



VIDEOAGE

INTERNATIONAL

DAY 3

www.VideoAgeDaily.com

October 7, 2015

LATAM Conquers Cannes With Quality Content

For Latin American buyers, MIPCOM represents the most important market, after the L.A. Screenings and NATPE. Despite economic problems, especially in Brazil and Argentina, over 150 Latin American acquisition and programming executives travelled to Cannes, including some from Central America. However, the U.S. studios confirmed that they were each scheduling appointments with fewer than 50 buyers from the region. And just as important as the buyers, a large number of distributors from Latin America set up shop at MIPCOM. They represent 280 companies from nine countries (215 with stands), including those from the Hispanic U.S.



Disney Media Distribution Latin America (DMDLATAM), for example, is in attendance with their largest contingent of executives ever (pictured on the cover), and has announced local productions such as *Hasta Que Te Conoci (Until I Met You)*, among others.

On Monday, Telemundo Internacional announced the signing of an

(Continued on Page 4)

The Challenges of 4K Ultra HD Are A Hot Topic

It looks as though this MIPCOM has embraced 4K, with sessions devoted to ultra high TV definition taking place every day of the market. Why so much interest (11 sessions at least) for this technology that, seemingly, is not much different from simple HD?

4K Ultra HD and high dynamic range imaging (HDR) provides viewers with a 'wow' factor, but requires some fine tuning before achieving mainstream success. Yesterday's panel "HDR Focus: Discover HDR" focused on current and future prospects for developing superior image quality, along with its myriad challenges.

While the new technology promises more natural and vivid

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My 2 Cents: comedians and their everyday lack of humor

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Cannes Visuals — MIPCOM Photo Report

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Best of WaterCooler: U.S. television loves PACs at election time

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VideoAge Daily on the go



Preparing For ATF With MDA

MDA's top exec Angeline Poh is at MIPCOM promoting both production and distribution opportunities in Singapore and the advantages of the Asia TV Forum (ATF) for worldwide distribution companies.

"For Singaporean companies, MIPCOM is very important for the sheer size of the market and the fact that is very efficient," said Poh. As to the importance of ATF, Poh stressed the fact that it has become an intra-Asian trading market. According to Poh, distribution companies that are planning to attend or exhibit at ATF have to go "beyond program sales" and explore new concepts, offering formats that resound with local audiences.

"OTT in Asia are starting to invest in original concepts," she added, "and are becoming more demanding because the Asian TV market is getting more sophisticated."

Commenting on the importance of ATF was Television France International's Mathieu Bejot, who expects an attendance of between 25 and 30 companies. The highlight of their programming will be the spy thriller *The Bureau* from Federation

(Continued on Page 4)



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SONAR
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(Continued from Cover)

Latin America



HBO's EMILIO RUBIO AND LUIS PERAZA WITH TELEMUNDO'S MARCOS SANTANA AND HBO'S ROBERTO RIOS

agreement to become the exclusive distributor of HBO Latin America original productions in Europe, Middle East, Asia, Africa, and Oceania as of January 2016. Yesterday, Telemundo Internacional and Mega Chile announced the signing of a long-term agreement giving the distributor exclusive rights for the distribution of the Chilean channel's fiction productions worldwide.

Several other similar announcements were made by Latin American companies in the past few days: Telefe announced a partnership with Keshet to launch an international production hub for game show *BOOM!* The studio is now available to licensors along with a full production crew.

Mexico's Comarex signed international distribution agreements with Canal 13 Chile and Italy's Mediaset.

Cisneros Media Distribution signed a deal with Getty Images Latin America for the development and commercialization of Getty's portfolio of images and audiovisual material. To this purpose, CMD has established a new creative unit, Mobius. Lab Productions and is showcasing over 20 shows currently being developed by the unit at MIPCOM. CMD also announced the launch of a joint campaign with MTV Latin America and UNFPA to raise awareness for the prevention of pregnancies in adolescents. 🇧🇷



PICTURED ABOVE: TELEFE'S DIANA COIFMAN, MECA SALADO PIZARRO, DANIEL OTAOLA.

PICTURED BELOW: COMAREX'S MARCEL VINAY



Planning For ATF

Entertainment, for which TVFI is planning to host a party. This, said Bejot, is an indication of the importance of the attachment between TVFI and the French audiovisual industry and Asia. Nick Turner, senior sales manager, Australia, New Zealand and Asia at Passion Distribution stressed that ATF is "a very useful market, just the right size, so it has everyone you need to meet — but not too many people." He also confirmed that Passion was busy at MIPCOM setting up meetings for Singapore. "Asia," asserted Turner, "is a market of great and growing importance and ATF is a great gateway." A preview of ATF can be found on page 16 of this Daily edition. 🇧🇷

Pictured below is MDA's Angeline POH



From The Floor

- Chile's **Canal 13**, via its subsidiary Canal 13 Sudmedia, has entered into an agreement for the international distribution of its portfolio of television series and fiction formats with **Comarex**.

- **Disney Media Distribution** confirmed that ABC Studios' *The Muppets* has been licensed to broadcasters in 122 territories worldwide. In addition, ABC Studios' latest Shondaland drama series, *The Catch*, has been licensed to broadcasters in 186 territories worldwide. *The Catch* is a new thriller centered on a fraud investigator who's about to be the victim of fraud herself by her fiancé.

- **Armoza Formats'** prime time studio game show *Babushka*, has been acquired in the U.K. by STV Productions. This marks Armoza's first deal with the leading U.K. content company.

- **GRB Entertainment** sold four seasons of *Untold Stories of the ER (Emergency Room)* to SET Networks Africa. Now in its 9th Season, *Untold Stories* is currently airing in 126 countries around the globe.

- **CBS Studios International** has licensed first-window broadcast rights to top international broadcasters for *Limitless*, a new drama based on the 2011 feature film starring Bradley Cooper. International television networks that have licensed the series include Sky Living, ProSiebenSat.1, M6, Global Canada, Raidue, FOX Spain, FOX Sweden, RTL CBS, Network Ten, TV2, PRIME, M-Net, among others.

UHD Challenges

sequences and creates the impression of total immersion, there are some flaws that need to be tweaked, according to Maryline Clare-Charrier of Orange Labs. For one thing, 4K may not be accessible in normal viewing conditions: if the viewer sits three meters away from the screen, they will not be able to enjoy the benefits of 4K.

The crisp images of HDR encourage socialization, especially regarding sporting events. Dr. Giuliano Beretta of DBW Communication pointed out that after a test run with HDR and standard dynamic range, people were more inclined to discuss a game with HDR. Another benefit of 4K Ultra HD is the potential for virtual advertisement. With the new technology, there is the possibility of increased advertising space. As Stephan Heimbecher of Sky Deutschland Fernsehen joked, even the player's colorful shoes could be a potential advertisement.

