

VIDEO AGE

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

NATPE
DAILY • 3

JANUARY 25, 2011

CBS' Nogawski Takes a Pulse

John Nogawski, president of CBS Television Distribution (CTD), took to the stage yesterday afternoon as part of a panel titled "U.S. Domestic Syndication: Is There a Pulse?" While the conclusion of the panel was that syndication is alive and kicking, *VideoAge* Daily followed up with Nogawski to get his thoughts on where it is headed.

"The greatest strength of domestic syndication," said Nogawski, "is that it is a cost-effective way for stations to fill their airwaves and have a franchise on their station that helps define them in their market." However, Nogawski also emphasized the importance of new programming. "Clearly, stations have been and continue to be very pleased with first-run programs," he said, elaborating that CBS alone "has numerous series renewed for many years to come."

In terms of the biggest challenge facing syndication, Nogawski pointed to creating suitable shows. The most important thing, he noted, "is producing top quality

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Climate Change: From Miami To Accra

After this NATPE is over, another NATPE event will take off: DiscopAfrica — just 14 days after the Miami market — will take place February 9-11 in Accra, Ghana.

For over 25 NATPE exhibitors, Africa now represents the next television frontier to conquer, with the Eastern European market maturing, the Chinese market still tough to crack open and the Middle Eastern market still spotty.

For the third year and fifth edition of DiscopAfrica, the Lapalm Royal Beach Hotel will provide the setting for the Sub-Saharan content market. From the sellers' perspective, attendance figures are looking good, with a reported 150 registered buyers (over 100 from Sub-Saharan com-

(Continued on Page 4)

Studios Raise U.S. Flag

The 800 lb gorillas are back at NATPE

Except for Warner Bros. domestic and international divisions, all the U.S. studios are officially represented here at NATPE with suites. However, according to the NATPE directory, with 40 executives in attendance, Warner Bros.

domestic boasts the largest number of executives, something like 22 percent of all 185-strong studio contingent. Its international counterpart listed nine executives. Both divisions are taking meetings in the Versailles wing.

Most studios, like CBS, NBC Universal and Fox, have both domestic and international divisions as exhibitors. Sony, Paramount and MGM domestic and international divisions are combined, while Disney has just its Disney Media Networks Latin America unit. Except for

(Continued on Page 4)



Amazing SPACE For Disney Latin America

Disney's *The Amazing Race* is now bound for TBS' SPACE channel. Based in Argentina, SPACE will carry the third season of the reality show exclusively for all of Latin America. The three-year agreement between Disney Media Networks Latin America (DMNLA) and Turner Broadcasting System was announced yesterday during a breakfast press conference at the Disney's suite here at NATPE.

The series, which is in now in its 17th season in the U.S., is now in the pre-production stage for Latin America, with actual production scheduled to start as early as this coming May.

According to TBS senior vp Rick Pérez,

(Continued on Page 4)



INSIDE:
My24: 600 OPINIONS
MARY HART GETS AWARD

Disney Bambi

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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 3

This is my 600th "My2¢." Of these, over the years, 395 ran in various Dailies, and 205 in Issues. If one could add up all of these pennies of so-called "wisdom," the net worth would be \$12, which, even adjusted for inflation doesn't amount to much. I realize that, for a 600-page analysis and comments, any consultant worth his or her salt would have charged at least \$4,000. But the fact that some of the more outrageous "My2¢" have caused a few readers agita is priceless. At least one head of a major U.S. distribution company (now no longer in existence) always instructed his marketing executives never to position their ads facing "My2¢." The fear was that its controversial nature could upset potential program buyers that were looking at their ads.

But, those "two cents" were also a source of aggravation for me. I remember dreading bumping into Colin Davis, then president of MCA International Distribution, who inevitably would confront me holding a copy of the Daily or the Issue with the "My2¢" page lined with yellow marks. He also loved arguing over the "tone" (not facts and/or figures mind you, but the tone) of the editorials. "You're not in the news business," he used to scold me, "you're in the advertising business!" To him and others, my standard answer (in order to avoid being too confrontational — after all, they were all advertisers or potential ones!) was, "You're not supposed to read it, but only look at the pictures!"

I don't think there is a subject that wasn't touched on in those 600 editorials, which makes me a strange sort of "know it all," considering that I've never been a broadcaster, syndicator, producer, market organizer or part of a technical staff. In other words, I've never been associated with anything above or below the line, but surely the comments left me in the line of fire.

In retrospect, though, those "few cents" of mine were more than coins. They were good mirrors, reflecting without distortion the industry's opinions, hopes, fears, moods and expectations.

At times people ask me how I can come up with so much...bull. Well, it's not easy. There are periods when the desert looks wet in comparison to the aridness of subjects that cross my mind that are viable for "My2¢." Other times, when just on the verge of giving up and begging someone more intelligent and with more wit to be a guest editorialist, something comes up on Fox News that stimulates my outrage, causing that urge to vent my frustration in a letter to our...readers.

Once, in 1989 when nothing, but nothing came to mind, I resorted to writing about...nothing. I'm sure it was only a coincidence, but imagine my surprise when later on, U.S. comedian Jerry Seinfeld created his NBC TV series Seinfeld, a show about nothing.

In terms of real difficulties, what comes to mind are the three editorials written for NATPE 1994, after surviving the 45-second earthquake that hit Los Angeles in January 1994, reaching 6.6 on the Richter scale. It occurred just a few days before NATPE in Miami Beach and left a scar still felt today, to the point that, invited to be part of the small audience on the last episode of a live broadcast of Endemol's Vieni Via Con Me (Come With Me), a popular TV show on RAI-3 in Italy (it averaged a 30 percent share), I was rattled by the simulation of an earthquake that literally shook the studio. In that same year NATPE almost did not happen also due to a record-low cold spell that hit the Eastern parts of the U.S. with temperatures in certain states reaching minus 38 centigrade.

