



# VIDEOAGE

INTERNATIONAL

# DAY 3

www.VideoAgeDaily.com

April 11, 2018

## Turkish 'Six Sisters' Aim to Reach Major TV Markets

**T**urkish companies are now on a mission to conquer the U.S. airways, both in the sky with their national airlines, and in the ether with their award-winning programs. During last February's Super Bowl, America's premier sports tournament, Turkish Airlines was one of the official sponsors.

Earlier, at NATPE Miami, the six largest Turkish distribution companies exhibited. Here at MIP-TV, 46 are exhibiting, including the so-called "six sisters": ATV, Calinos, Global Agency, Inter Medya, Kanal D, and MISTCO/TRT. These are in addition to 21 participating companies.

Turkish TV content is enjoying a surge in popularity these days — especially in Latin American, Middle



Eastern, and Eastern European territories — and said content has even made its way to Southeast Asia. As such, more than 20 Turkish TV companies exhibited at last year's Asia TV Forum market.

It is estimated that at MIP-TV, Turkish companies brought over

*(Continued on Page 4)*

## MIP-TV As Launching Pad For L.A. Screenings

**W**ith 20th Century Fox and CBS as the two U.S. studios with a full-fledged presence here at MIP-TV, the L.A. Screenings are on the minds of many buyers. And the studios are obliging. Executives from CBS Studios International, which has five comedy and 13 drama pilots this year, are planning on making lunch breaks at the upcoming Screenings even more efficient by allowing buyers to pre-order their meals.

At 20th Century Fox, the studio is touting Jonathan Davis, president of Fox Creative Affairs, who took time from his busy schedule to be here at MIP-TV to discuss their new slate with buyers. "We have lots

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*My 2 Cents: Embracing paradoxes as recipe for successful TV series*

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**VideoAge Daily on the go**



## Day & Date From The Marketing Perspective

**T**oday's question — in view of last Monday's keynote about Facebook, and today's about Instagram and finding a common language for a series to travel — involves the opportunities and challenges of marketing for Day-and-Date content across the globe. This is in addition to the need for a high-level of fan engagement through social media, and immersive contact through screenings and events.

Rachel Glaister, EVP, International Brands & Press at All3Media: "There are indeed opportunities and challenges — the latter largely physical, for example, the arrival of the actual master material with all relevant clearances sorted, as well as its successful delivery. A benefit of 'global' PR is attained if the show has talent that cuts through — particularly in social — although it's worth noting all benefits require the originating broadcaster to be 100 percent secure with their tx date."

*(Continued on Page 14)*

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# My 2¢

*Embracing paradoxes is a better recipe for success than using the tried-and-true concept, and experience and examples are here to prove it.*



**T**he die is cast (*alea iacta est*) about the pilots commissioned by the U.S. TV outlets for the 2018-2019 season, to paraphrase Julius Caesar as he led his army across Italy's Rubicon river on January 10, 49 B.C.

However, if I had to give some advice to those programmers who will make the final pick of the pilots, and broadcasters in particular, I'd turn to journalist and book author Tony Schwartz, who said: "Let go of certainty. The opposite isn't uncertainty. It's openness, curiosity and a willingness to embrace paradox, rather than choose up sides. The ultimate challenge is to accept ourselves exactly as we are, but never stop trying to learn and grow."

The 66-year-old American journalist is known for having ghost-written President Donald Trump's 1987 book, *The Art of the Deal*, but he also co-authored the 1998 book *Risking Failure, Surviving Success*, with Michael Eisner, the then-CEO of The Walt Disney Company. The above quote is listed as Schwartz's in a May 2012 article in the "Harvard Business Review," *Turning 60: The Twelve Most Important Lessons I've Learned So Far*.

Now what do I mean with "Let go of certainty," in reference to the pilot selection for the new U.S. TV season? "Certainty," in my view, is characterized by reboots, re-makes, spin-offs, sequels and pre-sequels. They sure are safe, tried and true, cut through the clutter and are as evergreen as they come. After all why re-invent the wheel?

But Schwartz asks us instead to embrace "paradox," which is something difficult to understand because it is the opposite of common sense.

One can say that most scientific innovations come from embracing "paradoxes." Without paradox, Albert Einstein would not have discovered the theory of relativity, and Galileo Galilei, defying the Inquisition, would never have (reportedly) uttered "And yet it moves," in 1633, after being forced to recant his claims

that the Earth moves around the immovable Sun rather than the contrary.

Now, substitute the "Inquisition" with "Wall Street" and we can understand the need for "certainty." Why risk a career and a direct-deposit salary just to embrace paradox? What counts today, after all, are immediate quarterly results.

TV executives, like many civilians, usually take risks (i.e., embrace paradox) if they have to do with faith, but as American novelist Nathaniel Hawthorne (of *The Scarlet Letter* fame) said: "From principles is derived probability, but ... certainty is obtained only from facts."