One limitation of UHD is the inability to capture high-speed images. So what do you do with a high-speed image that drives down resolution? For now, UHD may not always be the best option. In a side-by-side UHD and SD comparison of a locust swarm on the move, the UHD version produced less than stellar resolution. The sequence needed a camera that could operate at the rate of 800 frames a second; a feat a UHD camera has yet to achieve. This poses a problem with nature programs, as Andy King of the BBC said, "humans sit on the black line and do what we're told, but animals do as they please." 🇧🇷

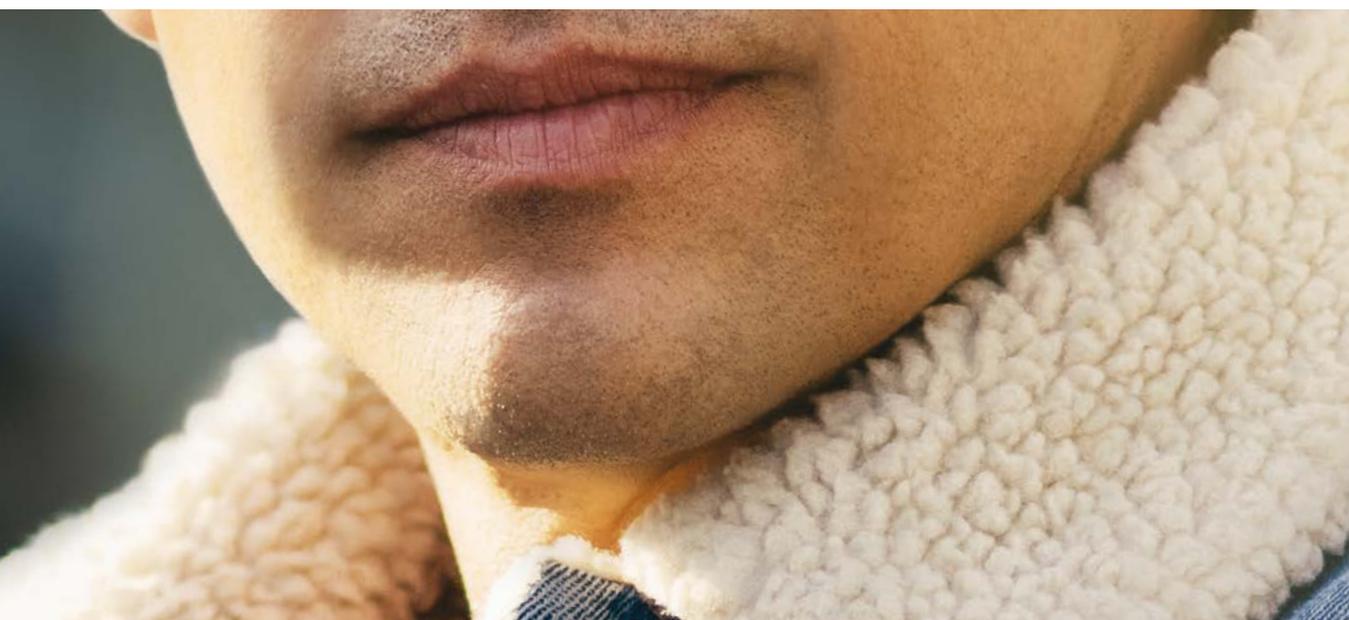
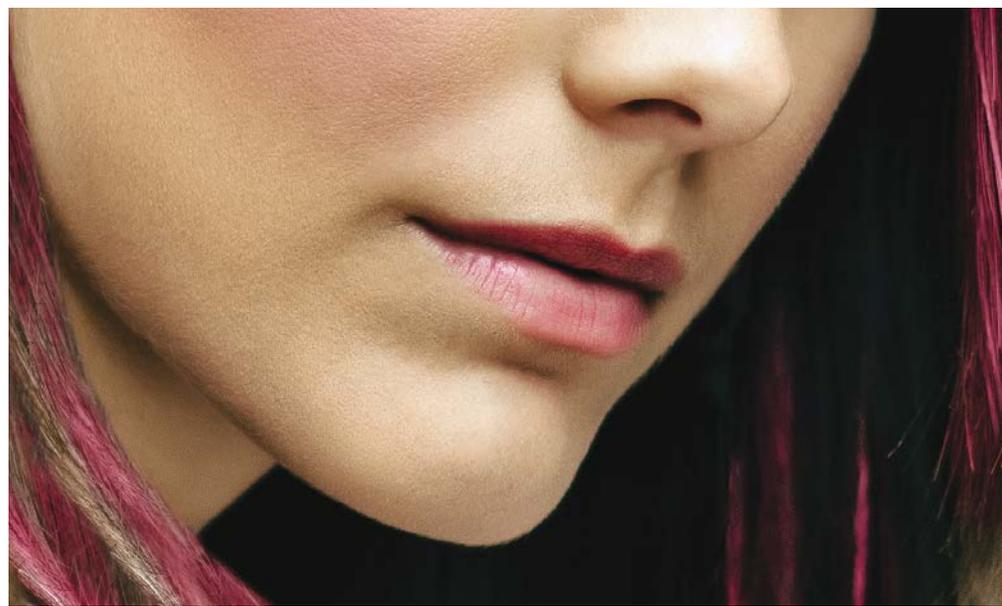
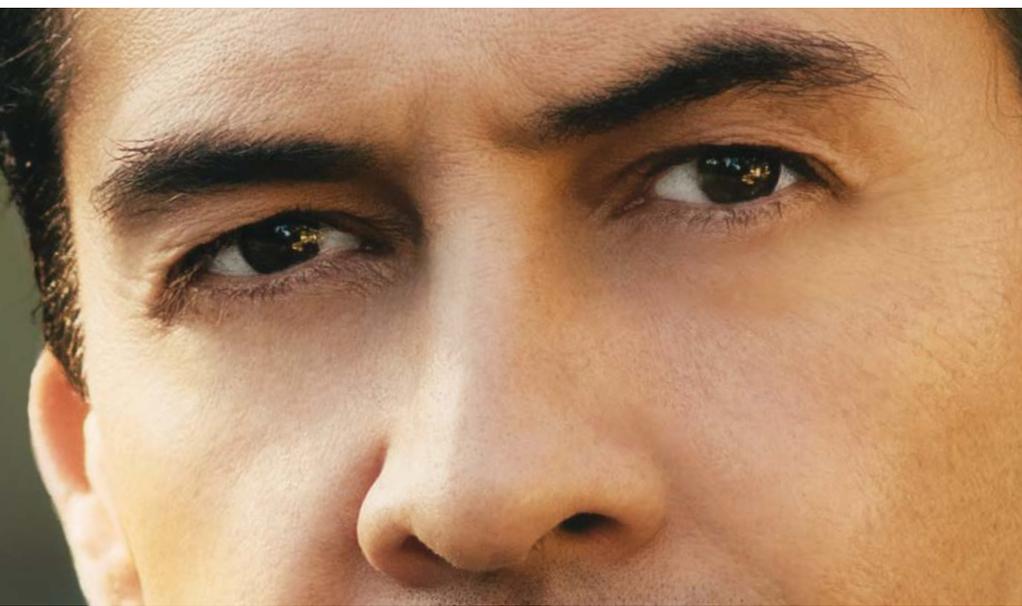
- Astro and **Azteca** announced that telenovela *Memori Cinta Suraya (A Love To Remember)*, since its premiere on August 15, has reached over 4.7 million Malay viewers and has positioned itself as the number one show across all Malay channels in the 6.00pm – 7.00pm time slot.