One more thing. As VideoAge's editor I can now afford to write "I don't think," though using it during my days at TV/Radio Age could have been reason enough for being fired. "All humans think," then editorial director Al Jaffe used to scold me! And his opinions were worth much more than just two cents.

Dom Serafini



Amazing SPACE

(Continued from Cover)

The Amazing Race fits perfectly with the rebranding of SPACE as an action channel. The series will keep its original English title.

Pictured below are (from left to right): Cinemat's Jose Scheuren, DMNLA's Fernando Barbosa, TBS' Rick Perez, DMNLA's Henri Ringel, TBS' Angel Zambrano, DMNLA's Leonardo Aranguibel.



DiscopAfrica

(Continued from Cover)

panies), to 100 sellers at press time, including 13 from Africa. Plus, every major U.S. studio plans to attend, for a total of 2,500 participants.

Patrick Jucaud, general manager of Paris, France-based Basic Lead, a NATPE company, weighed in on the growth and obstacles of the African TV industry. "Eastern Africa is certainly growing faster than Western Africa, which is still experiencing a lot of political problems," he said. Nevertheless, Jucaud pointed out that thanks to the East Africa Submarine Cable System fiber-optic connectivity is now available to all Eastern African countries down to South Africa. "As a result," he said, "Many IPTV platforms have surfaced, all of them looking for content as they compete for subscribers."

Where this year's market is concerned, 80 percent of last year's participants are returning, in addition to a host of first time attendees. Cesar Diaz, vice president of Sales at Venevision International stated: "To meet the needs of the market, we began dubbing telenovelas in English. We now have over 1,500 telenovelas dubbed. He added that the company has also "dubbed in French for the French speaking African countries." Kenya, Angola and Nigeria, along with other African countries have purchased content.

Maria Bonaria Fois confirmed that Mondo TV will attend the market, as will, according to Jose Escalante, Latin Media Corporation.

SNTA's Mitch Burg NATPE Mission

Since U.S. syndication seems to be on everyone's mind. *VideoAge* Daily checked in with Mitch Burg, president of the New York-based Syndicated Network Television Association (SNTA), to find out about the challenges and advantages of the U.S. domestic syndication business.

VideoAge Daily: In what capacity are you attending NATPE?

Mitch Burg: My goal at NATPE is always to spend time with people at the studios and with people attending from the advertising community and marketing community, and to talk to people from the press. As always, I'm talking to clients about what they need and providing them with solutions to help them achieve a competitive advantage.

VA: Can you give an overview of the status of domestic syndication?

MB: In today's marketplace, syndication is home to some of the top rated shows on all of television. When we look at top-rated shows for the adult 18-49 demographic, syndicated shows average three of the 10 top-rated shows. Within this demographic, the median age is 37, and for this age group syndication has six of the top 10 shows each day of the week. In a world where fragmentation is affecting all marketers, syndication in the 3:00 p.m. to 8:00 p.m. block has higher reach than all three major networks combined.

VA: How many shows are in syndication in the U.S.? Are they mostly first run or off-network?

MB: It's usually around 120 plus shows. About 60 percent (around 72) are first run, 40 percent (around 48) are off-net.

VA: What are the main challenges facing domestic syndication?

MB: It's important to note that TV is considered by marketers to be the number one way of influencing sales. So we have to constantly be focusing on not what's on the air, but what's coming up. We look to see what's new, and try to develop legacy programming that will work well in syndication.

Right now we're also working on multiplatform integrations, which we've been doing for the last six years to different programs across all categories. Because we're in production on a year round basis, we can turn around an integration in a fast and innovative way.

VA: Explain what the SNTA does.

MB: The SNTA is a not for profit trade association. Our role is to meet with clients about how marketers can take advantage of syndication. We're funded by six studios: Disney-ABC Domestic Television, Warner Bros. Domestic Television, CBS Television Distribution, Twentieth Television, MGM and NBC Universal Television Distribution. We

Studios' Presence

(Continued from Cover)

NBC Universal, which has 19 domestic and 22 international executives on hand, all other studios' domestic teams top their international counterparts.

All studios have a large Latin American sales contingent and most of them have a good representation from Canada. For its part, Twentieth Television has a suite for both its Canada and Latin America teams. A big plus has been an increased number of European studio executives, especially at NBC Universal and CBS. This explains the record number of buyers from 15 European countries.

Pictured on the cover: CBS Studios' Eric Mueller, Stephanie Pacheco, Warner Bros' John Garcia, David Stern, Gustavo Gomez, Tomas Davison.

Nogawski

(Continued from Cover)

ty and compelling programs that viewers will continue to tune in to." Nogawski highlighted CBS shows such as *Judge Judy*, now in its 15th season, *Entertainment Tonight*, now in its 30th season, and *Dr. Phil*, now in its 9th season, as top-rated shows that fit the syndication bill.

Aside from participating in the panel, Nogawski is at NATPE to, as he put it, "maintain and increase our share of the marketplace." He elaborated: "We have a new head of programming at CTD and he brings with him a wealth of knowledge and resources from the unscripted world that are unlike typical syndication executives. Our priority is always serving the buyer, be it a station group or cable network."

track what's going on in TV, advertising and various product categories and share insights with clients.

VA: Can you give an example of a service you provide?

MB: For example, lately we've been tracking how the recession has impacted supermarket shopping. People are making fewer shopping lists right now, and if you don't make the main shopping list you're not going to get bought. We're tracking that behavior and then we're talking to marketers about what they have to do to adapt to that.

This involves a tremendous amount of research including attending conferences, reading articles and 150 to 200 research emails a day.

