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DAY 3

October 18, 2017

LATAM's MIPCOM Peaks & Dips: A Changing Region

Financial analysts seem to agree that LATAM's economy recovery is on track, even though Mexico, Brazil and Argentina still face some challenges. Among them are the facts that Argentina's inflation rate is now set at 40 percent a year and that Venezuela is on the verge of adopting the Bitcoin as its official currency.

Nevertheless, advertising expenditures in the region are expected to grow by nine percent this year to about U.S.\$37 billion and by 6.2 percent next year to U.S.\$39.45 billion. TV territories that are considered "stable," include Colombia and Peru, while Chile is in a growth pattern, mostly due to local productions. However, unlike other territories with a good local production output,



Chile doesn't yet have an industrial form of international content distribution. Indeed, only seven Chilean companies are exhibiting at MIPCOM. Peru is also ready to enter the international stage. This very afternoon a group of Peruvian production companies are hosting

(Continued on Page 4)

TV Azteca at 25 Renewed Under A Younger Salinas

Last Sunday, over 250 executives gathered at the Majestic Hotel in Cannes to celebrate the 25th anniversary of TV Azteca, now under the leadership of Benjamín Salinas Sada, the founder's son. During his welcoming speech Salinas Sada mentioned that in the two years that he has led Salinas Group, ratings for the flagship station increased from a 28 percent share to today's 35 percent.

In evidence at the dinner was the presence of executives representing most of the U.S. studios, such as SPE, Disney, Viacom and NBCUniversal.

"Content is the present, content is the future," commented Salinas, who took the opportunity to announce the

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VideoAge Daily on the go



MIP Cancun: Bigger Venue, Sister Market

MIP Cancun is expanding and adding a new market. The new venue for the November 15-17, 2017 fourth annual Mexican TV market organized by Reed MIDEM is now the Moon Palace Resort. The new event is the Co-Production Matchmaking Market.

Ted Baracos, director of Market Development, TV Division, and director of MIP Cancun for Reed MIDEM, explained that the new venue will be able to accommodate 170 tables, compared with last year's 142, while the number of buyers will reach 160 from 23 countries, out of a total of 26 countries in Latin America. Last year's event saw 135 LATAM buyers.

Bonafide broadcasters from Latin America are invited all expenses paid, while sellers looking to acquire products for their own distribution pipes would pay a registration fee—but as buyers not sellers.

(Continued on Page 4)



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My 2¢

Predatory practices will not help the movie industry. Wall Street, back off. Main Street please bring in some sense — rather than Wall Street's cents. There are many ways to solve the cinema crisis, but gouging is not one of them!



After a hiatus of many months, I finally went to a movie theater in New York City to see *Dunkirk*, the epic movie about the 1940 evacuation of over 300,000 British and French soldiers from Dunkirk, the seaside area in Northern France, near the Belgian border (in France the township is called Dunkerque, the title of the movie outside English-speaking territories).

I saw Christopher Nolan's movie on a standard 70-mm film projector, and although it is a typical Nolan movie of shootings, shouting and screechings, it was nevertheless a genuinely nerve-racking, tension-filled, nail-biting film. And the "creepy" music score by Hans Zimmer made it even more anxiety-inducing.

No wonder it received a 92 percent score on Rotten Tomatoes from film critics, and an A- Cinemascore from audiences. Plus, it was definitely better than the 1958 MGM version by Leslie Norman.

The only problem was the cost of the movie ticket: a cool \$19.50. Now, I'm glad that in less than one summer month *Dunkirk* generated over \$400 million at the worldwide box office, which, for a film that cost Warner Bros. "just" \$100 million to produce, was a great accomplishment.

And this brings me to the point of this diatribe. It seems that U.S. film studios and theater owners are working hard to put themselves out of business by following the Italian government strategy with taxation: to compensate for falling revenues due to tax evasion, they increase taxes, which encourages more evasion.

The facts are known: the U.S. movie audience of 18-to-39-year-olds is declining and tickets sold from a peak in 2002 are declining drastically, even though box office revenue has increased due to higher ticket costs.

Today, frequent moviegoers (those who go to cinemas at least once a month) account for half of U.S. box office revenue. In 2015, total tickets purchased by this group increased by 2.9 million, but the number of these habitual consumers fell by 3.7 million.

Then there is the endemic piracy problem, which is also fueled by higher ticket prices, and the legit online competition. But I consider piracy and pricing

two separate issues, plus there is no direct OTT competition with a 21-meter wide movie screen, if the price is (again) right.

Going back to the lost 3.7 million frequent moviegoers, if when the price of a movie ticket was \$10, they could afford to go to the cinema four times a month (spending \$40), now at almost \$20 they will go less than once a month, which means a loss to Hollywood of at least \$20 per moviegoer. How anyone in Hollywood can envision a family of four going to the movies and spending \$100, including refreshments, is beyond me!

A more rational movie-going stimulant would be to reduce the ticket price and institute three-tier lower pricing: children up to 10 years old, \$5; from 11 to 20, \$8, and all the rest \$10, eliminating discounts for senior citizens, since teens don't have money and those retirees who go to the movies probably do (these box office price examples are for major cities such as New York and Los Angeles. For other cities, prices would be lowered accordingly).

A lower movie-ticket pricing model will keep young people from having to resort to movie piracy. However, this piracy problem should also be pursued in other areas, like enforcement, trade agreements between countries and better monitoring.

Ultimately, the way out of the cinema doldrums

will only be a matter of dollars and sense, more than cents. This, in my view, would be a better strategy than playing around with release dates, where Oscar bait is set for over the holidays, blockbusters in the summer, tear-jerkers in December, and so-on. Plus, it could be better than the defeatist Netflix plan to charge \$10 monthly for unlimited viewing in participating theaters (for its subscribers).

Going back to *Dunkirk*, one person in the international TV industry particularly affected by it is NATPE president JP Bommel, who was born in that city and recognized the house in which he lived in the film's opening scene.

Dom Serafini



"Spell it out: Box-Office Unit Manager!"

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(Continued from Cover)

MIP Cancun

Last year the market attracted a total of 560 participants from 387 companies across 42 countries.

