

Big Spenders Swarm NATPE

In terms of number of buyers and volume of acquisitions, Latin American buyers top the NATPE list, but not in terms of acquisition executives per country. Among the largest buying contingent from Latin American countries, Argentina tops the list with 21 buyers, followed by Brazil with 17, Colombia with 15 and Mexico, a distant fourth, with 10 buyers. However, Canada with some 36 buyers is second to the U.S., which boasts over 200 buyers. But, many Latin buyers, for example those from Venezuela, are listed under their U.S. offices, as are those from Albavision, Caracol, HBO Latin America, Discovery Latin America, Fox Latin America Channels, NBC Universal Channels Latin America, and so forth. Even Europe this year got into the NATPE spirit with 22 buyers from France, 12 from the U.K. and 10 each from Germany and Portugal. All the key international buying territories are represented here at NATPE: The U.K., Germany,

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Retrans Under Miami's Sun

In 2010 in the U.S., retrans fee hit the \$574 million mark for cable, \$400 million for satellite and \$120 million for broadband, for a total of \$1 billion-plus. With that kind of money in play, expect it to become a hot topic here in Miami, even though it isn't part of the official conference program.

Retrans, or retransmission consent, is the fee (or other forms of compensation) that broadcasters negotiate with cable, satellite and broadband operators for carrying their TV signals. All of those carriers are now grouped under the name Multichannel Video Programming Distributors or MVPDs.

By 2016 the retrans fee is expected to reach \$2.6 billion, but by then broadcasters could vacate the airwaves. Currently, however, there is no incentive for broad-

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New Novelas Do NATPE

Latin TV Staple Reaches the World

Of the some 95 telenovelas that are produced annually in Latin America and the U.S., most are first introduced during the L.A. Screenings. However, NATPE marks the second best



market in terms of quantity and quality. Here in Miami Beach, all the key telenovela producers are represented mainly from: Argentina, Brazil, Colombia, Perú, Venezuela, Mexico and the U.S., while Chile, although not known as a telenovela producer, provides good scripts to others. These seven countries house some 16 so-called telenoveleros, each producing anywhere from one to 12 telenovelas per year. Even though the distribution process is a year-long task, the bulk of new telenovelas are introduced at the L.A. Screenings in May, while here in Miami there are an estimated 18 of these long series never before seen at an international TV trade

(Continued on Page 4)

Hispanic TV's Growing Pain

Only Wall Street loves mergers, but in the case of Hispanic TV, some experts are calling for consolidation. In this case, the drive is not caused by speculation, but by survival: The number of Spanish-language TV outlets in the U.S. are increasing exponentially, helped by the advent of digital channels, while ad revenues are decreasing. Granted, the U.S. Census Bureau predicted that the Hispanic population grew to 47 million in 2010, but TV channels also grew to more than 20 Spanish-language networks, and this without counting the numerous English and Spanish audio feed channels. On top of this, add the five percent drop in ad revenues for the whole sector, bringing \$2.1 billion to TV networks in 2009, or \$100 million less. Plus, the fact

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Disney
Beauty and the Beast

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Disney Media Networks
LATIN AMERICA

VIDEO AGE DAILY

**AT NATPE 2011
Booth 130**

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MY TWO CENTS

DAY

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In all these years I could never figure out how market organizers come up with conferences and seminar topics. The ones that I really liked were so rare and far apart that they were possibly scheduled by mistake. Yesterday morning, at a meeting with our editorial team here at NATPE, we were trying to get some inspiration from the market's seminars to come up with some front cover stories. And we did find two: One about U.S. syndication, the other covering TV measurement both running tomorrow. These were singled out from a total of 57 seminars and conferences!

And yet, it would be so easy to come out with timely, challenging and educational seminars: It would just be sufficient to look at the many TV trade press headlines and select the more controversial topics.

Granted, certain subjects cannot be touched by a TV trade show (like DTT's mux a few years back or today's Comcast-NBC acquisition), but there are plenty of other safe and sound subjects to choose from.

For example, two topics that came to my mind were: DVD downloads and retrans. The first topic was covered in yesterday's VideoAge Daily and the second issue is addressed in today's Daily edition. Both topics have the power to change the way television business is conducted.

Just for the record, retrans, or retransmission consent, is the fee (or other form of compensation) that U.S. broadcasters negotiate with cable, satellite and broadband operators for carrying their TV signals.

Retrans could change the network-affiliate relationship; it could turn the cable-TV network business upside down and it could modify the development of the television of tomorrow. It has already changed the broadcast network business model, which now has three main revenue streams: Advertising, retrans fees and premium fees.

Retrans is an important issue not only for the U.S. TV industry, but for the international TV sector as well. Commented Alejandro Santo Domingo of Colombia's Caracol in VideoAge's January 2011 Issue: "It does not make much sense for cable and satellite companies in this country to give a re-transmission fee to [cable-TV] channels that have, at the most, a three percent share [while] nothing is given to those who hold a 30 percent share or more."

Similarly, DVD downloads could change the business models of both the DVD and the VoD business, pitting cable systems against DVD online retailers and broadcasting against both cable and DVD.

The issue here is not just whether movies should be released day-and-date both in DVD and in VoD, but if DVD rights should also include downloads to own (in which the consumer purchases, downloads and burns videos on recordable DVDs). Up until recently, VoD came after the DVD window. The problem doesn't exist for TV product, since DVD and other ancillary media tend to be released simultaneously.

The VoD and DVD issue will certainly acerbate the relationship not only between theaters and content owners, but also between producers and cable companies.