- Mattel and HIT Entertainment, together with **9 Story Media Group**, have announced a new long-term partnership to relaunch iconic pre-school brands *Barney & Friends* and *Angelina Ballerina*. Development of the IP will begin immediately, with a 2017 target launch date for new series for each property.

- Six channels from **SPI's** portfolio are being launched by Türksat/Teledünya in Turkey. The channel line-up includes: FilmBox and FilmBox Arthouse (movie channels), FightBox and Fast'nFunBox (sports channels), DocuBox (a documentary channel) and an international music channel 360 TuneBox.

- **Sonar Entertainment's** Gabriel De Alba, Tom Lesinki, Jenna Glazier and Marielle Zuccarelli are at MIPCOM to debut new fantasy series *The Shannara Chronicles*.





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Quantity Vs. TV Quality

Two Florida public broadcasting stations (PBS), WPBT2 of Miami and WXEL-TV of Palm Beach, are expected to merge and, in the process, become Florida's biggest public media company as well as the PBS TV outlet with the largest reach.

Celebrating 60 years on the air, WPBT2 has sharpened its survival skills. It is one of 348 nonprofit PBS TV stations in the U.S., and the 15th oldest.

According to president Dolores Sukhdeo, the station's mission is different from that of commercial media, which depends solely on ratings: "We want to provide great, quality content," she is quoted as saying to *The Miami Herald*.

WPBT2 came to national attention when its weeknight *Nightly Business Report* was purchased by commercial cable TV network CNBC in 2013. Previously, the station made news in 1977 when it became the first in Florida to bring cameras into a courtroom. In 2000, the channel conducted a live-stream of a U.S. Senate debate.

In 2006, it launched uVu, a website for citizen journalism that served as the basis for COVE (Comprehensive Online Video Ecosystem), allowing all PBS stations to share each other's content via their individual websites.



Today, the station is producing a report on invasive reptiles in the Florida Everglades.

YouTube's Large Video Audience

Last month, Google Australia's managing director, Maile Carnegie, boasted that YouTube, Google's Video service, is watched by more 18-to-54 year olds than any individual broadcast channel, and has more than twice the reach of subscription TV.

The statements were made before an audience of over 1,000 advertisers at YouTube's annual Brandcast event, held at Sydney's Entertainment Center. The hope was to take a larger share of the A\$4 billion (U.S.\$2.85 billion) TV advertising revenues away from broadcasters. However, Carnegie wouldn't report the daypart when audiences actually watch Google Videos.

According to Doug Peiffer, CEO of OzTAM, the rating service controlled by broadcasters, online audiences sound big, but when viewing time is compared to broadcast viewing, it represents only five to 10 percent of broadcast.

German TV Expands

German TV is quietly expanding around the world. Channels are extending beyond German-speaking Austria and Switzerland, to Italy (three channels), France (ARTE), East Belgium and Liechtenstein.

In other parts of Europe, German channels are also available in Silesia (parts of Poland and the Czech Republic), Slovakia, Hungary and Romania. In Africa, German channels can be found in Namibia.

German programs can also now be watched in Canada and the U.S. This comes in addition to channels from Deutsche Welle, which broadcasts outside Germany in 32 languages, including English, Spanish, Arabic and German.

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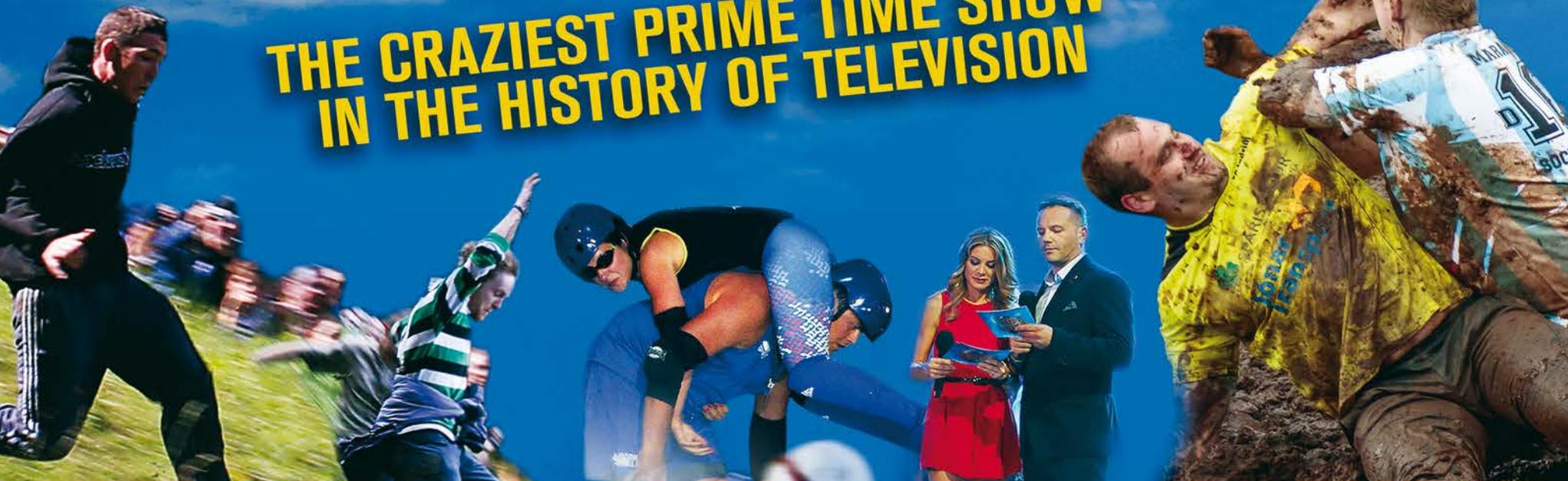
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MIPCOM CANNES 2015
Palais des France,
Cannes, France
SUITE: R9.A2

UNSTOPPABLE
CONTENT



Multicom Takes a Risk

Multicom Entertainment comes to MIPCOM with a full roster in tow. Garvey is terminally ill and makes plans to die alone in feature film **Bereave**. When his wife, Evelyn, disappears on their anniversary, he decides to live in order to save her.

In thriller **Blood is Blood**, a young girl enacts revenge after a sudden death. Her world unravels as she discovers secrets about her friends and family.

Feature film **William Kelly's War** focuses on a sniper's fight to survive during World War I's Battle of Gallipoli.

Artist David Choe has lead an unpredictable life, especially after trading in a \$60k painting for Facebook stock valued at over \$250 million. Documentary **David Choe: High Risk** features interviews and appearances from Sean Parker, Eli Roth and Kevin Smith.

Peakviewing Films Library offers family features such as **The Christmas Stallion**, **The Sorcerer's Apprentice** (pictured), **Little Unicorn**, **The Fairy King**, **Blood of Beasts**, and **Grim**.

Adventure series **The Lost World** takes place at the turn of the 20th



century, as Professor Edward leads a group of adventurers on an expedition to prove the existence of a lost world.

The *Classic Television Series Package* features **Peter Gunn**, a detective series created by Blake Edwards; **Mr. Lucky**, casino-boat drama title, action series **H.G. Well's The Invisible Man** and women's detective series **Decoy**.