New this year is the Co-Production Matchmaking Market (Co-Pro Market), held in an adjacent meeting room with 100 tables. The organizers will match potential co-producers and assign them a table for their initial discussions.

To guide this new event will be an Advisory Board of seven LATAM executives, including Gonzalo Fiure of FOX Networks, Diego Avalos of Netflix and Francisco Morales of Amazon. The Co-Pro market consists of one-to-one meetings for 130 producers, commissioners and development executives. 🇲🇽

LATAM at MIPCOM

a cocktail reception. Eleven Peruvian companies specialized in the different aspects of audiovisual content creation and commercialization are in attendance.

In Cannes, Latin America is represented by 193 participating companies, of which 133 are exhibitors. The largest group of participants is from Brazil (65 companies), followed by Argentina (55), Colombia (22) and Mexico (15).

In terms of acquisition executives, excluding those based in the U.S., 123 buyers are listed from LATAM.

At a luncheon held on Monday by Disney Media Distribution Latin America, Disney's Fernando Barbosa, Leonardo Aranguibel and Turner's Angel

Zambrano announced a production with Pampa Films for a new biographical series on Carlos Monzón. The 13-episode series titled *Monzón* tells the dramatic story of the beloved Argentinian boxer who, in the decline of his career, was charged with the death of his wife and sentenced to prison.

Of the new production, Barbosa, senior vice president and general manager of Disney Media Distribution Latin America (pictured on the front cover with his team), said, "For the older generations, it will be a work to remember this great legend, and for the new generations, an opportunity to know the idol." 🇲🇽

TV Azteca at 25



launch of Dopamine, an independent production company financed at the start with U.S.\$200 million and poised to be a "generator of original content of high quality for all the audiences and platforms of the world," because, he continued, "demand is not met by supply."

Dopamine's CEO will be Fidela Navarro, currently TV Azteca Internacional's director. The day after the gala, Dopamine announced its first agreement with Sony Pictures Television to co-produce an epic series about the life of Mary Magdalene.

Concluded appropriately in Spanish, Esperanza Garay of Telemundo: "Para mí es un placer tener la oportunidad de felicitar a nuestros colegas de TV Azteca, un jugador clave en la televisión mexicana. Nos unimos a la celebración de este aniversario, felicitándolos por todos sus éxitos y deseándoles que vengan muchos más, de parte de Telemundo Internacional."

Pictured above (l. to r.): TV Azteca's Fidela Navarro, Mauricio Majul, Joshua Mintz, Benjamin Salinas Sada, Sony's Alex Marin, TV Azteca's Rodrigo Fernandez.

Pictured below: TV Azteca's Pedro Lascurain and Rodrigo Fernandez with Disney MDLA's Fernando Barbosa (center).

(Continued on Page 14)



Straight From the Palais

• Lifetime's Lea Goldman moderated Tuesday's panel for *Cocaine Goldmother* with Catherine Zeta-Jones, A+E's Patrick Vien and Lifetime's Tanya Lopez.



• **FilmRise** teamed up with American Public Television (APT) to add *Mario Lanza: The Best of Everything* to APT's premium service. The documentary celebrates the life and career of the famous tenor by incorporating rare archival footage and interviews with his daughter, as well as chats with other tenors, including Joseph Calleja and Gianluca Terranova. *Mario Lanza* will air on public TV stations across the U.S. in late November. *Pictured below are FilmRise's Melissa Wohl with APT's Eric Luskin and Nelsa Gidney.*



• **Dick Clark Production** partnered with China's Alibaba Group to expand the global footprint of the 2017 *American Music Awards*. This year marks the 45th anniversary of the music awards show, which will be live streamed in China on Youku. Produced by Dick Clark, *The 2017 American Music Awards* will air live on ABC from Los Angeles on

November 19, 2017. The awards show's nominees include Bruno Mars, The Chainsmokers, Drake, Ed Sheeran, and The Weeknd, among others.

• **Inter Medya's** new quiz show format, *Money Monster* was featured in the Fresh TV Formats talk presented by *The Wit's* Virginia Mouseler on Monday. The format features contestants who, after each correct answer, win as much money as they can count with the added caveat that they must say the correct amount of money.

• **Zee Entertainment Enterprises Ltd. (ZEEL)** and Smithsonian Channel commissioned Talesmith to produce *Life of Earth: From Space* and *Life of Earth: The Age of Humans*. The feature documentary explores the origins and evolutions of the planet as well as the various forms of life the planet has sustained. The documentary marks ZEEL's first venture into the blue-chip specialist factual genre. *Pictured below: Talesmith's founder Martin Williams, Zee's Sunita Uchil and Subhadarshi Tripathy.*



• **TV France International's** president Hervé Michel (pictured) is at MIPCOM after the conclusion of the 23rd Le Rendez-Vous, which took place in Biarritz from September 10-14. Organized by TVFI, the event garnered close to 8,000 screenings of French programming. The most screened title was drama series *The Chalet*, produced by Dajma and distributed by France TV Distribution.



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Histories of Film-TV Trade Shows Now Featured on a Website Near You

While at MIPCOM, if you find yourself wondering how all this film-TV trade show business started, check out a *VideoAge's* Water Cooler online feature to find out the answer. Here are just some highlights, the full report can be viewed at www.VideoAgeInternational.com.

From its humble beginnings in 1923, when it dealt only with radio hardware, the business of trade shows for the entertainment sector has reached monstrous proportions, to the point, as indicated in *VideoAge's* My2¢ editorial, that in a three-month fall period there are over 20 major film-TV trade events.

In the early years of public television, programs were mostly exchanged among state networks, and movies were sold by producers and studios. Thus, it was inevitable that a marketplace would be developed where film and TV shows could be sold more efficiently. This occurred for the first time in 1960 in Milan, Italy, with a trade show called MIFED.

A second trade show for the entertainment industry, MIP-TV, was developed in 1963, in Lyon, France, and two years later it moved to Cannes (pictured).

In 1964 in Los Angeles, an "organic" (i.e., not centrally organized) market, first named "Screenings," later called "May Screenings," (because it was held in May)



and ultimately renamed the current "L.A. Screenings," was begun.