MIAMI VISUALS

Pictured below are **Venevision's** Gustavo Cisneros and Miss Venezuela at NATPE's welcoming party held on January 23.



Debmar-Mercury also held its bash on Sunday. Pictured below are Debmar-Mercury's Mort Marcus, star Jeremy Kyle and Lionsgate's Jon Feltheimer.



Argentina's **Alejandro Parra** was among the Venevision welcoming party attendees.



Measuring TV Digitally

Today, one of the panels deals with the "Next Generation of TV Digital Measurement" and Nielsen's Cheryl Idell moderates.

One crucial issue that Idell will explore is whether, in the future, all video will be delivered via IP infrastructure. And, if so, when do we believe that linear TV will move (substantially) to IP delivery.

Another topic to be addressed is what we mean by TV measurement and what kind: the audience of content? Or the audience of ads? The response to content/ads? ROI from TV ads?

With the proliferation of TV everywhere, existing subscriber based models and OTT one-time purchasers, how will we value these different audiences? Does all this new technology result in a need for different metrics for each platform? Or can there be one metric that "fits all"?

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Disney Media Networks
LATIN AMERICA



Mary Hart Gets Legacy Award

TV personality Mary Hart will be the recipient of tonight's Brandon Tartikoff Legacy Award. Hart, who will be honored alongside industry luminaries Dick Ebersol, Regis Philbin and Gerhard Zeiler, is a veteran reporter best known for her work as a correspondent on daily Hollywood news magazine show Entertainment Tonight, produced and distributed by CBS Television.

This year's Tartikoff Awards are sponsored by NBC Universal Entertainment and Broadcasting & Cable/ Multichan-

nel News and recognize individuals who demonstrate passion, leadership, independence and vision in the process of creating TV.

A native of South Dakota, Hart began her media career in 1976 as the co-host of *Dannyside*, a noontime talk show on Oklahoma City's NBC affiliate. In 1981, she moved to Los Angeles to host *PM Magazine*, and so impressed NBC executives that she was tapped to co-host daytime talk show *The Regis Philbin Show* in 1982.

By 1984, Hart had made a name for herself and CBS invited her to join *Entertainment Tonight*, where she continues to host. The show is now in its

30th season and is the number one syndicated news magazine show in the world. Hart is a member of Broadcasting & Cable's Hall of Fame and was the only entertainment journalist to interview all the candidates in the 2008 presidential election.

In her personal life, Hart is a devoted mother and dedicated to many philanthropic causes. She contributes to a number of charitable organizations, including the Children's Hospital of Los Angeles, of which she is a member of the board of trustees, and the New Hospital Campaign, of which she is the Leadership chair. She was recognized for her charity work in 2001 with the first ever Children's Miracle Achievement Award, among other accolades.

Hart and her fellow Tartikoff recipients will be celebrated at a cocktail celebration tonight at the Fontainebleau Hotel's Glimmer Ballroom.

TODAY'S EVENTS

9:00-10:00 a.m. Poolside, Coffee with Ted Sarandos

9:30-10:00 a.m. Digital Theater, Foundations for Success — Lessons from the BBC

10:00-10:45 a.m. Liv, The Reality of Non-scripted Mergers & Acquisitions

10:15-11:00 a.m. Digital Theater, Innovating Video Delivery to the Home

10:15-10:45 a.m. Fontaine Ballroom, Chat With: One-on-One with David Eun

11:00-11:45 a.m. Liv, Anatomy of the Scripted Format

11:00-11:30 a.m. Fontaine Ballroom, Chat With: One-on-One with Rick Rosen, WME

11:15-12:00 p.m. Digital Theater, Next Generation of TV Measurement

11:45-12:15 p.m. Fontaine Ballroom, In Conversation with Jillian Michaels and Giancarlo Chersich: Becoming the Brand

12:00-12:45 p.m. Liv, International Channels: Planting the Flag and Building the Brand

12:15-1:00 p.m. Digital Theater, The Myths and Realities of Subscription vs. Ad-Supported Video

12:30-1:00 p.m. Fontaine Ballroom, Chat With: The Last Word with Lawrence O'Donnell & Bill Haber

1:15-2:00 p.m. Digital Theater, From Web to Syndication: Live From Daryl's House... with Daryl Hall

1:15-2:00 p.m. Liv, International Co-productions! The World is Their Oyster

1:45-2:15 p.m. Fontaine Room, Chat With: One-on-One with Gale Anne Hurd, The Walking Dead

2:15-3:00 p.m. Liv, How to Deal With Network Notes Without Killing Yourself

2:15-3:00 p.m. Digital Theater, New Media Game Changer: The Young Turks

2:30-3:00 p.m. Fontaine Ballroom, Legacy Talk Back: Gerhard Zeiler

3:15-4:00 p.m. Fontaine Ballroom, Reinventing Broadcasting

3:15-4:00 p.m. Digital Theater, The Online Video Land Grab

3:15-4:00 p.m. Liv, The State of Reality

4:15-5:00 p.m. Digital Theater, Building Entertainment Brands on Facebook

4:15-5:00 p.m. Liv, Lights, Camera, Lawsuit! Season 9

4:15-5:15 p.m. Fontaine Ballroom, Reinventing Broadcasting Post Panel Reception

6:00 to 8:00 p.m. 8th Annual Brandon Tartikoff Legacy Award

10:00 to 2:00 a.m. La Cote, Party, ClubC21 Miami

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Market News

Time For FremantleMedia

London-based FremantleMedia Enterprises' NATPE roster is headed by new drama miniseries **Kidnap & Ransom** (pictured). The series follows the adventures of Dominic King, a successful international hostage negotiator, who knows to never promise nor lie.