Stand P-1.J66
www.multicom.tv

RAI Com Solves A Lot Of Crime

Italy's RAI Com is in Cannes to offer drama series that showcase crime solvers from all walks of life, from an energetic young woman to a methodical journalist on the brink of retirement.

Based on Andrea Camilleri's detective novels, drama series **The Young Montalbano**, now in its second season, follows Salvo Montalbano as he balances friendships, romance and complex police cases. The newly appointed police chief solves crimes in Sicily with a cast of compelling characters: salty fishermen, snappy colleagues, enormous butchers, corrupt politicians and members of the mob.

The Mafia and the State square off in **Palermo Police Squad**. Passionate and intuitive Palma Toscano is a young woman determined to take down organized crime in this drama series. She realizes that nothing is what it appears to be: Palma endures a stunning betrayal and faces terrifying criminals who lead double lives in the quest for justice.

After being shot early in his career, crime journalist Bruno Palmieri has lived with a bullet lodged near his heart in drama series **Bulletproof Heart**. He has an incredible memory for minute detail, but one fact escapes him: he has a long-lost daughter, Maddalena. As he solves old cases before his retirement, Maddalena arrives at the newspaper for work.

Stand R7.D5
www.rai-com.com

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Disney Media Distribution Latin America

Dance If You Can with Azteca

Azteca and Comarex come to Cannes with fast-paced dramas and game shows in tow. A kind and modest cook, Mía dreams big in **So Much Love (Tanto Amor)**. She falls in love with introverted Alberto Lombardo, who is engaged to another woman. (pictured)

Rival wine producing families double-cross each other and compete viciously in **Once I Loved You (Olvidé Que Te Quería)**. While their parents battle it out in the vineyard, Gilberto and Florencia fall in a forbidden love.

Ordinary people face off against 20 celebrities in dance challenges for a grand prize in **Dance If You Can (Baila Si Puedes)**. Styles include ballroom, aqua, pole dancing, acrobatics and children's choreographies. The program takes place both in the studio and in the streets.

Así En El Barrio Como En El Cielo begins where most telenovelas end: at a wedding. Maria, the daughter of a poultry farmer, and Octavio, the grandson of a famous designer, become ensnared in a web of family drama, betrayal and fraud.

Lourdes takes care of her younger sister after their parents die in telenovela **UEPA: Un Escenario Para el Amor**. She takes on a job as a dancer in a bar while pretending to be a psychologist, deceiving everyone including Claudio, whom she falls in love with.

Hugo was an average, hardworking guy until he realized that women are incredibly attracted to him. Unemployed and in the midst of a mid-life crisis, he takes on a job at dating agency in **The Man of Your Dreams (El Hombre De Tus Sueños)**.

Twenty-four contestants compete to show off their singing, dancing and mimicking skills in **I'm Your Double (Soy tu Doble)**. The show's guests will transform into "doubles" of well-known singers, but only one will win the grand prize.

Stand R8.B10



www.comarex.tv

Cisneros Has Secrets

Cisneros Media Distribution is offering telenovelas, a variety show and nature series at MIPCOM. In telenovela **Separated By Love (Entre Tu Amor y Mi Amor)**, a coterie of contemptuous foes tries to destroy Sol, a poor and innocent woman. A twist of fate allows her to return to enact her vengeance, including against the man she loves. (pictured)

Former Miss Universe Zuleyka Rivera hosts **Zuleyka's Magazine (La Revista de Zuleyka)**, a variety show that covers a range of women's topics, including health, beauty, relationships and travel.

Nothing is what it seems in **The House of Secrets (La Casa Cerrada)**. Carlota, a psychiatrist, marries one of her patients, only to discover a household built on a web of lies and hidden truths.

Reality clip series **SHÄK** shows off high-speed pursuits, police shootouts, rescues and fires with both English and Spanish narration.

Famous Latina bikini models, film and telenovela actresses pose for photo shoots in the beauty and travel series **Latin Angels**.

Animal Atlas (Reino Animal), now in its 13th season, provides an informative and entertaining look into the animal kingdom.

Stand P-1.G50

www.cisnerosmediadist.com



Televisa Gets Wacky

Televisa Internacional is at MIPCOM to showcase several new telenovelas and talent shows. Bright but impressionable Lichita will do anything to be like her idol, Alicia, in telenovela **Anything but Plain**. Along the way, she learns how to assert herself and fight for what she deserves.

Paulina and Adrián feel a deep love for each other and fight for their relationship, despite controlling families, accusations of fraud and tragic missed connections in telenovela, **I Dare You to Leave**.

Six couples compete in **The Wacky Old Games**, a game show that makes contestants tackle ancient traditions like wife-carrying races in Finland; tomato fights in Spain and cheese rolling in England.

Teams of children aged 4-11 show off their singing, dancing and acting chops in the **Little Giants** talent show. The contestants compete in front of a jury of former child prodigies.

Parent-child duos must impress both the studio audience and a panel of judges in talent show **Stand Up For Your Country**. From there, they face the entire country.

Download **The Ticket** app on your phone and wait your turn to answer 10 questions. Answer correctly, and the hosts of the game show may turn up at your house for the chance to answer more questions and win more prizes.

Major stars search for their **Mini Me** in this game show, where four celebrities hand-pick talented teenagers between the ages of 14 and 18 to become their successors (pictured).

Stand R9.A2



www.televisainternacional.tv

Take a Bite with Somos

Somos Distribution's slate is topped by **Hasta Que Te Conocí** (pictured), a series that follows the life of Mexican singer Juan Gabriel, exploring his humble beginnings and experiences with prejudice that shaped his pursuit of success.

Small-town Narin escapes her cruel family and adjusts to city life in Turkish drama, **Mercy**. She befriends wealthy Deniz who helps her acclimate to urban living.

Il Primo Papa tells the story of St. Peter in a musical form. The tale begins with the moment St. Peter decided to follow Jesus in the Sea of Galilee.

Subat develops extraordinary super powers and a sharp wit, despite his impoverished beginnings in an orphanage and a close call in a house fire in this Turkish drama.

Wealthy Mr. Kemal has a difficult relationship with his daughter, Biricik, in Turkish drama, **The Poor Boy and the Rich Girl**. He disapproves of her potential husband, who he believes is too ordinary.

Documentary television series **Bite of China** highlights the rich history and diversity of Chinese food. Filming takes place in over 60 locations in mainland China, Hong Kong and Taiwan.

Kike, an inventor and technophile, makes a futuristic robot that comes to life in **En Mi Cuadra Nada Cuadra**.

Stand P-1.G14



www.somosdistribution.net

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Brazil's Record TV Network brings its slate of Biblical epics to MIPCOM. The HD series **Moses and the Ten Commandments** (*Moisés y los Diez Mandamientos*) depicts the complicated life of Moses. From his birth to the Red Sea crossing and confrontation with God on Mt. Sinai, adventures await (pictured).

HD series **The Miracles of Jesus** (*Los Milagros de Jesús*) recounts the troubles experienced by those who have yet to be blessed by Jesus. Each episode tells a different story. This season, The Raising of Lazarus and the Blind Man of Bethsaida will be depicted.