In 1979, two more content markets were developed: One in Monaco, the Monte Carlo TV Festival & Market, and one in New York City hosted by the National Association of Television Program Executives (NATPE). NATPE started in 1963, but its first trade show wasn't held until 16 years later in New York City.

The U.S. entertainment sector has had a trade show since the National Association of Broadcasters (NAB) was founded in 1923 in Chicago, but it was first only for radio equipment and, in 1947, included television hardware. It was only in 1971, with the advent of syndication spearheaded by the FCC's fin-syn rules that NAB began featuring program sales.

With fin-syn abolished in 1993, the NAB Show became less relevant to the TV content business and forced NATPE to morph into an international TV trade show.

The end of fin-syn spelled the beginning of the end for two other U.S. trade shows: One organized by the Association of Independent Television Stations (INTV), the other by the Promotion Marketing & Design (Promax). INTV began in the U.S. in 1972, and its trade show ended with the repeal of fin-syn. Promax was established in the U.S. in 1956 as the Broadcast Promotion Association. In 1985 it changed its name to Broadcast Promotion and Marketing Executives, and in 1993 it became Promax, which in 1997 merged with the Broadcasting Design Association (DBA).

In 1981, the American Film Market (AFM) was created in Los Angeles to compete with both MIFED and the Cannes Film Festival. Before the advent of dedicated trade shows for content sales, the only places to buy and sell movies were film festivals in Venice, Italy and Cannes, France.

Then there is DISCOP, which was founded in Los Angeles in 1991 as the Discounted Programs Market to help film and TV content exporters access the ex-republics of the Soviet Union. In 1993, DISCOP became a stand-alone market. The first editions took place in Warsaw (1992 and 1993) and from then on in Budapest until DISCOP Budapest was sold to NATPE in 2011.

In recent years, DISCOP has organized other markets in Abidjan, Accra, Dakar, Dubai, Istanbul, Johannesburg, Kuala Lumpur, Moscow, Nairobi, Shenzhen, and Tashkent.

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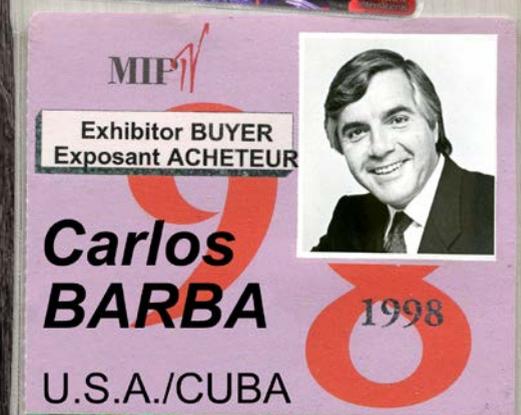
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By Dom Serafini



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Australia FTA: Fewer Rules For Drama, Kids TV

Networks Seven, Nine and Ten, represented by the lobby group Free TV, are calling on the Australian government to change the complex drama points system, which demands that a minimum amount of local production be broadcast each year. The FTA TV networks also want the requirement that they broadcast Australian-made children's programs to be dropped.

Last year, the three TV networks broadcast 428 hours of Australian drama, and according to current rules, each network must broadcast a minimum of 260 hours of children's programs annually, including a minimum of 130 hours of Australian preschool programs per year.

Reportedly, commercial FTA broadcasters collectively spend A\$1.5 billion (U.S.\$1.18 billion) a year to produce programming, including news, sport and entertainment, for almost 20 million weekly viewers. A quality Australian series costs an average A\$1.3 million (U.S. \$1 million) per hour to produce, while imported U.S. and U.K. drama could cost as little as A\$3,000 (U.S. \$2,400) per episode.

According to recent reports, subscription television now makes more



money in Australia than the FTA TV sector. Since the start of SVoD in 2014, the services now have accumulated 3.7 million subscribers. Total revenues from subscription services and channel providers including SVoD in 2015 – 2016 was A\$5.4 billion (U.S.\$ 4.24 billion), more than the A\$4 billion (U.S.\$ 3.14 billion) revenues of the commercial FTA broadcasters.

The FTA networks also want the government to fund public broadcaster ABC to be the primary FTA service for delivering children's programming in Australia. Last May the government allocated \$3.1 billion (U.S.\$ 2.43 billion) for the ABC for the next three years.

The FTA networks also want pay-TV providers such as Foxtel to be prevented from retransmitting commercial free-to-air broadcasts without payment or consent.

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TAC Studios' Hot Deals

TAC Studios, the production arm of Los Angeles-based The Africa Channel cable network, signed several international content licensing deals with Viasat World and Kwesé TV.

Viasat acquired two seasons of *Africa on a Plate*, a TAC Studios original series in which up-and-coming young chefs explore the continent through a culinary journey of food and culture.

Kwesé TV has acquired complete seasons of four TAC Studios original series: *Africa Everywhere*, a series that highlights the influences of African and Caribbean immigrants in metropolitan cities across the globe; *My Africa*, where local personalities and artists provide personal tours of what they love the most about their cities and communities; *Emerging*, a series that goes inside the emerging economies in Africa; and *Self Made*, featuring portraits of entrepreneurs, artists, entertainers and philanthropists.

The Africa Channel is available on cable systems in approximately seven million homes in North America and the Caribbean.

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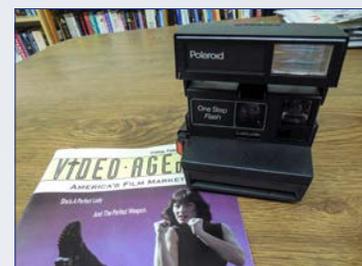
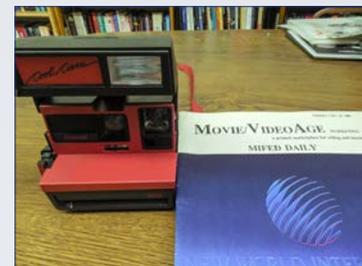
The Evolution of VideoAge Daily Photos

The now famous (formerly infamous) *VideoAge Daily* market photos have a long history, starting in 1983 with Polaroid cameras. The magazine employed at least five Polaroid models, of which four still remain in *VideoAge's* storage space: the EE 100 Special, originally released in 1977 and acquired in 1982 (photo 1); the SLR 680 SE introduced to the market in 1982 (photo 2); the Cool Cam from 1988 (photo 3) and the newest of them all, the One Step Flash (photo 4).