Drama **Killing Time** centers on the life of Australian lawyer Andrew Fraser, who was imprisoned in 2001 for being knowingly concerned with the import of a commercial quantity of cocaine.

The line between professional and personal relationships is blurred for the team of **Cops L.A.C.** who patrol Sydney's beaches, suburbs and inner city.

March of The Dinosaurs is a factual film about dinosaurs featuring scenes

that no film of its kind has ever shown before.

Documentary series **The Untold History of the United States: A Series by Oliver Stone** tells the story of the "under-reported" events of the past 60 years that nevertheless were influential in shaping the U.S.

Celeb chef Jamie Oliver uses half-hour food series **Jamie's Meals in Minutes** to introduce viewers to savory but quick recipes.

A spoof on the horror genre, children's animation **My Babysitter's A Vampire** reminds young viewers that high school might be the scariest thing of all.

Suites 23505-07-09, Floor 35
www.fidtv.com

The Best and the Brightest from Echo Bridge

Echo Bridge Entertainment offers an array of films and series. A young girl's parents go to great lengths to get her into the last open spot in a prestigious Manhattan school on the Upper East Side in comedy **The Best and the Brightest**. Neil Patrick Harris and Amy Sedaris star.

In **Monsterwolf (Firefight)**, the locals are amazed when a creature of ancient legend appears. But when a deadly curse begins to affect them, the locals must unite to capture the Monsterwolf's spirit or face certain doom.

A local fisherman and his unrefined crew must kill a great white shark when it harasses Mississippi River towns in **Swampshark (Jaws of the Mississippi)**.

Season ten of **Degrassi: The Next Generation** centers on teenagers living in the fictional Degrassi universe. These teens must deal with real-life issues that rock adolescents' lives.

Lidia journeys to her favorite areas of Italy before returning to her kitchen to dish out mouth-watering meals in the fourth season of **Lidia's Italy** (pictured).

In medical series **Trauma**, green interns get their feet wet and learn what it means to be a traumatologist.

After becoming an **Instant Star** when he wins a singing/songwriting contest, Jude Harrison must learn to deal with the pros and cons of fame.

Suite 22911
www.echobridgeentertainment.com



Lakeshore Just Wants to Have Fun

Lakeshore Entertainment showcases a large catalog of feature films in Miami Beach. **Til There Was You** centers on Gwen, a writer who embarks on a crusade to save her apartment complex and gains the attention of the architect who wants to tear it down.

Teenagers Janey (Sarah Jessica Parker) and Lynne (Helen Hunt) want to become the new **DTV** dance regulars. They befriend two boys and overcome sabotage in **Girls Just Want to Have Fun**.

Black Moon Rising follows a violent government agent who is determined to seek revenge after a group of crooks steals his hi-tech car.

Richard Gere and Winona Ryder star in **Autumn In New York**, about a rich New York City playboy who has an affair with an art student and discovers that she is dying of a terminal illness.

Hellraiser is a classic by Clive Barker that has led to a host of sequels and



enjoys a cult following.

Ted Beaubien (Kevin Costner) becomes **The Gunrunner** after his girlfriend is executed in the 1926 Chinese Civil War.

Vampires are a clan of secretive, cultured individuals who don't get along with the Lycans (werewolves), a gang of street thugs in **Underworld**.

Screening Station SS108
www.lakeshoreentertainment.com

The Fremantle Corp. Has Weird Hotels

The Fremantle Corp. arrives in Miami with a selection of new and returning series. When Maria disappears on her honeymoon, her husband Alex must confront and battle the international drug trafficker and leader of the white slave trade, the Flower Merchant, in **The Merchant of Flowers**.

Viewers are introduced to national and international law enforcement in reality series **Beyond Justice (Más allá de Justicia)**. It features a "Most Wanted" segment, which reenacts serious crimes committed by wanted criminals who are on the loose.

Reality series **Operation: Rescue (Operación de Rescate)** provides a real life account of daring rescues from the sea, land and air.

Professional wrestling's superstars duke it out in wrestling series **NWA (National Wrestling Alliance)**.

Some of the strangest hoteliers invite



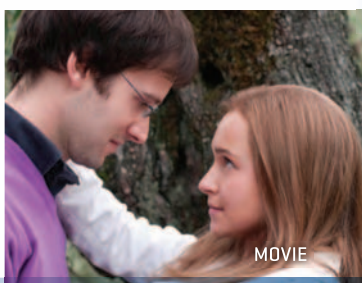
viewers to stay at **Weird and Wonderful Hotels** (pictured) in exciting destinations around the world.

Nutritionist Julie Daniluk and Chef Ezra Title demonstrate how food can be both healthy and delicious when they create a menu that addresses dietary needs and keeps taste buds happy in lifestyle series **Healthy Gourmet**.

Filmed on location at Legendary Motorcar, lifestyle series **Dream Car Garage** centers on the hands-on restoration of classic muscle cars and modern dream cars.

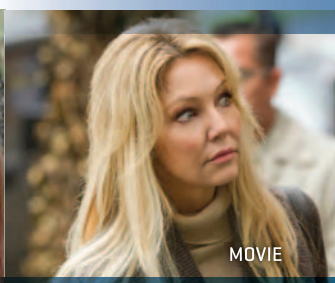
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Chavez Insulted By Little Hugo

A dog named Little Hugo, featured on television program *Chepe Fortuna*, has caused an uproar, leading Venezuelan President Hugo Chavez's government to request that the country's private television station Televen discontinue the telenovela produced by Colombia's RCN.

One of the characters on the program is an unprincipled secretary named Venezuela, who owns the

dog, Little Hugo. In contrast, Venezuela's sister Colombia is well mannered. The Venezuelan government argues that the obvious reference to President Chavez is a grave insult. Venezuela and Colombia have maintained tense relations over the last 10 years, since socialist Chavez rose to power in 1999.