Scripted HD series **Obscure Power** (*Poder Oscuro*) provides a look into of the drama of Brazilian politics and asks: What are the motivations of the political elite? From love affairs and betrayal to power struggles between strong-willed family members, the answer sometimes extend beyond national questions.

After Arthur falls from a horse and becomes a paraplegic in HD telenovela **Victory!** (*¡Victoria!*), his life begins to unravel. His father, Gregorio, avoids him and Arthur enacts his revenge by seducing Gregorio's daughter from a second marriage.

Joseph from Egypt (*José del Egipto*) tells the story of Jacob's favorite child and his envious brothers. The HD series shows Jacob's time enslaved in Egypt as he navigates a relationship with his jealous siblings.

Stand P-I.G22



www.recordtvnetwork.com

Telefe Tests Bartenders

From mixology competitions to killer families, Argentina's Telefe International brings a wide array of series to MIPCOM. **Cannibals** is a drama series that follows the story of Ariana, a woman who was raped as a teenager by well-connected young men. Seeking justice as an adult, she must enter the world of politics to get inside the circle of a presidential candidate.

Based on the real-life Puccio family, **Story of a Clan** explores the psyche of a wealthy Argentine family that kidnapped and murdered businessmen during the turbulent 1980's. The series reflects the chaotic time period, from the fall of the military dictatorship, uncertain economic times and the Falklands War.

The Return of Lucas tells the tale of a family who lost their son, only to have him mysteriously reappear 20 years later. They feel doubt (and love) as the family's secrets come to the surface.



Lioness is a telenovela about beauty in unexpected places. Franco and María experience an intoxicating romance after meeting in a decaying factory.

Mixologists compete for a prize and the title of The Great Bartender in reality series **Bartenders**. The 18 contestants are judged not only by the quality of their drinks, but on their service, attitude and sophistication

Stand R9.A20

www.telefe.com

Telemundo Steals the Show

Telemundo Internacional is offering mystery, romance and prison dramas. Twins who were separated at birth swap lives in **Who is Who?** (*¿Quién es Quién?*), one twin is a womanizing millionaire; the other is a working-class man with a fiancée. The swap not only changes the twins' lives, but the lives of everyone around them.

Under the Same Sky (*Bajo El Mismo Cielo*) takes place in Los Angeles, and follows the story of a migrant worker, Carlos, who struggles to give his son a better life in the U.S. He finds a fraught love with a beautiful gang member, but remains steadfast despite the obstacles.

Drug lord Aurelio Casillos plots his escape from a high-security Mexican Navy prison cell in the third season of drama series **The Lord of the Skies** (*El Señor de los Cielos*).

A mother's love triumphs over all in **Mrs. Steel** (*Señora Acero*), a series about a mother who returns from a harsh sentence with a vengeance. She destroys her enemies in order to protect her son (pictured).



Where is Elisa? (*¿Dónde está Elisa?*) tells the story of a seemingly-perfect family whose daughter mysteriously disappears. As the detectives narrow down suspects, the parents are questioned and theories about the crime surface.

Laura falls in love with Vincente, the owner of the farm where her family works, in **La Chúcará**. She must tread the difficult waters of not being accepted amongst the workers or in Vincente's house.

Diana Názer learns that she has 33 grandchildren in drama series **Matriarchs** (*Matriarcas*). She goes on a quest to find each of them and forge relationships with them.

Stand Po.B1

www.telemundointernacional.tv

No Escape From Telefilms

Telefilms brings drama and suspense to the Palais. Owen Wilson and Lake Bell star in **No Escape**, a film where a recently transplanted American family finds themselves trapped in the middle of a coup in Southeast Asia. The family searches for safety in an environment hostile to foreigners.

Tension arises in Quentin Tarantino's **The Hateful Eight**, as a caravan of bounty hunters, Confederates and fugitives seek shelter from a blizzard in the same cabin. Channing Tatum, Samuel L. Jackson and Kurt Russell play leading roles in the Reconstructionist-era film



(pictured).

There is a plot to assassinate the world's leaders and destroy British landmarks in feature film **London Has Fallen**, directed by Babak Najafi. Three people have a chance to thwart the plan: the U.S. president, his Secret Service head (played by Gerard Butler) and a skeptical MI-6 agent.

Nicholas Holt plays a failed burglar on the run from a merciless gang in **Autobahn**. Ben Kingsley plays a drug smuggler who protects the burglar's girlfriend.

A Secret in Their Eyes revolves around the mysterious murder of a young girl. Thirteen years after her death, a retired FBI agent, Ray, decides to write a book and begin an investigation to resolve the cold case.

Stand P-I.E4

www.telefilms.com.ar



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Caracol Is Extraordinary

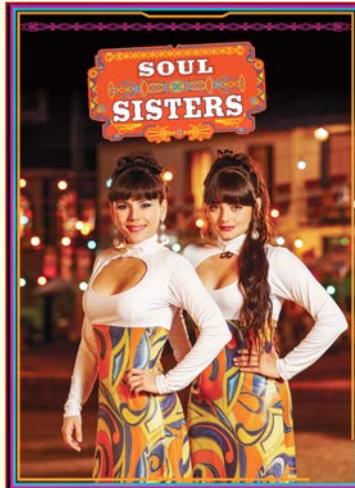
Caracol Television's MIPCOM slate is topped by telenovela **The Soul Sisters**, about two talented musicians who give everything to their family. But the cost of success means giving up a part of their childhood.

Colombian politician, writer and journalist Consuelo Araujo, nicknamed **La Cacica**, seeks to promote culture while battling tragic personal events, such as the death of her father in this dramatic recreation. The series is filled with music, spectacular scenery and special appearances by celebrities, such as renowned writer Gabriel Garcia Marquez.

Set in the early 20th century, **Laura, an Extraordinary Life**, is a telenovela that follows a missionary as she performs miracles and appeals to the Pope on behalf of the poor.

Caracol is also showcasing several new movies in Cannes. Pampered Felipe never thought about how his father, a potato farmer, amassed a fortune. After the father's untimely death, Felipe discovers the illicit truth in the film **The Potato Cartel**.

Before the Fire investigates the murder of reporter Roberto Sepulveda. The film



paints a picture of the turbulent political situation in Colombia during the 1980's, chronicling the days leading to the siege of the Palace of Justice by guerilla group M-19.

An alluring Spanish dancer, Barbara, arrives on the streets of Bogota, where she meets Francisco, a chancellor at a university. Passion, pain and, of course, schemes, abound in the film **The Principal**.

Stand P-1.G25

www.caracolinternacional.com/en-us

Gender Equality at Azteca

Gender equality is the theme of the first annual Media Congress, to be held at Riviera Maya, outside Cancun, on October 28-31.

Organized by the U.N's Women's Project, and with the sponsorship of Mexico's TV Azteca, the Congress will be attended by an estimated 200 media representatives and will involve the active participation of Elisa Salinas and her daughter, Francesca.

Elisa Salinas is CEO of



Azteca Novelas, while Francesca (pictured) is president of Mexico City-based The Women's Project (TWP).

After her return to Mexico City from a visit to the U.N. offices in New York City, Francesca said that Ricardo Salinas, major shareholder of TV Azteca, will attend the Congress along with Mario San Roman, Azteca's CEO, and Luiza Carvalho, the U.N.'s Regional Director.