At one point, *VideoAge* also used Kodak Instamatic cameras that had disposable flashcubes for the flash, but not for its Dailies.

In 1988, when one-hour photo development became readily available wherever *VideoAge* published a Daily, the publication switched to a Canon EOS (photo 5). However, if one-hour photo wasn't available, the Polaroid was still used, with the newest model being the One Step Flash, introduced in 1998.

With help from one-hour photo development, *VideoAge Daily* changed quickly to smaller, more portable cameras (using five models throughout the years) and then used the Olympus Stylus 80 (photo 6) for a hot minute, before moving to a digital camera, the Sony Mavica in 2000, which required floppy discs (photo 7).



However, despite the steady progress, for industry gatherings at trade shows, *VideoAge* has for years remained the "Daily with Polaroids."



After a series of miniature digital cameras, *VideoAge* now uses a Vivitar (photo 8) and a Nikon HD internally, and different professional cameras used by freelance photographers at NATPE Miami, MIP-TV, the L.A. Screenings and MIPCOM.



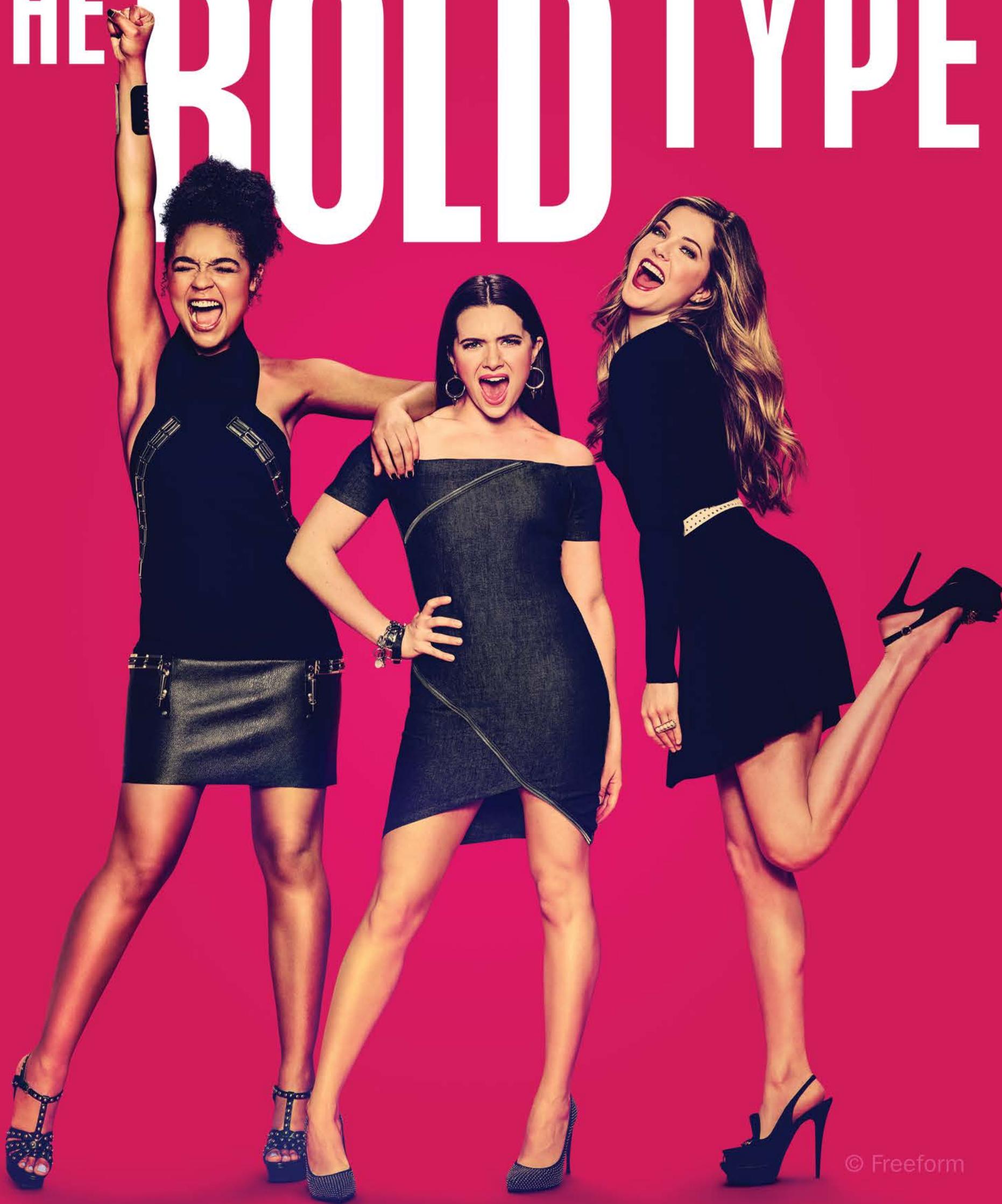
At ATF VideoAge helps me understand the market, look for TV content to buy and find co-producers.

Tony Chow,
Producer-director, Singapore

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Record TV Fulfills *Prophecies*



Brazil's Record TV is at MIPCOM with a brand-new soap opera, **Belaventura** (pictured above), a moving story about identity and redemption. Set in fictional Belaventura, a 15th century region at war due to a territorial dispute, the Ivan Zettel-directed soap follows the lives of Pietra, a plebe, and Enrico, a rich heir with great familial expectations.

The Rich and Lazarus (*El Rico y Lázaro*) tells the tale of three inseparable childhood best friends, two of whom fall in love with the third, a girl named Joanne. The group also faces the fulfillment of the prophecy of Jeremiah, which says that the sons of Israel will be punished for disobeying God's laws and the king of Babylon will inevitably invade Jerusalem.