Venezuela's state telecommunications regulator Conatel demanded that the telenovela no longer be shown on Venezuelan TV because the country is characterized as being associated with vulgarity and crime. The program, Conatel contends, is damaging to the reputation of the Venezuelan people.

In response to the government's orders, local broadcaster Televen pulled the plug on the latest episode, stating that *Chepe Fortuna* would be suspended until the broadcaster received further instructions from authorities.

BBC Austerity Calls For More Cuts

The BBC reached a new agreement with the U.K. government calling for the annual license fee, which funds the BBC, to be frozen at £145.50 (U.S.\$230) for six years.

Mark Thompson, director general of the BBC also announced that he intends to raise the corporation's target cuts even further from 16 percent to 20 percent over four years.

Thompson's proposed cuts will result in £400 million (U.S.\$635 million) extra savings by the time the newly negotiated license fee settlement ends in April 2017. In addition, he argued that in order to find the money for the BBC's extra responsibilities (such as funding the World Service), the group must continue to further reduce overheads to 10 percent. Overheads have already dropped from making up 24 percent of the BBC's income to 12 percent. If they continue to be reduced, 90 percent of the license fee could be used to make and deliver content to viewers, rather than for other company costs.

In addition, Thompson said that further savings will come by way of cutting the senior management salary by 25 percent before December 2011 and by reducing the amount spent on online services by an additional 25 percent.

These additional savings follow £140 million (U.S.\$222 million) worth of cuts to be implemented in 2011 and 2012 to meet the costs that resulted from freezing the license fee from 2010-2011 and 2011-2012.

JORNADAS INTERNACIONALES 2011

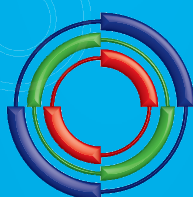
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El gran encuentro anual que reúne a la industria del Cable de Argentina y Latinoamérica.
Las Jornadas son el ámbito propicio para conocer las últimas novedades del sector, visitar una completa exposición comercial y participar de conferencias técnicas y de interés general.



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Disney, TV Azteca Medical Drama

Disney Media Networks Latin America and TV Azteca announced that their production, *A Corazón Abierto* will air on Azteca 7 in Mexico during the prime time schedule. The series is produced by Vista Productions and inspired by Disney ABC Studios' *Grey's Anatomy*. The version for Mexico was adapted from its original format

and scripts by Fernando Gaitán. It is directed by Raúl Quintanilla and filmed in high definition. Vista Productions constructed El Hospital Universitario for filming, and the program will be broadcast in the form of a "super series" with 80 episodes that will air daily. Ileana Fox, Sergio Bazañes, Fabiana Persabal, Rodrigo Abed, Fran Meric, Adrián Rubio, Luis Ernesto Franco, Laura Palma, Carmen Madrid, Luis Miguel Lombana, José Carlos Rodríguez and Angélica Aragón star.

A Corazón Abierto centers on María Alejandra Rivas Carrera, a resident intern at a prestigious hospital, and the daughter of a famous surgeon who is

now out of the public eye because she is battling Alzheimer's disease. María Alejandra must carry the responsibility that comes with her last name and deal with the conflicts she experiences while caring for her ailing mother. Her group of friends, the other residents in the program, become her new family. The series intertwines the characters' personal lives with the medical drama that unfolds at the hospital.

U.K. Plans For Local Channel

U.K. Culture Secretary Jeremy Hunt announced his plans to launch local television in Great Britain. At the Oxford Media Convention, held at the Saïd Business School of the University of Oxford, Secretary Hunt revealed an Action Plan For Local Media, and called on firms to express their interest in running a new TV channel dedicated to local news and local content, by March 1. He encouraged media providers to offer suggestions for operating a new network channel.

Secretary Hunt plans to take any viable suggestions he receives from existing and new media providers into account, and will wait for a technical assessment to be performed before moving forward. Licenses for local television services are scheduled to be distributed before the end of next year.

U.S. BO Does Well Down Under

In 2010, Australia's audiences flocked to theaters and forked over a handful of their paychecks to watch 3D films, bolstering the country's box office, which climbed to a record A\$1.128 billion, up four percent from 2009. According to official figures from Australia's Motion Picture Distributors Association, *Toy Story 3* led the way as the year's biggest movie with A\$42 million, followed closely by *Harry Potter and the Deathly Hallows: Part 1*, which raked in A\$39 million. *Alice in Wonderland* starring Johnny Depp came in third with A\$38 million and *Inception* collected A\$36 million.

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Michael Caine, Part II: Acting For His Supper

Actor Sir Michael Caine would be the first to admit that the average person probably couldn't name even half of the movies he's appeared in (he wouldn't even expect to be called "Sir," despite his knighthood). And that's partly what makes Caine's autobiography, *The Elephant to Hollywood* (Henry Holt and Company, 304 pages, \$28.00) such an enjoyable read and a refreshing view of the profession of movie acting as just that — a profession, a way to earn a living.

Born Maurice Joseph Micklewhite, Michael Caine made a long journey to Hollywood from the Elephant and Castle, a South London housing project where he spent his early years. The road was rocky and filled with many a botched role onstage and admittedly poor screen tests. But he continued to plow on, and as a young man, "surviv[ed] on the odd small part." Once Caine had the opportunity to knock at Hollywood's door, however, he didn't have to wait long to be let in.

His family was poor, and Caine led a disadvantaged childhood, despite his devoted mother's efforts to provide for him and his younger brother. As a young boy, Caine joined the youth club Clubland, where he was exposed to stage acting, and decided to make acting his career. Caine's career began unofficially, though, when he was eight years old and his mother charged him with turning creditors away from the door of his flat by telling them she wasn't home when, in fact, she stood just out of view behind the door. But that acting was a far cry from what audiences saw in *Alfie* (1966, A Lewis Gilbert Production), the film that gave him a name in the movie business and led Shirley MacLaine to choose Caine to play opposite her in *Gambit* (1966, Universal Pictures), bringing him to Hollywood at last.



