Caracol’s Orozco had only praise, saying the event “is one of the best markets in West Asia because it gives [attendees] the chance to catch up with very interesting buyers. Also, the market’s logistics and organization efforts benefit from [a] high level [of] standards.”

Basic Lead’s Zuchowicki said that his event continues to transform to meet the evolution of the territories to which it caters. One initiative he pointed to was the strategic partnership with Trailer Park, a Hollywood-based online entertainment marketing agency, to help foreign content channels launch OTT networks in the U.S. The partnership brings content suppliers from places like Nigeria, Russia and Turkey into the U.S. through connected TV (via Xbox, Playstation, etc.).

Next year, the 2014 event will be opened up to licensing companies. But, Zuchowicki added, “we’re not building another LIMA event; we’re going to focus just on television brands.”

Zuchowicki also reported that other changes are in store for the 2014 edition of DISCOP, when it will relocate from its hotel location to an Istanbul exhibition space and be held March 4-6. **SA**

NATPE Review

(Continued from Cover)



A+E Networks’ Sean Cohan, Steve Ronson, Mayra Bracer, Michael Katz and Christopher Barry

the hotel, leaving the smaller companies to fill the booths on the market floor.

Given the logistical nightmare at the elevators two years ago (with long lines forming and buyers missing scheduled meetings with sellers), and the fact that the waiting time improved slightly last year, NATPE had its hands full trying to keep any trouble with the Tresor Tower lifts to a minimum this year. And though the issue was alleviated a bit, lines still formed throughout much of the day, though to lift spirits, organizers came with their hands full, bearing offerings of sparkling wine (which they promoted as Champagne) and sparkling water at certain points throughout the day.

On the other hand, the layout of the exhibition area minimized traffic, making those companies located in the outer



booths feel a bit out of the way. A better way to set up the booths next time might be to arrange them in circles, or to set them up horizontally, rather than vertically.

Yet, something that was well-received on the market floor was the Happy Hour (pictured above), during which complimentary wine and beer were offered each evening (on the last day, sparkling wine was on the menu, too!). That naturally helped boost floor traffic — if only temporarily.

During a press conference held on Sunday before the market officially began, Disney Media Distribution Latin America announced super-series *El Laberinto de Alicia* (*Alicia’s Maze*) for

Colombia’s RCN.

On the syndication side, Twentieth Television announced that this summer it will test out a first-run talk show, *Kris*, hosted by Kardashian mother Kris Jenner. CBS Television Distribution

announced that its new conflict-resolution talk show, *The Test*, has been sold in 80 percent of the country. Additionally, CBS’s *Dr. Phil* was renewed through the 2016-2017 season in 77 percent of the U.S. In off-net news, the company announced that *Hot in Cleveland* with Betty White has been sold to TV stations in 92 percent of the country for a September 2014 launch.

In addition to the business being done, parties rocked

Miami Beach throughout NATPE, beginning the night before the official opening date with a Welcoming Party at the Eden Roc. The night the market started, things didn’t quiet down as the sun set, with a total of eight parties held that night, including a cocktail reception hosted by Content Television, where legendary talk show host Larry King was on hand to promote his new talk show *Larry King Now*, which will be distributed internationally.

Star power also came in the form of Arsenio Hall, who was at the CBS Cabana during their cocktail party spreading the word about his new late-night talker, *The Arsenio Hall Show*.

Also on Monday Night, Telemundo Internacional invited guests to party well into the night at the Bamboo Miami Beach nightclub.

Tuesday night was a big one in terms of celebrations, kicking off with the Tartikoff Legacy Awards and ending with NATPE’s 50th birthday bash.

At the closing press lunch conference, Jordan Levin, president of Alloy Digital and chairman of NATPE, said the new NATPE is where the deal starts (the place where new ideas are sparked). New CEO Rod Perth said, “We’re rolling...not perfect, but rolling.” **SA**



Inter Medya’s president Can Okan



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Fortunately, the most uncomfortable part of a trade show — meaning traveling — only makes up 14 percent of exhibition spending. This is according to the recent study by the Center for Exhibition Industry Research. The report indicates that out of the \$24 billion spent annually in the U.S. for trade shows, exhibit space accounts for 36 percent of the allotted budgets. Services, including food and beverages, furnishings and installation, account for 17 percent. Shipping costs represent 10 percent, while promotion and marketing represent six percent.

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