As newly appointed leader of the Hebrews, Joshua is not only an experienced warrior but is also gifted with great courage and a powerful belief in God. **The Promised Land** (*La Tierra Prometida*) follows Joshua as he tries to complete the difficult task of leading his people to Canaan, their promised destination.

Prologue to *The Slave Isaura*, soap opera **The Slave Mother** (*La Esclava Madre*) focuses on the generation that preceded the terrible story of the light-skinned slave obsessively pursued by Mr. Leoncio. The story of the slave mother is loosely based on the novel by Gustavo Reiz and stars Gabriela Moreyra, Pedro Carvalho and Thais Fersoza, among others.

Moses and the Ten Commandments (*Moises y los Diez Mandamientos*) is an epic soap that retells the biblical story of Moses, from his birth to the parting of the Red Sea, as well as his encounter with God on Mount Sinai.

Also based on Bible stories, **The Miracles of Jesus** (*Los Milagros de Jesús*) are weekly chapters detailing the difficulties faced by those disadvantaged before receiving the blessings of Jesus.

Stand P-1.G22

www.recordtvnetwork.com

Telefilms Goes Galactic

Argentina's Telefilms has a star-studded lineup of feature films — from sci-fi thrillers to family animation to a Christmas comedy — at MIPCOM this year.

Sci-fi film **Valerian**, starring teen idol Cara Delevingne and Dane DeHaan (with a special appearance from Rihanna), takes place in the 28th century in the city of Alpha, a metropolis that's home to species from around the galaxy. Valerian and Laureline undertake the task of safeguarding Alpha from disaster.



Me Gusta Pero Me Asusta, a feature film produced in collaboration with Wetzter Films, revolves around the life of young man, Brayan Rodríguez, who longs to expand his family business in Mexico City.

Featuring a funny cast including Mila Kunis, Kristen Bell and Kathryn Hahn, **A Bad Moms Christmas** (pictured) follows the lives of three over-worked women as they prepare for the holidays. By the end of their efforts to give their families (and their mothers) the best Christmas ever, they will find out what really makes Christmas special.

George Clooney-directed **Suburbicon** is set in the peaceful community town of Suburbicon in the 1950s, where an uncharacteristic home invasion turns deadly and a picture-perfect family has no choice but to resort to blackmail.

Starring Mark Wahlberg, Kevin Spacey and Michelle Williams, **All The Money in the World** follows the aftermath of John Paul Getty III's kidnapping. The boy's mother begs her father, John Paul Getty Sr., to pay the ransom, but the richest man in the world refuses to pay.

Animated movie **The Nut Job 2**, with voices from Katherine Heigl, Jackie Chan, Maya Rudolph and Will Arnett, is set in Oakton, where a sadistic mayor plans to bulldoze Library Park and build an amusement park there instead. Protagonist Surly and his friends have to work together to save their home.

Stand P-1.C2

www.telefilms.com.ar

Brave Televisa's *Wild Lands*

Mexico's Televisa Internacional is in Cannes with new and returning melodramas, animated series and thrillers.

Isabel Montalbán hails from a big city, but her life-threatening lung condition forces her to relocate to the small town where her husband's family lives. **Wild Lands** follows her story and that of three men who fall in love with her.

Drama series **The Rose of Guadalupe** has a variety of characters who find themselves in wretched situations, including domestic violence, drug addiction, prostitution and extreme poverty. It seems as if only a miracle can save them...

Kids and teen series **Love Divina** features street child Divina and her unbreakable bond she shares with the abandoned kids in the slum in which she lives, and the unthinkable relationship with the boy of her dreams, Felipe.

Thriller **Synchrony** shows the different perspectives of people engaged in the same horrific events, and shows how kidnapping, murder and human trafficking affect the lives of everyone involved.

A devastating accident involving Carolina and Damien reveals to their partners the **Fall into Temptation** (pictured) their loved ones experienced.

Animated series **Cleo & Cuquin** features a different adventure every day as the inseparable duo — the oldest and the youngest of six siblings, respectively — try to live life to the fullest.

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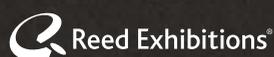


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TV Azteca at 25

(Continued from Page 4)

VideoAge's first encounter with Ricardo Salinas Pliego, founder of Mexico's TV Azteca, was at NATPE 1999 in New Orleans, and the related front cover story appeared in VideoAge's May Issue of the same year.

At that time, Salinas Pliego was 42 and TV Azteca was just seven years old. VideoAge returned to TV Azteca for another front cover story for its May 2014 Issue.

Last Sunday, here in Cannes, the industry celebrated TV Azteca's 25th anniversary with Salinas Pliegos' son, 34-year-old Benjamin Salinas Sada, who has served as the network's CEO since 2015.

Some 18 years after our first cover story about TV Azteca, VideoAge met with Salinas Sada to discuss the changes afoot at the company, while also noting how fascinating it is that father and son entered the TV business at almost the same age.

Commented Maria Lucia Hernandez Friero of Colombia's RCN Televisión, "I have known TV Azteca since their early days. I congratulate [the company on its] first 25 years of entertaining Mexican audiences, as well as the rest of the world. May there be many more adventures to be had and stories to tell for years to come."

Guillermo Borensztein of Argentina's Telefe, said: "We join in celebrating this important industry anniversary. TV Azteca has managed to reinvent itself these past few years under the leadership of Benjamin Salinas [Sada], not only as an avant-garde broadcaster and production hub in Mexico, but also as one of the most important regional players in the global content distribution field. We celebrate these successful 25 years of hard work and innovation and augur new projects together."

Telefilms' Tomas Darcyl said: "Congratulations to our great friends at TV Azteca for their 25 years of success and best wishes for continued success for many years to come."

Added Raphael Corrêa Netto of Brazil's TV Globo "We want to congratulate TV Azteca on 25 years of success. Globo is proud to be part of the



history of this company, which plays a prominent role in the development of the Mexican TV industry and which is also a reference in the Latin American industry. Throughout these years of partnership, we have co-produced the telenovela *Entre El Amor y El Deseo* (2010) and, more recently, the series *Supermax*, along with other major players in the region. We want this partnership to continue to bear fruit, as well as rich learning."