As you can see, there are so many important issues to explore with just those two topics, that a trade event such as NATPE would pay for itself for many TV executives, if one could come out of a seminar with at least the issues well defined. We know that answers are difficult to come by, since there are so many sides, variables and interests involved, but, as they say, knowing the problem is half of the solution and a well-selected seminar topic could do that. And for this, no big names are needed, just people in the know that well represent every sector of the topic covered: For retrans, broadcasters and MVPDs (Multichannel Video Programming Distributors) and cable-TV networks. For DVD downloads, content owners, MVPDs, broadcasters and DVD retailers (both virtual and brick-and-mortar).



Dom Serafini

Hispanic TV

(Continued from Cover)

remains that smaller channels don't have the resources to produce programs with strong ratings potential. For this reason some two-thirds of the Hispanic audience is shared between Univision and Telemundo, with the latter now battling with Univision's TeleFutura, while Univision is challenging English-language networks.

The picture will change further when Comcast completes its 60 Spanish-language networks lineup and increases its VoD Spanish channels.

Some new Hispanic TV channels are now targeting nationalities, like TeVé America, for example, which is focusing on Cubans and LATV on Mexicans.

So, what are the biggest challenges facing Spanish-language television in the U.S.? *VideoAge* asked Hispanic market media analyst, Adam R. Jacobson: "Staying relevant with content that speaks to the diverse Hispanic TV audience is perhaps the top challenge for the [this] decade. [Even] with Latino population growth, Univision and Telemundo will not necessarily be seeing ratings growth with their current fare, as many of the telenovelas and soccer-focused sporting programs target first and second-generation audiences.

With more third and fourth-generation audiences who are bilingual and watch English-language cable more than Univision or Telemundo, making the connection through programming that speaks to them is paramount," said Jacobson from his Miami Beach office. He continued: "Both UNI and TEL are producing their own programming, with Telemundo doing so to a greater extent. This is essential, as the reliance on imported programming to deliver all Hispanic audiences will wane. This programming will remain an essential cog in the programming skein, but developing and nurturing shows and digital content for a younger, acculturated audience will keep these networks strong and secure in the next 10 years. Smaller [broadcast] networks and most Spanish-language cable networks have a difficult road ahead. Audiences are a fraction of those compared to the big two Spanish-language networks, and English-language cable TV viewing in Hispanic homes regularly dwarfs that of Spanish-language cable viewership.

The sweet spot is sports. Hispanic sports on cable and broadcast will remain vitally important, and continuing passion for boxing, baseball, NFL, soccer and UFC make targeting Latinos a smart choice for advertisers and marketers."

Retrans

(Continued from Cover)

casters to consider vacating the spectrum. Until terrestrial frequencies will guarantee broadcasters retrans fee, broadcasters will not relinquish them even if they are no longer needed thanks to MVPDs. Meanwhile, there is an immediate 300 MHz of spectrum deficiency to provide a decent wireless broadband service. Imagine, with just one TV frequency, broadband would be gaining 38 Mbps (50 Mbps in Europe).

Retrans was created in 1992 when cable operators had monopoly power in their markets. The fact that cable now competes with satellite and broadband, appears on the surface to eliminate the issue, but in reality it is making it more complex, because, if any MVPD refuses to pay retrans fee, broadcasters could offer to other video distributors, and broadcasters are those with the most sought-after programming.

But the issue is even more challenging than that, since retrans could change the network-affiliate relationship, from the current business model where networks pay the broadcast affiliates to one where the cable affiliates pay the networks.

Cable-TV trade publications now wonder who's going to foot the increasing retrans bill, since it's renegotiated every three years and keeps increasing. Indeed, just in Southern California Time Warner Cable keeps increasing its basic service every year (\$3 per month this year).

Broadcasters see retrans as an added revenue tier, even though they are trading long-term gain for a short-term windfall. Indeed, broadcasters are closing deals with cable operators for retrans dollars estimated to hit \$1.34 billion by the end of this year. CBS alone is expected to get \$250 million. Disney's ABC received \$0.50 per subscriber from Time Warner Cable. In comparison, less popular cable networks earn from two to seven cents per sub. More popular cable channels get 33 cents a month per sub. Others in the middle get from nine to 16 cents. The argument from the broadcasters' side is that while their networks get shares in the order of up to 30 percent, cable networks can only obtain shares in the order of two to three percent.

Undoubtedly, the rise in programming fees placed on cable operators from broadcasters will funnel down to higher overall monthly subscription rates and the dropping of some of the fringe cable nets from the digital tiers. Reportedly, programmers such as Discovery or National Geographic, which don't offer must-have broadcast programming will suffer. Indeed, the current retrans structure is increasingly squeezing out independent programmers. Whether on the

programmers' side, cable side, satellite or broadband side, those with little leverage will inevitably suffer the most.

The American Television Alliance, a group formed by MSOs, sat companies and telcos, contends that retrans are stacked in favor of broadcasters. It is pointed out that broadcasters get the airwaves for free in exchange for public service at local levels (especially news, weather and emergency alerts), but what if the service is not available to consumers because broadcasters don't give their signals to MVPDs? For this reason, Michael Calabrese, director of the Wireless Future Program, calls it a public subsidy. Plus broadcasters have must carry rules, which, among privileges like a sure cable channel, give them cable exclusivity in their market. Broadcasters argue that MVPDs should pay them like any other cable-TV network. Let's see how the drama unfolds here at NATPE.