The focus of the event will be the U.S. and Latin America, and will provide practical examples for media representatives to use as a base for promoting gender equality in TV shows, radio programs and articles.

Here at MIPCOM, TWP representative Marcel Vinay is at the Comarex stand to provide more details.

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DOCUMENTARY

The Black Saint

Sveriges Radio, Sweden

TV PERFORMING ARTS

PERFORMING ARTS

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Channel 4, UK

MUSIC AND ARTS DOCUMENTARY

The Cabaret of Death

TVP, Poland

TV DRAMA

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Snowy Path

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SERIES AND SERIALS

The Heavy Water War

NRK, Norway

TV DOCUMENTARY

CULTURAL AND GENERAL INTEREST

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ZDF, Germany

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ATF Big On Trends, Seminars. Market Has Hopes

The 16th edition of the Asia TV Forum will take place at the Marina Bay Sands in Singapore on December 2-4, with a pre-market conference on the first. About 4,500 are expected to attend from 60 countries.

Film industry-centric ScreenSingapore will once again be held alongside ATF. This year, ScreenSingapore will include the Southeast Asian Film Financing (SAFF) Project Market, in which 10 selected projects will be matched with financiers and commissioners.

This year, there's also a focus on kids entertainment and formats. To find out more about the event, which will take place at the Marina Bay Sands in Singapore, we caught up with Yeow Hui Leng, senior project director at Reed Exhibitions.

VAI: What's new at the Asia TV Forum this year?

The overall ATF lineup this year presents a greater variety in the Asian countries covered, giving ATF 2015 a more holistic view of the industry in Asia. Last year's edition hosted more than 71 speakers and 658 exhibitors and 2015's ATF attendees can expect to be a part of the gears that are the great clockwork of Asian television.

This year's ATF offers an eclectic program, including serious discussions from brands pushing for the best digital strategy. Successful case studies are investigated, conjointly evaluating emerging challenges and opportunities, today's risk, new business models, major investments and radical innovations. All these are presented from the business mindset at the pre-market conference on December 1. Buyers and producers will also be presented with the latest know-how and trends for kids' content at Junior@ATF, alongside the deployment of a dragnet on narratives for new formats and ideas that can travel across borders at Formats@ATF.

VAI: There seemed to be growth in terms of Latin American and Canadian distributors between 2013 and 2014. Will that continue? Was that a conscious effort on your part?

We believe that the growth will continue given the growing importance of the Asian markets. There has been always a strong demand for engaging content regardless of geographical locations. Last year at ATF, TV Azteca announced a co-production partnership with Astro, one of the leading players in Malaysia. Our outreach is to international distributors who have keen interest to Asian buyers. We are witnessing a growth in foreign distributors, not just from Latin America and Canada but also Europe. These regions are increasingly placing more emphasis on distributing content to Asia and expanding their global footprint.



VAI: How do you hope to expand the market?

As the leading platform for the TV and digital entertainment content eco-system in Asia, ATF has been a proven platform to generate sales, build relationships, seal deals and learn about the evolving Asian entertainment content industry.

2015 will mark our 16th edition and it has been a must-attend event among content exhibitors and media professionals as we strive to create a dynamic marketplace where they can connect with international content sellers and Asian buyers. We have fostered an engaging business environment where industry players can easily acquire, engage regional or international content across all genres and platforms, find content, distributors, seek financiers and identify new co-production partners.

ATF continuously strives to create new and relevant show features that are reflective of the industry trends; such as Formats@ATF where participants learn to create, develop market ideas with industry format experts and Junior@ATF where leading commissioners, financiers and buyers can uncover talent and new kid's content.

Held alongside ATF is the ScreenSingapore event which serves the film community. ScreenSingapore will feature the new Southeast Asian Film Financing (SAFF) Project Market whereby 10 selected projects will be present at the market and be matched with financiers and commissioners.

The entire TV and film community in Asia and beyond will gather in Singapore for a buzzing and synergistic week long of creative exchanges, deal making, networking and relationship building.

VAI: How many attendees are expected? From how many territories?

Visitors who are planning to attend ATF will be able to access over 650 international exhibiting companies, top-level conference

sessions, screenings and networking sessions. Those interested in exploring new business models, trends, technologies to boost their business while promoting their company and projects through above the line methods via traditional and digital media would find that ATF & SS 2015 has much to offer them.

If you are in the entertainment content industry and looking to make a lasting impression on the 4,800 attendees from over 60 countries, ATF 2015 is event you should be present at.

VAI: Which territories are best represented both in terms of buyers and sellers?

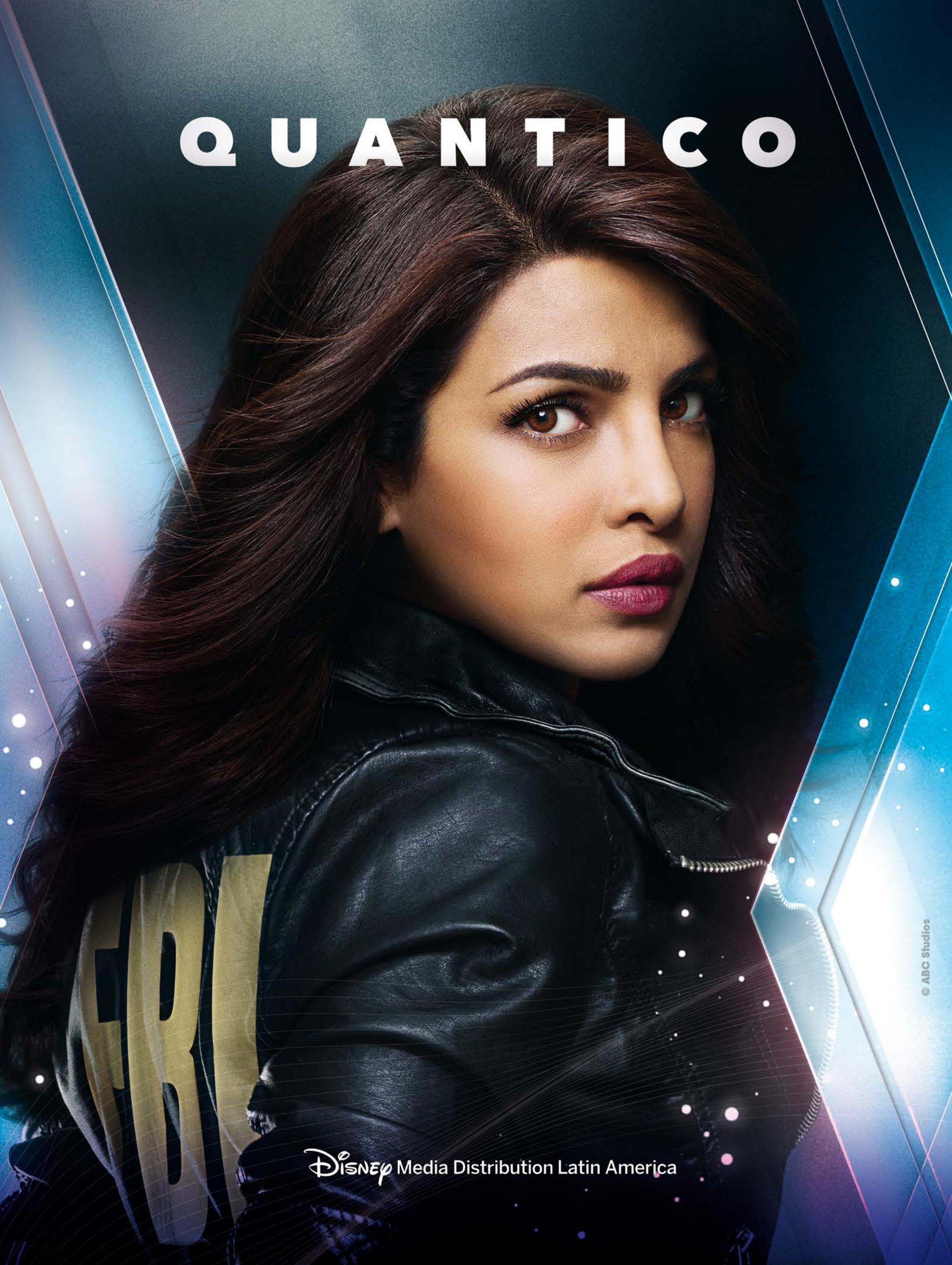
With media professionals from 60 countries attending the Asia TV Forum & Market, the countries are pretty well represented. All our buyers are from Asia, which is the uniqueness of ATF, which serves to be your channel to tap onto the demands from Asian TV content industry. As for the sellers at ATF, the representation is fairly well distributed amongst Asia, Europe and America, re-affirming ATF as the proven connector between international content sellers and Asian buyers.