And, from Fred Haber of Alfred Haber Entertainment: "We were most fortunate to be among one of the initial groups of program suppliers in Azteca's very first year and have maintained that position throughout its two-and-a-half decades of broadcasting. This has provided us with a unique vantage point to witness the extraordinary growth of what has now become one of two major broadcast entities in Mexico. We look forward to sharing a growing distributor/broadcaster relationship with Azteca and hopefully contributing to another extraordinary 25 years of Azteca's growth in the Mexican television marketplace. Congratulations and best wishes to the entire Azteca team."

The OTI Report Paints a Good Picture For Pay-TV In The IbAm-U.S. Region

Pay-TV subscribers in the Iberoamerican-United States (IbAm-U.S.) region amounted to 172.6 million in the third quarter of 2016, a 1.7 percent increase from the same period in 2015, as revealed by a recent study conducted by the Organización de Telecomunicaciones de Iberoamérica (OTI).

The Mexico City-based OTI was founded in 1971 and represents 30 TV member-companies from the U.S., LATAM and Spain. According to the OTI report, the Ibero-America region registered an annual growth rate of 4.2 percent, reaching 77.8 million subscribers in total.

Although the low economic performance measured by the Gross Domestic Product of some countries in the IbAm region moderated the growth of the pay television market (as in the case of Argentina, Brazil and Ecuador), the segment showed a high level of dynamism.

Condista Gets Awards



Condista, an aggregator of Spanish-language programming networks that has served distributors in the U.S. since 1999, will be recognized at the 15th annual Hispanic Television Summit. The ceremony honoring the company will take place during the opening session of this year's Summit, to be held tomorrow at the Sheraton Times Square Hotel in New York City.

The Hispanic Television Summit attracts about 500 registrants from advertisers, agencies, media, programming, production, financial investment, viewer research, broadcast, pay-TV and the digital video sector, among others. The summit was created and is produced by the Schramm Marketing Group, which will present a plaque in appreciation of outstanding loyalty to each of Condista's partners, Burke Berendes (pictured below) and Jorge Fiterre (pictured above).

"Burke and Jorge have been growing the Hispanic pay-television industry along with us," said Joe Schramm, president of Schramm, a marketing group that specializes in multicultural and segmented marketing, ticket sales promotions and producing conferences for the television and video industry.

Condista represents more than 25 Spanish-language networks from countries like Mexico, Peru, Venezuela, Argentina, Colombia, Spain and Italy. Among the networks they represent are: Antena 3, Canal Sur, Rai Italia, Telefe, TyC Sports and Video Rola.



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Location Expo To Breathe New Life Into AFM, Set To Evolve As Premier Financial Film Market

This year, the American Film Market (AFM) has found itself between a rock and a hard place, wherein the rock is MIPCOM — which ends 12 days before the AFM starts on November 1 in Santa Monica, California — and the hard place is markets like MIP Cancun, which starts seven days after the AFM ends. To make matters worse, the AFM starts just four days after the end of DISCOP Africa in Johannesburg, and it also cuts through the Rome Film Festival (October 25, November 5) and starts just 12 days after the Japan Content Showcase.

However, this year the AFM has something new to offer: The moving of film commissions' LocationExpo from an outside venue to inside the Lowes Hotel, which houses the AFM's market activities. This move is expected to bring at least 48 exhibitors — mostly film commissions — into the hotel suites, which will be arranged as offices.

But even this new entry will clash with another rock in the form of Filming Europe, the conference organized by the European Film Commission Network, which will celebrate its 10th anniversary on November 7 and 8 in Brussels, Belgium.

Nevertheless, LocationExpo will be breathing new life into the AFM, with film commissions dispensing grants, subsidies and other financial incentives to film and TV producers. This will happen despite the fact that some of the exhibiting commissions, especially from smaller film territories, fail to offer alluring incentives for producers. There is another twist as well, since participants don't have to register with the AFM to visit the Expo because it will be located near the main floor entrance, where no badges are needed.

In effect, in light of a shrinking content sales market for independent distributors, the AFM could evolve into a financial market for producers and a pre-buying opportunity for distributors. According to an exhibitor who attended last year's AFM post-market review meeting, of the 1,000 films listed for sale, 950 failed to find buyers, and he



doesn't expect the situation to be any different this year, placing the blame on "too many markets."

A set of seminars focusing on financing, set for November 3 and 5, will also aid this potential transformation into a financial film market.

However, because the AFM takes place in Santa Monica, the market is relatively inexpensive for Los Angeles-area film distribution companies to attend, so they make maintaining contacts with buyers the primary function of the market. For their part, buyers who've already run out of money for the year tend to make it clear to distributors that they are at the AFM in search of unique product that will require extra budgeting if acquired.

On the other hand, veteran U.S. film distributor Ken DuBow of Bob's Your Uncle, said:

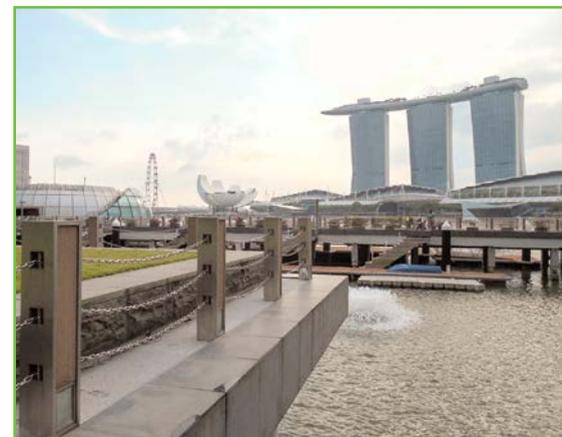
"I'm always an optimist, so I think [the] AFM will be fine. Buyers need movies and [the] AFM offers them an opportunity to see what's out there to fill their distribution pipelines. Is the business more difficult? Yes, but that's because the days of rapid growth are gone. Film distribution has matured globally."

Referring to the financing aspect of the AFM, DuBow commented: "What will not change is people investing in films. It will always be a business with new private investment always coming in because investors will always be attracted to the show part of show business."