Big Spenders

(Continued from Cover)



Televisa's Alberto Ciurana

France, Italy, Spain, Canada and Japan. Plus, all the large Latin American buyers: Brazil, Mexico, Argentina, Venezuela, Chile, Colombia, Ecuador, the U.S. and the Pan-regionals. Traditionally, the Latin American Pan-regionals are not big on telenovelas, but represent the bread-and-butter for many other genres and the license fees they pay are on par with Brazil and Mexico.

In terms of Latin American TV business done or initiated at NATPE, it is estimated at \$100 million, 80 percent of which is taken by the U.S. studios. This also represents deals that couldn't be finalized earlier due to end-of-the year budget restrictions and deals to be completed in April. This figure is in tune with the relatively low number of new programs, which, for the U.S. studios, is represented by mid-season replacements and, for the telenoveleros, a limited number of new long-form series.

The top-30 exhibitors are investing at NATPE an estimated compounded \$3 million, with another cumulative \$3

New Telenovelas

(Continued from Cover)

show.

If seven countries produce 90 percent of all telenovelas on the international market, over 140 countries worldwide consume this TV staple, of which 45 are represented here at NATPE (versus distributors from 22 countries).

The following is a sampling of telenovelas making their international market premiere right here in Miami Beach.

Caracol has two new titles on offer: *Couple's Therapy* and *Love and Fear*. Frecuencia Latina is showcasing a Peruvian remake of *La Lola*, which is produced by Frecuencia Latina Channel 2 Peru. Two new telenovelas are on display from Globo TV International: *Written in the Stars* and *Passione*. RCN-TV's slate consists of two new teles: *Portrait of a Woman* and *La Mariposa*. Record TV Network has one new telenovela, *River of Intrigues* and is also introducing miniseries *Samson & Delilah*. Telefe International has brought two new telenovelas titled *The One* and *A Year To Remember*. Telemundo arrives at NATPE with three new long series: *Aurora*, *Love Again* and *40 Something*. Televisa's new offerings are *Rafaela* and *Triumph of Love*, while TV Azteca/Comarex boasts two new titles, *Running from Destiny* and *Between Love and Passion*. In addition, the company's previous offering, teen telenovela *Grachi*, recently went into production for Nickelodeon Latin America.



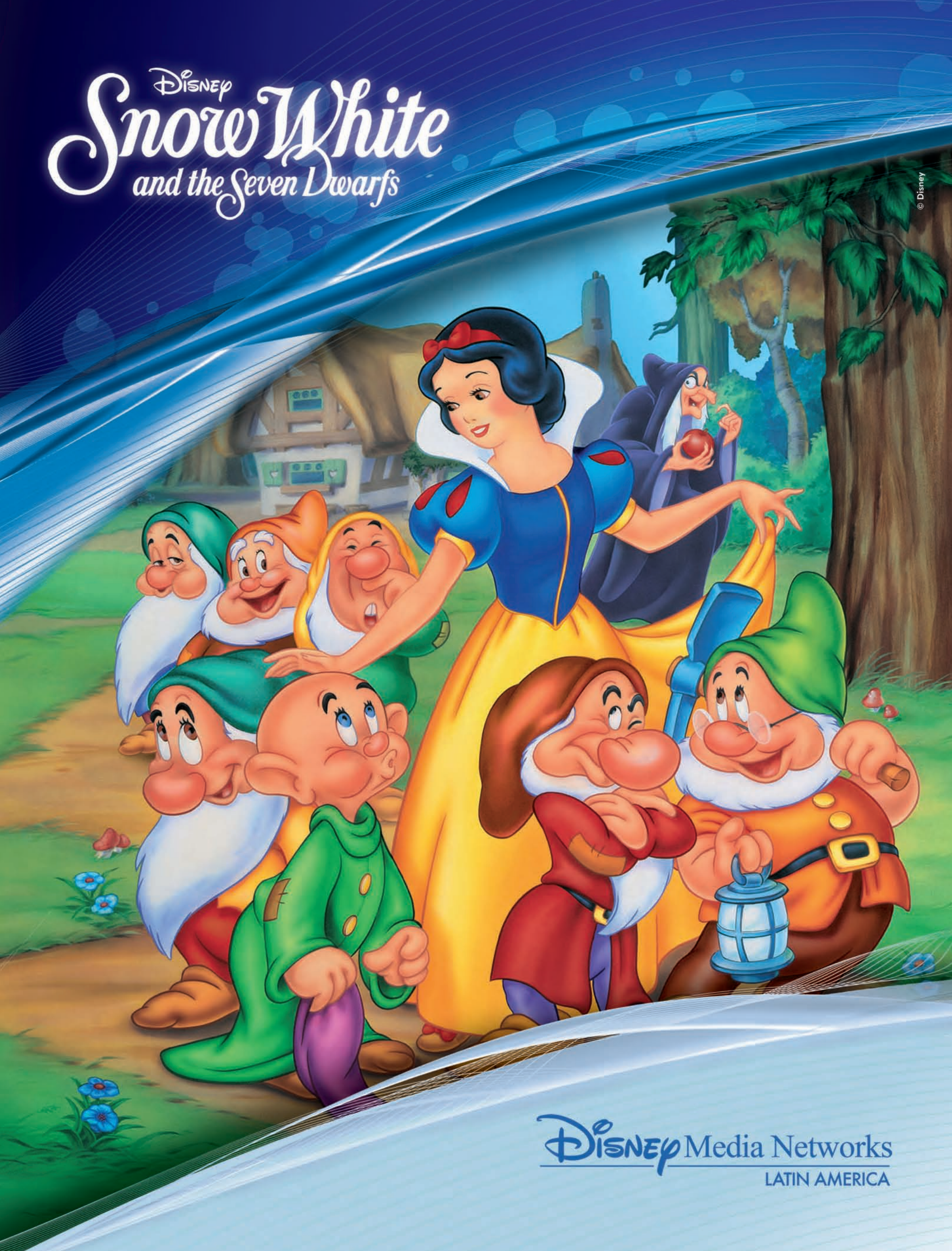
Fox Latin America Channels, Argentina's Patricia Daujotas

million from the remainder of distributors who exhibit.