Although Caine seemed to have "made it" after his success in *Alfie* and *Gambit*, he set out to make any picture he could, as he was afraid his career might be fleeting and his dream of being a star might end. Therefore, he was eager to make as many films and as much money as possible while he had the opportunity, and this mentality translated into his decision to take jobs whenever he needed money and was interested in a film or in working with a particular director or actor.

Thus, Caine explains, "I took a different view" of acting than did big stars like Elizabeth Taylor and Cary Grant. Rather than worrying about whether the roles he chose would disappoint fans, Caine "took a pragmatic view: if a movie came along and I liked the look of it and I needed the work, I did it." And his rationale is difficult to argue with, as he simply states, "I am an actor and I work for a living." Indeed, Caine takes a refreshing view of acting as a profession, as a job just like any other job — a means of making a living, and he sepa-

rates himself from those stars who accept roles with the box office and the Academy Awards in mind.

Caine wrote his first autobiography, *What's It All About?* (1992, Random House) 18 years before he sat down to write this one. At the time, Caine thought his acting career was over; he wasn't receiving many scripts, and when he did receive them, he was immediately discouraged by the parts he was asked to play. He was not to be the star any longer; his new role was leading actor, and the father character in many films. As far as he was concerned, his career was over.

At first, he despaired, but Caine credits Jack Nicholson for "restoring my faith in the business" when they worked together in *Blood and Wine* (1996, Recorded Picture Company) and he was reminded of how fun acting can be. Caine enjoyed working with Nicholson so much that he realized he couldn't give up acting. In addition, Caine acknowledges that his pragmatic view of acting helped him make the switch from movie star to leading actor. And Caine was a good fit in this role, as he was nominated for several Academy Awards, and won the Oscar for Best Supporting Actor for his performance as Dr. Larch in *The Cider House Rules* (1999, FilmColony, Miramax Films).

Caine's love affair with Hollywood manifests itself in his near-constant name-dropping, which is something we might expect from an actor who has rubbed elbows with countless other movie stars. The anecdotes he shares — his memories of John Wayne, John Lennon, Vivien Leigh and Frank Sinatra, among others — make the book more interesting, but I often wondered what kind of impact the dropped names really had on his life, and whether they all deserve to be included in his autobiography for any reason other than to grab his readers' attention. I was especially wary of lists such as this one: "there

were a whole new bunch of talented young actors to get to know — Jennifer Lopez, Heath Ledger, Sandra Bullock, Christian Bale, Charlize Theron, Scarlett Johansson to name but a few." However, the name-dropping fits into the notion that Caine is an entertainer, and that this book is meant to entertain.

His second autobiography is a happy retelling of his life, a revisiting of his memories. We learn about the first Christmas songs his family plays to mark the beginning of the holiday season, how he met his wife Shakira, his mother's dotting ways, and the movies in which he appeared. The book is an assessment of what Caine has accomplished, and an opportunity for him to count his blessings and write a thank you note to the friends and family who played an important role in his life and his career. He is sentimental when recounting the sad parts of his life — his father's death, his wife's appendicitis attack, his scare after his second daughter Natasha was born, the deaths of his mother and half brother — however, Caine emphasizes the positive aspects of his life.

The piece reveals the importance of family, as Caine believes that family and friends are all that is left after the glitter and glam of Hollywood and the entertainment business are stripped away. During a recent visit to Hollywood, Caine and his wife recognized that Hollywood is changing, that it is no longer the place he knew when he first arrived in the late 1960s. Thus, Caine realizes that his career might be coming to a close. But he's not despairing, as he states, "I will just fade away from my long public life into the embrace of my family. In the end, they mean more to me than the whole lot put together." However, he's leaving the door open for any movie offer he simply can't refuse.