As far as the film commissions are concerned, DuBow said they "are valuable tools. They help you navigate local laws and rebates. I don't see it as something new though. They've always come to the markets," he concluded.



SAFF Project Mart In Singapore

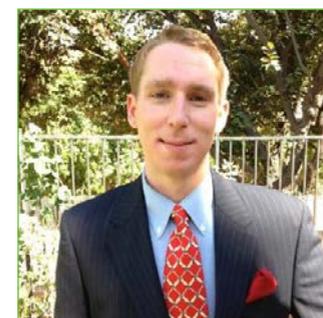


ScreenSingapore offers filmmakers, producers, and distributors the convenience of surveying co-production opportunities, pursuing financing options, and pitching and closing deals. After last year's success, ScreenSingapore is hosting the second annual Southeast Asian Film Financing Project Market, along with the Southeast Asian Audio-Visual Association (SAAVA) and Ties That Bind: Asia/Europe Producers Workshop (TTB).

Last July, ScreenSingapore placed a call for submissions for the Southeast Asian Film Financing (SAFF) Project Market, which looks to connect 15 film projects with a global network of financiers, distributors and collaborators. A panel of global film industry experts, consisting of SAAVA chairman Chan Gin Kai, European Audiovisual Entrepreneurs CEO Kristina Trapp, Pingyao Film Festival artistic director Marco Mueller, and Laughing Elephant founder Krishnan Rajagopalan, will select the final 15 projects. The SAFF Project Market will run during ScreenSingapore, which takes place from November 28-December 1, 2017 at the Marina Bay Sands.

UP THE LADDER

Ryan D. Friscia has been appointed vice president, Finance, at Bloom Media, where he will be responsible for managing all financial aspects of the company's operations and film slate. Bloom, a unit of WME-IMG, is an international sales, production and financing company that represents and curates everything from wide-release movies to specialty films, all the while keeping an eye towards fresh and emerging talent. Friscia was previously director of Finance, and reports directly to Alex Walton, Bloom president.





- 1. Banijay's Tim Mutimer with YLE's Johanna Salmela and Accolade Films' Lynda Cope
- 2. Twentieth Century Fox TV's Dorothy Crompton
- 3. GRB's Gary Benz and his MIPCOM team with Gregori J. Martin, executive producer/creator of Emmy-award winning drama series The Bay
- 4. SPI International's Jacek Osadnik
- 5. M4E's Joe Hofer
- 6. The Africa Channel's Lynneise Joseph with TV4you's Alberto Grilo Cardoso
- 7. Record TV's Edson Pfitzenreiter Mendes
- 8. Mediaset's Manuela Caputi, Maria Chiara Duranti, Claudia Marra

- 9. Dick Clark Productions' Sandra Nduna, Mariyah Dosani, Bob Kennedy
- 10. Telefilms' Humberto Delmas, Mariana González Pistiner, Alejandro Carballo, Ricardo Costianovsky, Tomas Darcyl, Alfredo Andreotti.
- 11. Scripps Networks' Maciej Maciejowski, Simone Nardi, Leena Singarajah, Eduardo Hauser
- 12. GMA's Manuel Paolo Laurena, Roxanne Barcelona
- 13. Bomanbridge's Aegena Tay (r.) with Jetsen's Zhenhua Kang, Tracey Cui
- 14. Rai Com's David Bogi
- 15. One Life Studios' Siddharth Kumar Tewary



NAB Show In New York City

The NAB Show New York (currently underway) is the third annual fall event under the National Association of Broadcasters' banner. NAB New York will continue to run on "content," with the slogan, "Leverage the Disruption."

Since NAB took over the CCW trade event late in 2014, it has expanded the content portion of the show and increased its exhibition space at the Jacob Javits Convention Center in New York City.

The only challenge that NAB New York presents is that it runs October 18-19, concurrently with MIPCOM in Cannes (October 16-19), and competes with four other October events: Sportel Monaco, Discop Africa, Japan Content Showcase and Italy's MIA.

Traditionally, the CCW events — that were first known as CCW+SATCOM before rebranding as NAB Show New York in 2016 — were held around the first week of November, a month that was almost free of related events around the world (even though this November there are four TV trade shows: in Santa Monica, Cancun, New York City and London, but these are not a challenge for NAB Show New York).

The new mid-October dates could be a problem for some U.S. studio executives who have to travel to France for MIPCOM.

One TV content executive expected to attend is Bob Pittman (of MTV fame) who will be honored as Broadcaster of the Year. In 2015, when the show was still called CCW and NAB started to direct it more towards a content-based event, it managed to have as a keynote speaker the (now former) chairman of Sony Pictures Television, Steve Mosko.

In 2016, NAB Show New York was attended by 15,404 executives (a 30 percent increase from the previous year) from 87 countries, and featured 362 exhibiting companies (a 15 percent increase from 2015).



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

Hits & Misses of Summer U.S. TV

As has been the case since January, much of the most dramatic television on U.S. screens is being shown on news channels like MSNBC, Fox News and CNN, all of which follow the behavior of President Donald J. Trump very closely, with nearly minute-by-minute commentary of the U.S. president's tweets and his out-of-the-ordinary conduct. (Interestingly, for the first time ever, the left-leaning MSNBC has ranked as the number one network for cable viewers in the U.S.)

But that doesn't mean that U.S. TV viewers have fully abandoned scripted television in favor of the unscripted POTUS variety.

Below, some of the hits and misses of the summer TV season in the U.S.

HITS

NBC premiere of comedy *Marlon* in August, was the second most watched new summer comedy premiere among the big-four networks in 10 years, according to Nielsen. The show is about a man who's learning to live with his ex.

Game of Thrones, HBO's juggernaut, continued to pull in audiences and critics during its second-to-last season. The season finale — the last episode that aired before the final season returns in 2019 — was a major ratings winner attracting 12.1 million viewers.

USA Network's *The Sinner*, starring Jessica Biel, is the number one new cable series of 2017, according to Nielsen. The series is about a young mother who commits a startling act of violence and has no idea why.