Although program sales is a year-long process, distribution companies' management tends to assign budgets to TV trade shows based on the expected ROI estimated by the sales force. For example, for a small company that allocates \$40,000

(Continued on Page 6)

Disney *Snow White* and the Seven Dwarfs



Disney Media Networks
LATIN AMERICA

Big Spenders

(Continued from Page 4)

for NATPE (or up to 22 percent of its annual expenditures for TV trade shows), the ROI is expected to be three times the investment. For the studios, ROI is also measured in terms of relationships. Any buyer in Latin America who generates sales in the order of \$30 million per year needs to be closely taken care of, not only to preserve the sale but also to monitor the buyer's activities with competitors.

WHAT SELLERS ARE LOOKING FOR

Pan-regionals:	\$15,000 (low-end)	\$20,000 (mid-range)	\$25,000 (high-end)
Brazil:	\$15,000	\$20,000	\$25,000
Mexico:	\$10,000	\$15,000	\$20,000
Argentina:	\$3,000	\$4,000	\$5,000
Chile:	\$3,000	\$4,000	\$5,000
Venezuela:	\$3,000	\$4,000	\$5,000
Colombia:	\$2,000	\$3,000	\$4,000
Ecuador:	\$1,000	\$1,500	\$2,000
Puerto Rico:	\$1,000	\$1,200	\$1,500

Price range for one-hour TV series or TV movie in Latin America

A Canadian Latin

Buyer Outlook

Toronto-based Telelatino Network is Canada's largest ethnic broadcaster operating TLN en Español – an all Spanish language general interest digital channel programming up to three concurrent telenovelas, as well as top Univision news, talk and variety pro-



grams, blockbuster movies and international soccer.

Here at NATPE, TLN has the group's president Aldo Di Felice (pictured above) and Lily Caputo (pictured below), programming acquisition manager of Spanish content, specifically looking for



stories about North American immigration that might resonate with Canadian Hispanic immigrants. "We have a preference for English subtitled novelas, which allows more people to watch the shows," commented Di Felice.

Telelatino Network is a subsidiary of Corus Entertainment, one of Canada's largest public media companies. Telelatino expanded in 2010 and now operates five Canadian TV channels comprising several other international channels. In addition to the 26-year old flagship multilanguage channel, TLN Telelatino, which is seen in nearly six million Canadian homes and broadcasts in Italian, Spanish and English program blocks in various genres, TLN also runs new "pure play" services.

PABLO ECHARRI

ELEGIDO THE

TELENOVELA

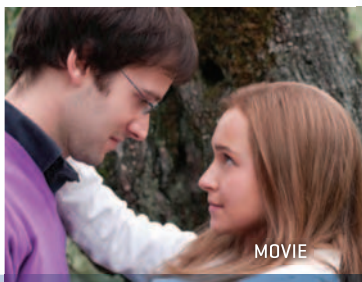
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Market News



Mediaset Has Intelligence

Italy's Mediaset Distribution is offering several new series and miniseries through its distributors Resonant TV and Comarex. **Antimafia Squad** (pictured) follows the action surrounding a special police unit that operates to keep Mafia crime under control. The series is available as scripted format.

Action miniseries **Intelligence** is inspired by espionage features such as the Bourne trilogy and it's the first series of this kind to be produced by an Italian TV company. The miniseries is available as scripted format.

Comedy series **Girlfriends** takes a look at four women aged 35 to 40 as they

come to terms with men. The series is available as scripted format.

Drama series **Sin and Shame** takes place in the late 1930s in Rome. It's the story of Carmen and her difficult time with Nito, a criminal who stalks her during the German occupation and the Resistance. The program is also available as a miniseries.

The isolated beach where marine biologist Alice lives is threatened by Alice's new lover, a businessman who wants to build tourist villas on the bay in family movie **Paradise For Two**.

Suite 23108

www.mediasetdistribution.com

Journey With RSI

This year, RSI comes to NATPE with a slew of documentaries and symphonic concert series. According to ancient Mayan prophecies, the world will end in 2012. **2012: The Discovery of the Maya** investigates the Mayan culture and way of thinking in an effort to discover what is behind these prophecies.

Available in high definition, Alain Lombard showcases **Bela Bartok: II mandarinio meraviglioso** and **Hector Berlioz: Sinfonia fantastica** as performed by the Orchestra Della Svizzera Italiana and conducted by Alain Lombard.

Shot in Japan, Rome, England and Switzerland, investigative documentary **The Saga of Tamiflu — A Pandemic Business** explores the story behind Tamiflu, a drug governments have stockpiled to protect citizens from pandemics. It introduces viewers to Roche, which distributes the drug, as well as physicians and presumed victims, giving voice to the opinions of each.

Migrantes — The Journey of Hope traces the journeys of individuals who travel from Guatemala and through



Mexico hoping to enter the United States. It documents the difficult journey from which thousands are turned away by Mexican authorities.