VAI: What would you like readers to know about the Asia TV Forum that they may not already?

Attendees can expect four full days of opportunities to stay on top of industry trends, and to network with some of the most influential and brightest leaders in TV, film, digital media and brands at ATF through the various event components.

ATF is part of the Singapore Media Festival, which co-locates with other synergizing events such as the Singapore International Film Festival. Attendees can look forward to networking and interacting with the film financiers, distributors, regional directors and producers who will be in Singapore for the festival. Some of our exhibitor's content will be represented at the festival. **LCB**

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Disney Media Distribution Latin America

At Election Time, U.S. TV Loves PACs

Water Cooler is the coolest weekly news report in the business. Each week, our intrepid reporters tackle topics of interest to the industry ranging from the latest in comedies, dramas and reality shows around the world to in-depth looks at TV's most influential territories, to behind-the-scenes peeks at trade business events. The goal of the Water Cooler isn't to report first, but to report best, by generating questions, providing answers and bringing readers the TV news they need most. Here's one of the Water Cooler's most popular entries.

Election season in the U.S. will mean big business for American local broadcast TV stations, but not only because of the presidential campaigns themselves.

According to an article in political publication *The National Journal*, super PACs — those political action committees raising unprecedented sums to support 2016 presidential candidates — are paying broadcast networks as much as 10 times the amount individual candidates' campaigns are paying for commercial air time. Bear in mind that there are 17 contenders on the Republican Party side alone, and each candidate for the primary can count on multiple PACs.

As an example, *The Journal* pointed to the fact that in January, Iowa state viewers will see commercials

for Republican candidate Marco Rubio as they watch *The Tonight Show with Jimmy Fallon*. The campaign is set to pay \$150 for each 30-second spot. A super PAC backing Scott Walker, on the other hand, would have paid \$1,300 for the same amount of time during the same show. [Walker announced in September that he was dropping out of the race]

"It's because of a U.S. federal law that protects campaigns' ability to talk to voters by guaranteeing them the 'lowest unit rate' on TV ads near election time. But those laws contain no such protections for super PACs, which are at the whims of market rates that go sky-high before elections," they reported.

The Journal also pointed to the State of New Hampshire in July. A super PAC backing Republican candidate John Kasich paid \$5,000 for a spot during the 5 p.m. news on local station WMUR. Chris Christie's campaign, on the other hand, paid \$700 per spot for the same time period. Even though the pro-Kasich ads were double in length, they were still three and a half times more expensive.

An article in *Advertising Age* last month pointed to the fact that broadcast TV spending is expected to make up the majority of political spending during the 2016 election cycle — with a projected \$5.8 billion*. After broadcast TV comes cable spending, with \$1.1 billion. Digital is third, and expected to break \$1 billion.

Political advertising spending is expected to hit \$11.4 billion in 2016. Half of all spending will go to local elections, *Ad Age* reported.

* These numbers come from a report from *Borrell Associates*.



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- 4. The Format Group's Michel Rodrigue and Justin Scroggie with celebrity chef/host Ricardo Larrivée
- 5. 9Story's Natalie Osborne, Vince Commisso, Jennifer Ansley
- 6. Telefilms' Tomas Darcyl, Gonzalo Claiman-Versini, Humberto Delmas, Sun's Carles Montiel, Telefilms' Alfredo Andreotti, Nicolas Zumaglini, Alejandro Carballo

- 7. Record TV's Delmar Andrade
- 8. Corus' Jerry Diaz, Breakthrough Entertainment's Nat Abraham, Jodi Mackie
- 9. NBCUniversal's Andy Lucas, Benjamin Cowling, Brandon DiMassa
- 10. GRB's Michael Lolato, Liz Levenson, Gary R. Benz, Benn Watson
- 11. Mondo TV's Orlando and Matteo Corradi
- 12. JCC's Saad Saleh Al Hudaifi with Patrick Elmendorff of Studio100 Media
- 13. Televisa's Fernando Perez-Gavilan
- 14. Caracol's Lisette Osorio, Paloma Garcia, Maria Estrella
- 15. Somos' Ivan Morales, Mariana Villanueva, Francisco Villanueva, Jose Antonio Espinal



My 2¢

If comedy writers, comedy producers and comedians themselves don't have fun when off-stage, and normal writers (like me) are not appreciated for their off-stage humor, where is the world of comedy heading?

It is funny to realize that people who work in comedy — both in front of and behind TV and movie cameras — tend to lack a sense of humor. A friend who's also a great PR agent used to say that when she was married to a comedy talent agent and they invited comics to their house, it was always a miserable experience. Comics who were brilliant on-stage were boring and unpleasant in normal settings. They became animated and funny only under a spotlight.

Granted, talent rarely stays in character all the time. Most, if not all, dramatic actors don't go around reciting Shakespeare. Perhaps some fashion models and reality show personalities go to the supermarket dressed to kill in their towering heels, but most actors want to pass unnoticed when buying milk.

The fact that comics tend to be unhappy in their private lives is not something new. We all remember the opera *Pagliacci*, written and composed by Italy's Ruggero Leoncavallo in 1892, which, it is claimed, was based on the works of French author Catulle Mendes, who in turn was reportedly inspired by Spanish dramatist Manuel Tamayo y Baus.

But I thought that the peculiarity of not being funny when not in front of a spotlight or TV camera's red tally light only affected comedians. Surprisingly, I found that it can also extend to the TV executives who produce comedies, when they're not seated at the writing room table. In addition, these executives tend to lose their sense of humor when they themselves are the subject of some mockery.