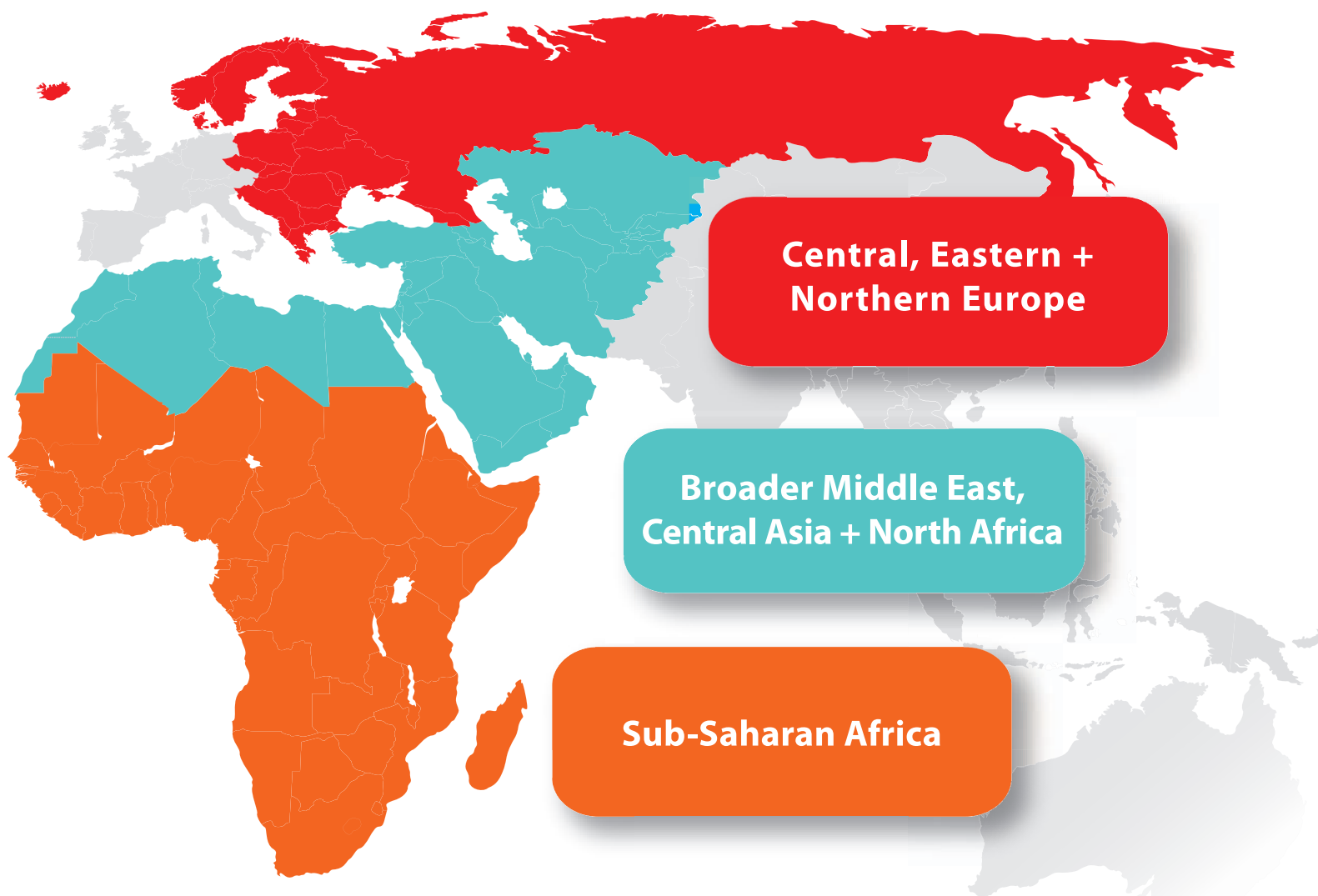
Caine's autobiography is an enjoyable read, and readers can learn some interesting tidbits about a nice man, and many of the famous people he met. In the closing of the prologue, Caine invites his readers to go on a journey with him. He assures us that he is an entertainer, encourages us to laugh, and tells us, "I want to share the joy and the fun and the good fortune I have had with friends, to tell you about the things I've done and the places I've been." Thus, the point of the book really seems to be, as he writes, to entertain.

Although this book is not a necessary read — it wouldn't make it onto the "Must Read" list of anyone but a true Michael Caine fan — Caine did what he intended to do, according to his statement in the prologue — entertain. **SA**

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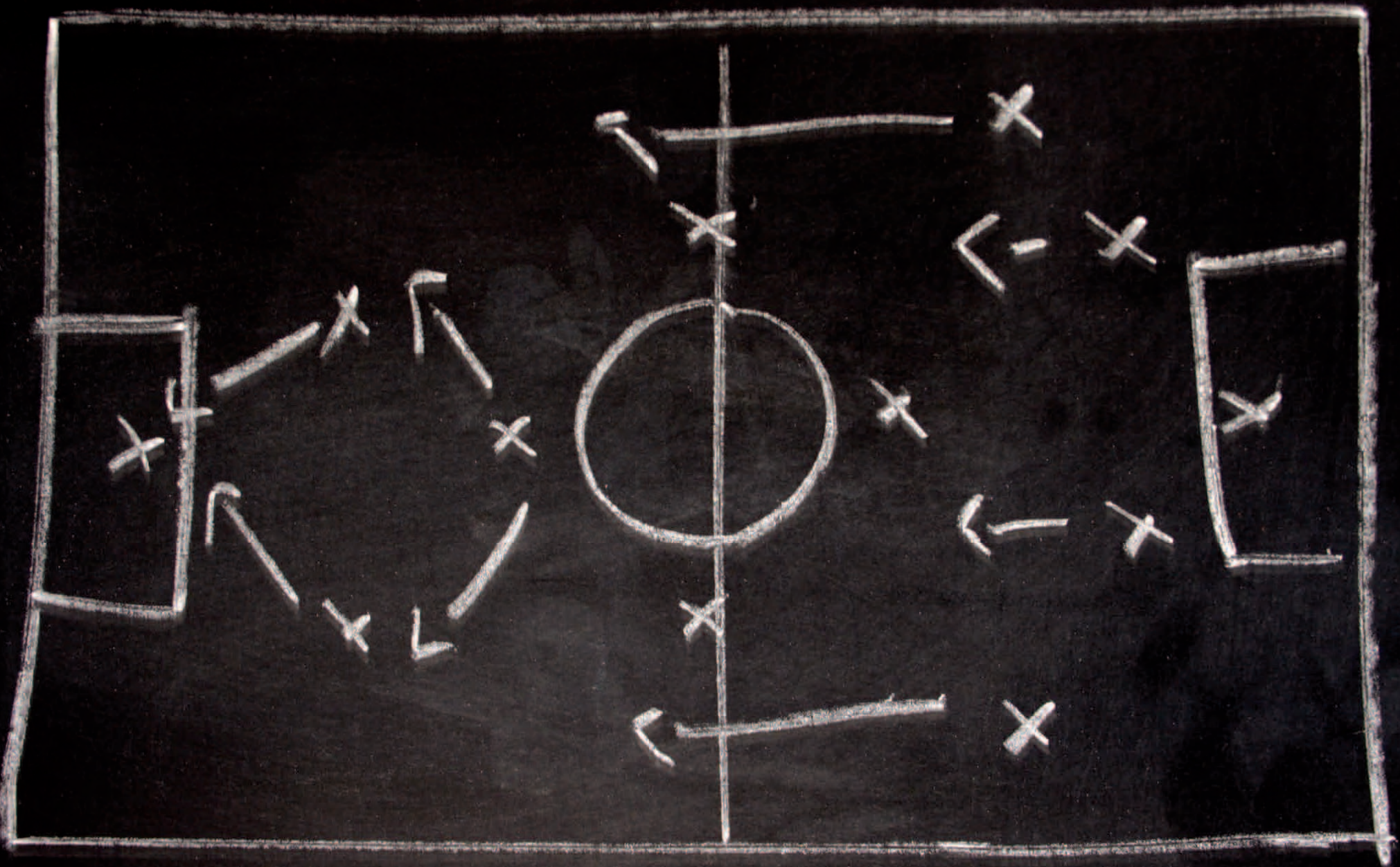
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The Best of The Watercooler