Peo the blue dog goes "inside" some of the most famous paintings in history, bringing them to life through plasticine animation in **Peo Gallery** (pictured). The series consists of short films that each explore the paintings of one artist.

With more than 80 different stories, **TA-PIT** features playful characters made from bottle stoppers, buttons, feathers and cork. These characters take viewers along on adventures in the desert, the high seas, the mountains and outer space.

Tennis star Roger Federer's foundation supports educational projects in five African countries, and **A Dream Signed Roger Federer** documents Federer's visit to Ethiopia while promoting his cause. It is available in high definition.

www.rsi.ch/sales

The Animation Band's World

Rome-based The Animation Band presents children's animation series led by **Blanche**, a sheep who is a leader among her baby animal friends. Together, Blanche and her pals have fun-filled adventures that teach children about diversity and respect.

A little boy named Chip is accidentally shrunk down and finds himself in Microworld, where atoms and chemical elements live. In **LMN's Chip** must battle Dr. No's army of the anti-matters and learn the power of knowledge and friendship.

In **I Così**, viewers are introduced to the imaginary world of Cosakistan, where the Così live. When these microscopic creatures are forced to interact with objects from the human world, catastrophe always results.

Stefi's World brings to life Grazia Nidasio's comic strips about an eight-year-old girl who always noses her way into adults' business and thinks she can change the rules of the grown-up world.

Twelve-year-old orphan Loulou dreams of becoming a famous dancer in **Loulou De Montmartre**. But Madame Trochu, who runs the orphanage, has other plans and tries to spoil Loulou's



dream. Loulou will also have to find out who is chasing her from a distance, masked in a disguise.

Stellina was born and raised in the Circus and aspires to become an acrobat. But one day she is taken to an institute where she meets Anna, who makes Stellina part of her family. When disaster befalls the Circus, Stellina must decide whether to return to her first home, or remain in her new one.

It's the end of the Trojan War, and **Ulisse** (pictured), the Greek hero, is on a mission to return home. But the sea god Poseidon is determined to make the journey difficult for Ulisse, transforming the trip into an epic adventure.

www.theanimationband.com

It's Playtime for Mondo TV

Mondo TV Spain presents an array of children's animation series. Humans and their pets are best friends who battle evil when kitty princess Ava's evil twin sister threatens to rule the land in **Puppy In My Pocket**.

Playtime Buddies uses traditional role model figures such as athletes and firefighters to teach kids that they can grow up to be whoever they want to be. The program encourages kids to follow their dreams.

After a mysterious explosion in Dr. Kristoff Dralda's laboratory, the insects he was studying disappear and are transformed into **Power Buggz** that are faster, stronger and smarter.

Five angels-in-training are sent to Earth to guide humans in **Angel's Friends**. But they didn't think they'd have to compete with five devils-in-training.



In the midst of a **Virus Attack** (pictured) on planet Earth, five teenagers with special DNA try to save the planet by battling alien viruses that feed on pollution and human evil.

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#1 Wheel of Fortune

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#1 Judge Judy

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#1 Judge Judy

#2 Judge Joe Brown

TALK

#1 Oprah

#2 Dr. Phil

GAME

#1 Wheel of Fortune

#2 Jeopardy!

ENTERTAINMENT NEWSMAGAZINE

#1 Entertainment Tonight

NEWSMAGAZINE

#1 Inside Edition

OFF-NET SITCOM

#2 Everybody Loves Raymond

OFF-NET HOUR

#1 Criminal Minds

NEW SYNDICATED SHOW

#1 Swift Justice with Nancy Grace

NEW NETWORK SERIES

#1 Hawaii Five-0

#2 Blue Bloods

Source: NSS Galaxy Explorer, 2010/11 PTD (8/23/10-12/12/10). Live+SD HH GAA% when available. M-F. Daytime=Min 10% cov in 9a-3p daypart based on WRAP Sweeps Nov 2010. Court=GD. Talk=CC. Game=QG. ENM=ET, Insider, AH, Extra, TMZ. Newsmags=N, excludes ENM. Sitcom=CS, excludes animation. Network=NTI Galaxy Explorer, L+7, prime time, excl. rpts & spcls.

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DAYTIME SHOW

#1 Judge Judy

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#1 Judge Judy

#2 Judge Joe Brown

TALK

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**TELEVISION
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Market News



U.S. PLAYERS

The *Finest* From Starz Media

Starz Media is at NATPE to showcase a varied slate, headed by new movie **Stone** (pictured). Starring Robert De Niro and Edward Norton, the live action feature centers on a corrections official and a dangerous criminal whose lives intertwine as the line between following and breaking the law becomes increasingly thin.

Veteran cop Eddie Dugan is one week away from retirement, while narcotics officer Sal Procida decides he'll stop at nothing to give his wife and children a better life in live action feature **Brooklyn's Finest**.

When residents of a small Midwestern town are exposed to a toxin in the water supply, they become **The Crazies**. In this

remake of the George Romero horror classic, the sheriff and his pregnant wife must fight to survive among crazy killers.

In drama series **Spartacus: Gods of the Arena**, Batiatus is poised to overthrow his father and take control of the House of Batiatus. And he's prepared to betray anyone to ensure that his gladiators come out on top.

Through documentary **Industrial Light and Magic: Creating the Impossible**, viewers are introduced to the visionaries, events and revolutionary achievements that have shaped Industrial Light and Magic.