A case in point is when I wrote a humorous profile of a group that produces comedy clips that make fun of other people.

One of the funniest (at least in my mind) sentences about the company, which is based in Quebec, was that Quebecois's good sense of humor was highlighted during the heated campaign to split from the rest of Canada a few decades ago. When the Quebecois

realized that the rest of the Canadian provinces were more than happy to see Quebec go solo, they decided to stay in the federation to spite those English-speaking provinces.

When I retold this story to a junior executive of the company, who was full of smiles and chitchat a few seconds earlier, his face became motionless, as if I'd said something blasphemous. At that point, the accompanying senior executive who introduced us confided that she had made sure her superiors had not seen that particular profile for fear they wouldn't appreciate it.

That, however, was not my only incident with lost humor. Last December, at ATF in Singapore, I told a visibly pregnant executive from the city-state media agency that she looked "almost pregnant," only to be rebuffed by her boss that a "woman cannot be almost

pregnant." I even got scolded at the dentist when I said that I didn't need anesthesia because, "I'm used to pain: I'm married."

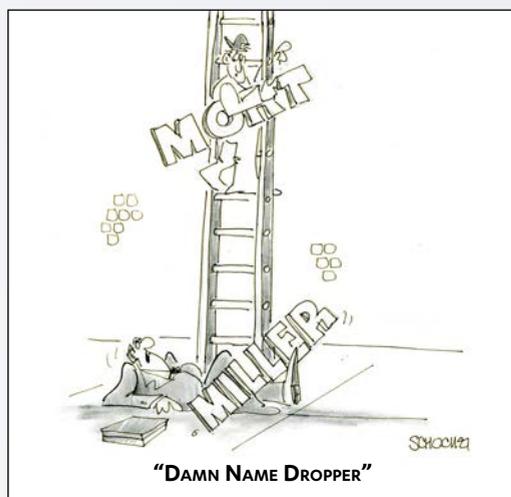
Now, what is the lesson learned here? That I can never be a comedy writer because:

- I'm not miserable enough in my private life.
- I don't make comedic talent laugh.
- I tend to strike the sensitivity of writers, producers and business

executives, instead of their funny bones (but didn't we already establish that they don't have funny bones?).

However, I considered that politicians, who thrive in dramatic situations, tend to be funny (e.g., Nicolas Sarkozy, Silvio Berlusconi, Angela Merkel, Cristina Fernández de Kirchner, Vladimir Putin, Rob Ford and who can forget Barack Obama at the annual Washington press roasts?), so I decided to run for public office in the Italian Parliament. I guess the voters didn't consider me funny enough, because they did not overwhelmingly vote for me.

Dom Serafini



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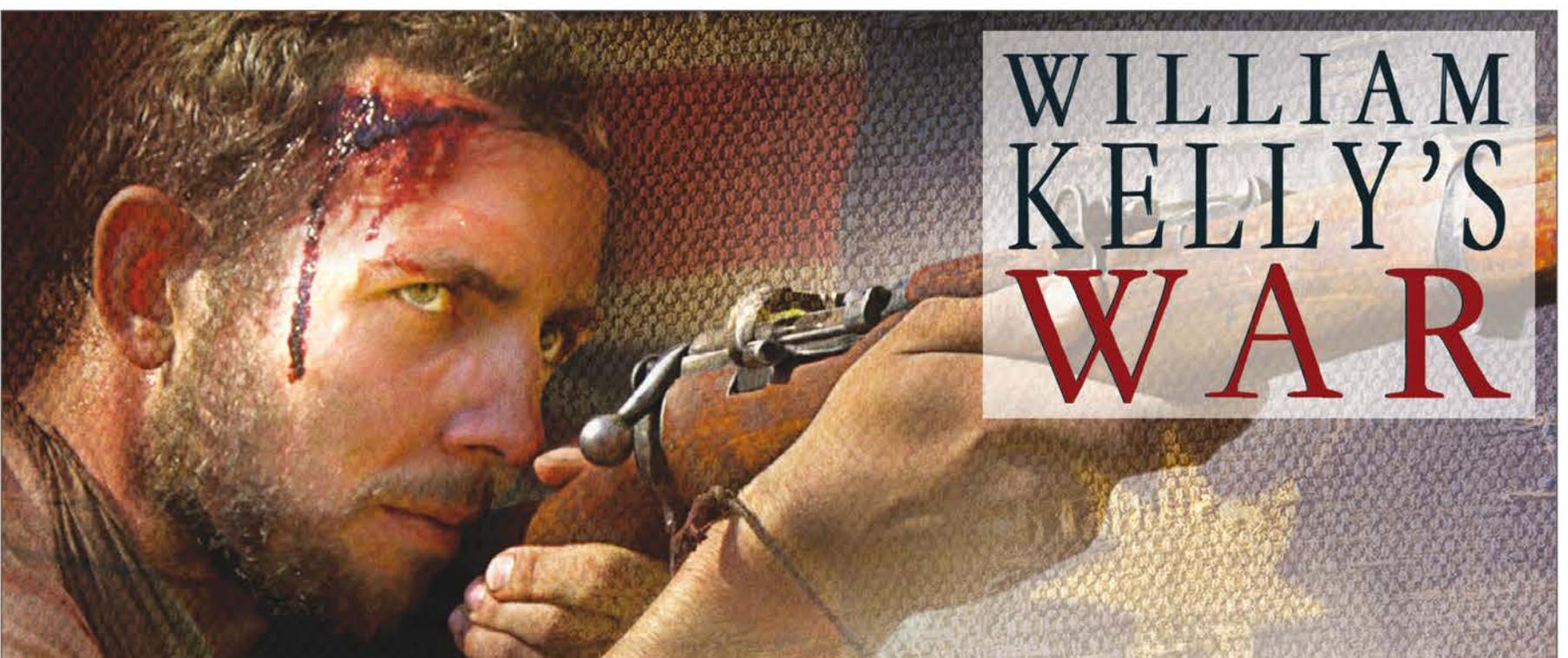
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THE GIRLFRIEND EXPERIENCE

SEASON 1: 13 X 30 MINS |



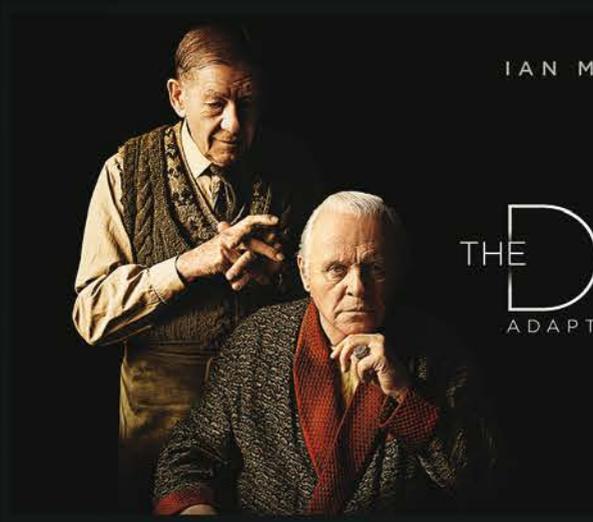
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