VideoAge International's Water Cooler is the coolest weekly news report in the business. Each week, our intrepid reporters tackle topics of interest to the industry ranging from the latest in comedies, dramas and reality shows around the world to the resurgence of movies-of-the-week to in-depth looks at TV's most influential territories. The goal of the **Water Cooler** isn't to report first, but to report **best** by generating questions, providing answers and bringing readers the TV news they need most. Here's a selection of some of the **Water Cooler's** most popular entries. To see full versions of the text, visit www.videoage.org.

Q&A With Lionsgate, Bender Media Services

VideoAge chatted with Peter Iacono of Los Angeles-based Lionsgate and Susan Bender of New York-based Bender Media Services for some insight into what the U.S. crowd expects from NATPE 2011.

VideoAge International: Is Miami Beach a better venue for NATPE and why?

Peter Iacono: Las Vegas and Miami are both excellent venues for NATPE. A bit of variety is always fun and who wouldn't want to be in Miami in January? Also, Miami is a bit easier a destination for European and Latin clients.

Susan Bender: Having NATPE in Miami should greatly enhance attendance for NATPE. Not only is the weather at this time of year a great reason for clients from around the world to come to Miami Beach, but from my personal perspective, Miami is a second home for many of my Latin American clients and makes for easy travel.

VAI: In your view, is NATPE still a vital market?

Peter Iacono: Absolutely!

Susan Bender: Absolutely!

VAI: What new product/titles did you bring to NATPE?

Peter Iacono: And ruin the surprise? Stay tuned!

VAI: Is your NATPE product targeted to Latins, or are you focusing on new releases?

Peter Iacono: Our entire catalogue will be well represented at NATPE. We'll have programming for all markets, and yes, Pantelion Films, our sister company focused on the Latin market, will be well represented.

Susan Bender: We are predominantly doing business in Latin America, although we do have a couple of programs that we offer on an international basis.

VAI: In terms of ROI (return of investment) is NATPE effective?

Peter Iacono: Lionsgate and all of our sister companies are collectively taking lots and lots of space so we absolutely believe in this market.

VAI: How does NATPE measure up to other markets for your company? Is it the most important, second most important, etc.?

Susan Bender: For Bender Media Services, NATPE is the most important market.

VAI: What are your goals/expectations for the market?

Susan Bender: My primary goal is naturally to sell. We have brand new films, new documentaries, and new animation that we will be offering at the market. Also, this year we have decided to exhibit from the convention floor instead of the suites. We are hoping this new location will bring our company even more visibility and attract new customers that might be passing by.



Just In Time For NATPE: U.S. Mid-Season Premieres

Well, the ratings in the U.S. are in and the whole world by now knows which of the fall shows are hits and which are flops. With cancellations freeing up slots in the networks' schedules, it's about time they called in their second strings. What follows is a roundup of new midseason series coming to the airwaves just in time for NATPE, in winter and early spring of 2011. At NATPE all U.S. studio executives are on hand to provide a variety of reasons why buyers should bet their tan on the midseason.

Fox's overall primetime ratings were down 14.5 percent this fall, so presumably, it has high hopes its midseason slate. Leading the pack is animated *Bob's Burgers*, a much publicized comedy about a family-run burger joint. The series premiered on January 9 between *The Simpsons* and *Family Guy*. Another comedy, *Traffic Light*, is about three lifelong buddies struggling to balance their relationships with their friendships. Meanwhile, sci-fi drama *Terra Nova*, which was picked up for midseason last spring, has been delayed until fall 2011.

For its part, NBC unveiled *The Cape* on January 9, a drama centering on a man who transforms himself into a costumed vigilante to fight crime and win back his family. Also new from the Peacock Net is legal dramedy *Harry's Law*, which debuted on January 17 and stars Kathy Bates as a lawyer who is forced to start a practice from the ground up. NBC is also hoping for perfection with *Perfect Couples*, a sitcom about the trials and travails of three relationships, which also made its entrance in January.

From ABC there's *Off The Map*, which began January 12. A medical drama set in an exotic location, it was created by *Grey's Anatomy* mastermind Shonda Rhimes. Meanwhile, the forecast for February is *Mr. Sunshine*. The Alphabet Net is banking on this sitcom starring Matthew Perry as the manager of a sports arena going through a mid-life crisis, as well as *Happy Endings*, which will air on April 13.

Finally, CBS will mix things up in February, with a trio of new series. *Criminal Minds* spinoff *Criminal Minds: Suspect Behavior* will debut on February 16, and another newcomer, *Mad Love*, is scheduled to begin in late February as well, as a part of the Eye Network's Monday night comedy block. Plus, for the reality fans out there, Paula Abdul's new dance competition showcase *Live to Dance* recorded big ratings for its January 3 premiere.

All this is in addition to the many new cable offerings gearing up in January and February, mostly now available in Miami Beach.

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