Suite 23305

www.starzglobal.com

AETN Performs *Miracles*

AETN International's roster of documentary series is topped by **I'm Alive! The Andes Plane Crash Miracle**, which incorporates CGI/live-action recreations of a plane crash in the Andes Mountains through the firsthand account of one of 16 survivors.

Historians and experts uncover the secrets hidden within the boundaries of cities in Latin America and throughout the world in **Historia Secreta**.

In **Exploracion Maya**, archaeologist Danilo Drakic explores the Mayan ruins and tries to discover what caused the collapse of the Mayan civilization.

Entertainment special **Jaws: The Inside Story** (pictured) examines the creation and impact of director Steven Spielberg's **Jaws**.

Some predict that December 21, 2012 will bring about a significant

change to the Earth. **Nostradamus 2012** considers the links between the daily headlines and the 2012 prophecies of Nostradamus and others.

The 9/11 Conspiracies: Fact or Fiction probes the extreme conspiracy theories surrounding the attacks on the World Trade Center and the Pentagon on September 11, 2001 through interviews with fire chiefs, computer experts, structural engineers and others.

Suites 23510, 23512

www.AETNinternational.com



Lionsgate Is *The Boss*

Lionsgate offers a selection of lively series beginning with **Are We There Yet?** (pictured), a comedy series based on a movie of the same name. After Nick goes on a road trip with his new wife and step kids, the family starts to come together — with the exception of Nick's mom, who doesn't want anyone to call her "Grandma."

The freshmen on the **Blue Mountain State** college football team are about to experience the pros and cons of being on the team. The comedy series centers on their wild ride as campus-wide celebrities who go to all the parties.

In this drama series, Chicago mayor Thomas Kane (Kelsey Grammar) is the **Boss** who participates in wheeling and dealing during the race for Governor.

After touring college campuses around the country in search of the wildest girls for 12 months, competition reality series **Girls Gone Wild: The Search For The Hottest Girl In America** returns to Hollywood where two finalists compete in a photo shoot and Joe Francis crowns "The Hottest Girl in America."

Hit drama series **Mad Men** centers on



the competitive and power-hungry individuals who work in advertising on Madison Avenue.

Through **TV Guide Programming**, viewers are introduced to TV Guide Network's **Red Carpet Coverage**, which is hosted by Chris Harrison. **The Nail Files** is a docu-soap that explores actress/entrepreneur Katie Cazorla's life and business. Daily program **Gossip Cop**, based on the website GossipCop.com, dishes out all of the latest gossip about celebrities.

Nancy Botwin and her family take to the road with the Mexican Mafia on their heels when Nancy sets out to protect her children in dramedy series **Weeds**.

Suite 21414

www.lionsgate.com

Eyeworks Gets a *Makeover*

Eyeworks Distribution arrives in Miami Beach with a host of reality, entertainment and documentary programming. Each episode of **Extreme Makeover: Weight Loss Edition/Obese** centers on one person who struggles to overcome morbid obesity.

Mothers supervise as their single sons who are over age 25 but still living at home embark on a quest to find their mate in reality format **Who Wants to Marry My Son?**

Observational documentary series **The Secret Lives of Dancers** (pictured) probes into the world of professional ballet dancers at the Royal New Zealand Ballet.

Rich Women is a reality format that introduces viewers to the lives of five wealthy women and their families.

Each week, three hosts present current events, entertainment news and



sports news with a comedic twist in entertainment format **CQC**.

A unique hypnosis game show format, **I Know What You Did Last Friday** challenges contestants to try to remember what they did after spending an entire day under hypnosis.

Kalgorlie Cops try to keep order in a town that houses miners, crooks and outlaw bikers. They are forced to handle domestic disputes, burglary and theft, juvenile crime and alcohol-related violence, among other challenges.

Suite 22917, Floor 29

www.eyeworks.tv

JORNADAS INTERNACIONALES 2011

28, 29 Y 30 de Septiembre
Hilton Buenos Aires
Argentina

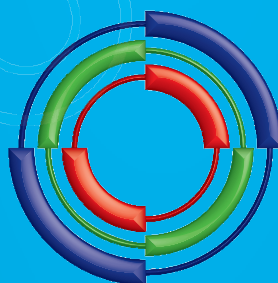
El gran encuentro anual que reúne a la industria del Cable de Argentina y Latinoamérica.

Las Jornadas son el ámbito propicio para conocer las últimas novedades del sector, visitar una completa exposición comercial y participar de conferencias técnicas y de interés general.