MISSES

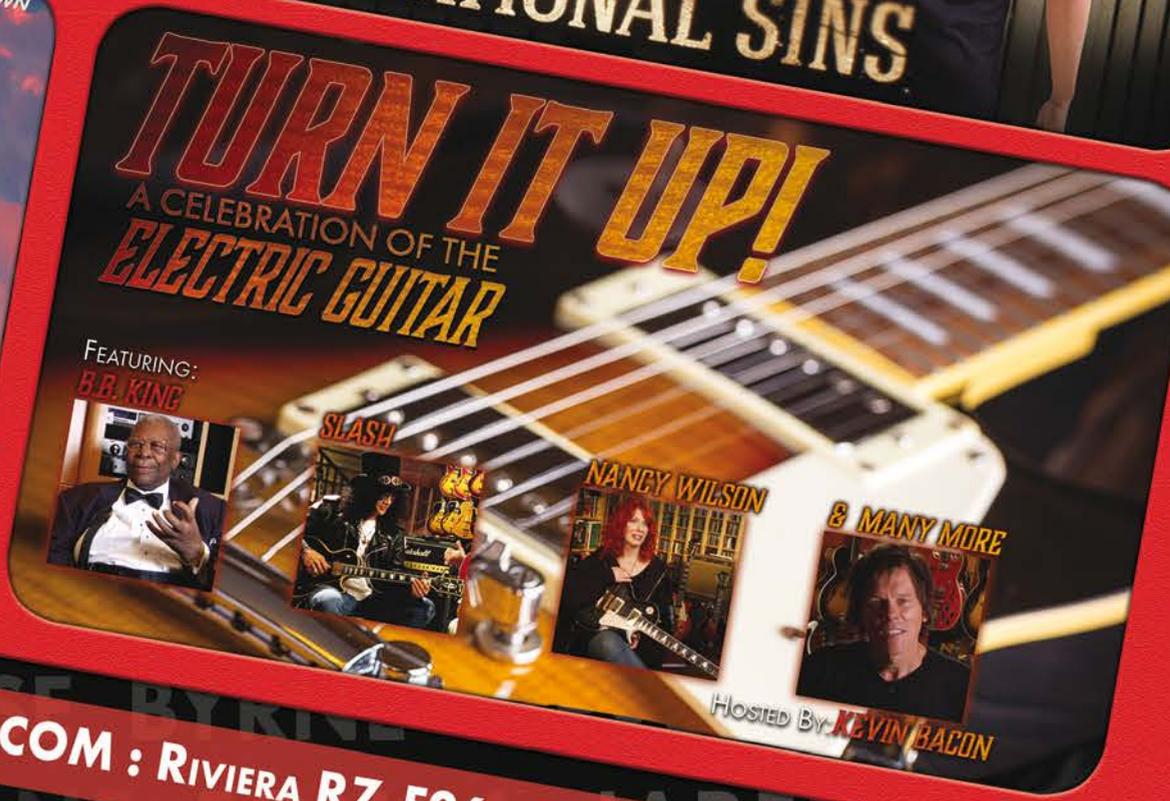
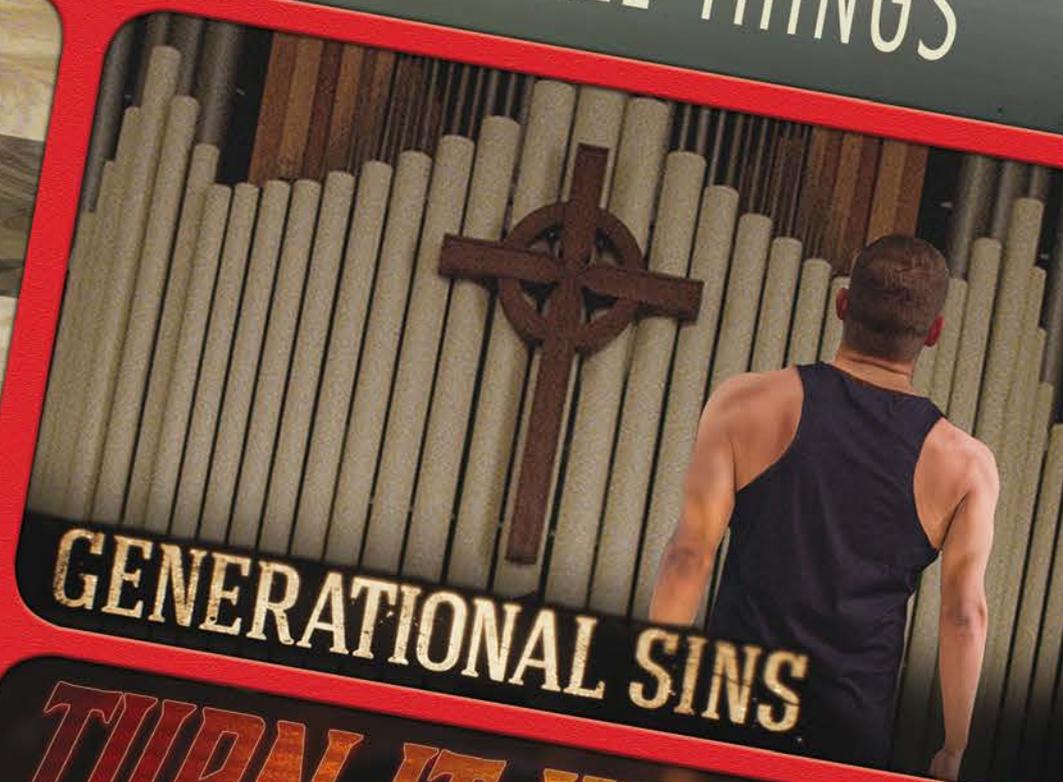
ABC's half-hour comedy *Downward Dog* was canceled after its first season this summer, but according to the Hollywood online TV trade gossip Deadline, the show is being shopped around to other networks.

Still Star-Crossed, a Romeo and Juliet follow-up from Shonda Rhimes on ABC, was moved to Saturdays after disappointing ratings, which is pretty much seen as a last step before cancellation.

Hooten and the Lady, an adventure series on the CW about a duo that travels the world to recover priceless and legendary artifacts, will not be returning to The CW for a second season.

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