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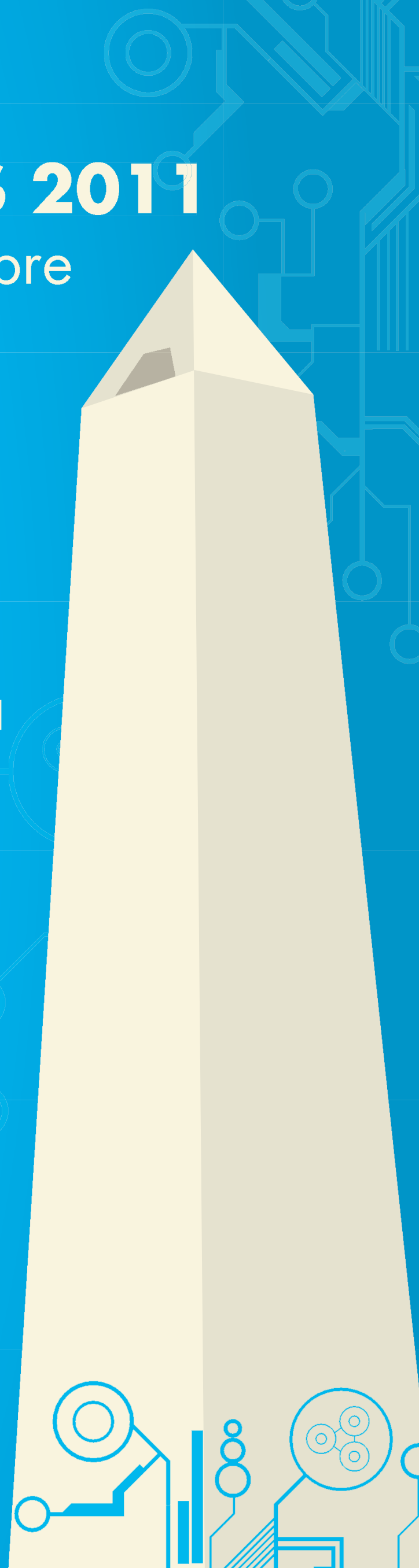
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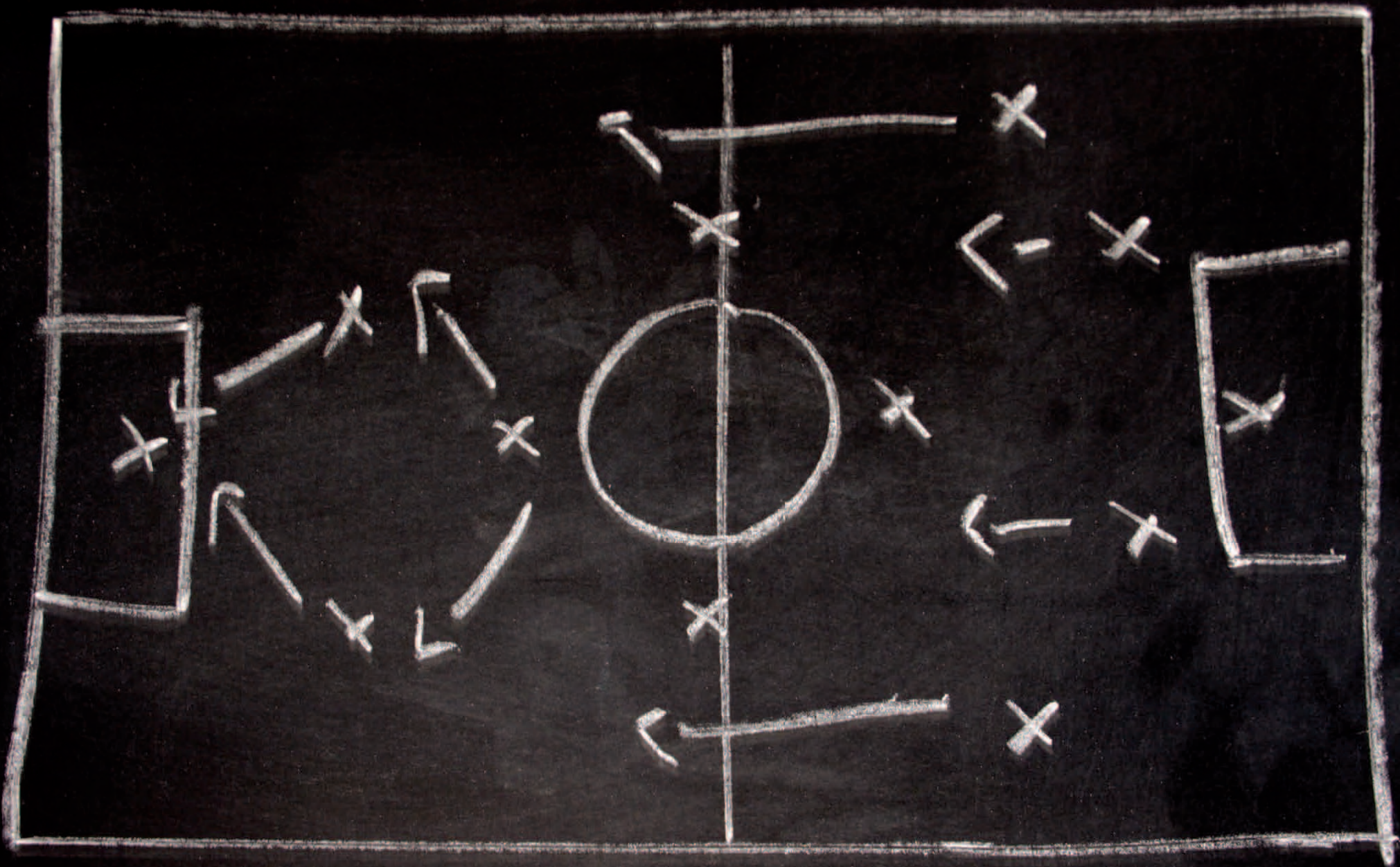
CÁMARA DE PRODUCTORES Y PROGRAMADORES
DE SEÑALES AUDIOVISUALES

www.cappsa.org
54 11 4374 6932
54 11 4374 6982



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20th Century Fox Television Distribution	FL 24: 22404, 22405, 22411	Starz Media	FL 33: 23305
AETN International	FL 35: 23510, 23512	Target Entertainment	FL 19: 21905
Alfred Haber Distribution	FL 19: 21906, 21908	Telefe International (Television Federal)	FL 30: 23015, 23016, 23017
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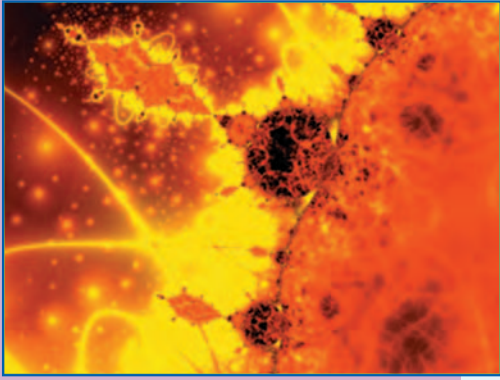
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Solar Storm Could Upset '12 Olympics

A solar storm, which can result in an electromagnetic tsunami, may put a dent in organizers' plans for the 2012 Summer Olympic Games, which will be held in London. The sporting event is expected to cost £9.3 billion (U.S. \$14.5 billion), and the solar storm could cause damages to anything that depends on electromagnetic waves. Possible problems include

power cuts and damaged communication satellites, among other issues; therefore, organizers are now preparing for any disruptions that might arise due to the storm.

According to weather experts, these solar maximums occur every 11 years. The next solar maximum is expected to occur around 2012-2013, and may coincide with the 2012 London Olympics. Met Office, the U.K.'s national weather service, has warned organizers that if the earth is struck by a powerful solar storm, it could result in grid failures that could lead to power loss across significant areas of the U.K. for up to 12 hours or even several

weeks.

It is also possible that the solar storm could permanently damage communications, incapacitating up to 30 percent of active satellites. The strongest solar storm to hit the earth occurred in 1859, resulting in the failure of telegraph systems in both North America and Europe.

Don Francisco's DNA Is Wanted in Chile

Don Francisco, the 70-year-old host of Univision's long-running variety program *Sábado Gigante*, recently found out that a 43-year-old Chilean man wants his DNA for a paternity test. Don Francisco, a Chilean born to German immigrant parents, whose real name is Mario Kreutzberger, will participate in a coffee event at NATPE on Wednesday, from 9-10 a.m. and will perhaps shed some light on the request.



Reportedly, according to the plaintiff's attorney, the plaintiff, Patricio Abraham F. learned of his possible relation to the TV host last June when his seriously ill mother revealed the information to him. He is supposedly not looking for money and will allow Don Francisco the right to claim compensation if the paternity test indicates that they are not related.

The paternity claim was reportedly filed last October, but a court officer failed to reach Don Francisco in Miami. A family court hearing is scheduled for February in Santiago, Chile.

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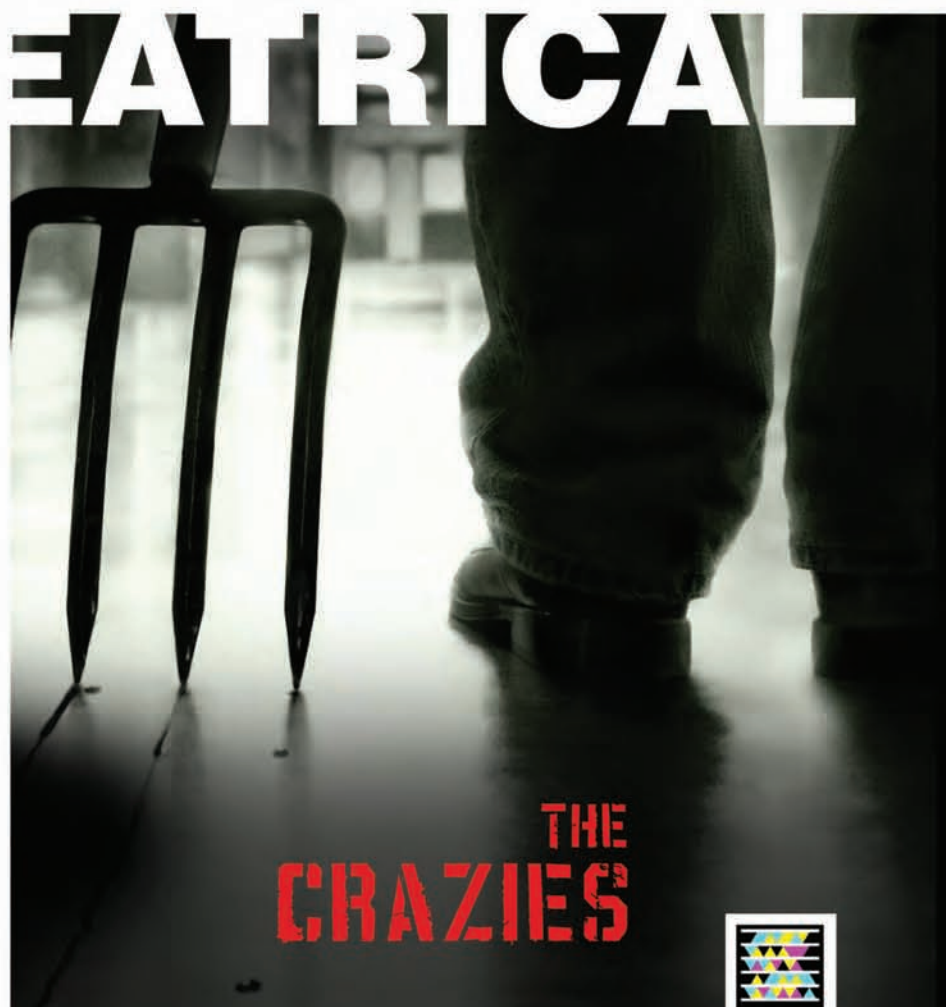
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