So we can then also understand that a combination of factors such as Wall Street and personal pathos (intended as a state of mind) can play roles during the selection of a new broadcast TV series. Indeed, certainty is to embrace familiarity, and it's better to follow certainty than uncertainty; it is better to be tranquil than worried.

However, throughout TV history, several successful broadcast television shows were determined more by embracing "paradox" than certainty, like in 1971 with *All in the Family*, which risked big during the reign of a vindictive President Richard Nixon, and in 1972 with *Maude*. Both shows were on CBS and they were as popular

as they were controversial.

In 1975, NBC aired *Saturday Night Live (SNL)*, which parodied the mighty and powerful without mercy. Then, in 1987 FOX started airing segments of *The Simpsons*, an equal-opportunity offender that continues to be popular. NBC aired another "paradox" in 1989 with *Seinfeld*, and FOX embraced the paradox again in 2012 with its *The Mindy Project*. Then, in 2015, CBS decided to join *SNL* in offending the powerful with Stephen Colbert's *The Late Show*.

Dom Serafini



## VIDEOAGE DAILY AT MIPTV

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(Continued from Cover)

## L.A. Screenings



of new shows in development,” said Gina Brogi, president of Global Distribution for 20th Century Fox Television Distribution (TCFTVD). “And let’s not forget, lots of returning series,” added Greg Drebin, EVP, Worldwide Marketing, TCFTVD, pictured above at the Fox stand with Brogi and VideoAge’s Dom Serafini.

Meanwhile, at this year’s L.A. Screenings, the indies, too, will have more eyes on them than ever. According to some analysts, 16 percent of

the new output will not be available to terrestrial television, but will instead be produced for various streaming services. And a good portion of what is left of new series will go on the studios’ OTTs after their network runs.

In terms of numbers, the U.S. Studios will be producing 90 pilots, of which 76 are for broadcast television and 14 are for streaming services. Last year, out of 75 pilots for the broadcast networks, 47 (or 63 percent) were picked up.

The major U.S. studios have also produced 15 pilots out of the 31 requested by cable TV networks.

Pictured below are CBSSI’s Armando Nuñez and Barry Chamberlain. 🇮🇹



## Turkey’s Players

1,000 hours of new programming and some 5,000 hours of library content.

These days, yearly revenue from the Latin American region ranges between 25 and 35 percent for most Turkish companies. And those percentages are quickly growing.

For Kanal D, the region represents about 31 percent of its yearly revenue. For Calinos Entertainment, LATAM covers an average of 25 percent of its world revenues. For Inter Medya, the Latin American market has increased its revenue every single year. In 2017, sales revenues reached 35 percent of its total drama sales. And Izzet Pinto, CEO of Global Agency, said that LATAM represents 30 percent of its yearly revenues.

Finally, for the other major Turkish TV distributors, including MISTCO and ATV, the results from LATAM tend to be equally impressive. For MIP-TV, VideoAge Daily reviewed a few topics with several of the “six sisters.”

**VideoAge Daily:** *In terms of importance, what are your key territories?*

**Kerim Emrah Turna**, director of Sales & Business Development, Kanal D: “Every territory is crucial for us. Though we are well known in LATAM, Eastern Europe, and MENA regions, we would like to grow our penetration in Western Europe, Africa, and the Far East.”

**Asli Serim Guliyev**, International Sales director, Calinos Entertainment: “Our key territories are LATAM, MENA and newly emerging markets such as Asia Pacific and Africa.”

**Ziyad Varol**, licensing and digital manager of Acquisition and Sales, ATV: “Turkish series have been travelling internationally for a while. Almost all territories had a taste of Turkish content, and some markets become our key markets from time to time. We’re distributing to more than 70 countries so far and we may call Latin America, MENA, Balkan, and CIS countries as key territories at the moment.”

**Aysegul Tuzun**, vice president, Sales & Marketing, MISTCO: “We attract attention from all around the world. Of course, there are some specific territories that are more active at the moment, such as Latin America, Balkans and Africa. Regarding LATAM, we have closed three deals for *Resurrection: Ertugrul* — with TVN Chile, ATB Bolivia, and VME TV in the U.S. Hispanic market. We have also closed deals for *Resurrection* in Mongolia, Kyrgyzstan, Tunisia and Iraq. Regarding other titles, we have closed deals for two drama series — for *To Better Days* and *The Prisoner of Love* — in Africa. *The Prisoner of Love* was also sold to Imedi TV Georgia and Astana TV Kazakhstan, while *The Last Emperor* was sold to Albania. After our package deal with Netflix and deals in the Balkans, and China, we have signed a new deal in MENA for our Turkish animation series.”

**Can Okan**, CEO and founder, Inter Medya: “The popularity of Turkish TV shows has reached new heights over the last decade, especially in the MENA region, Latin America, and Eastern Europe. With Turkish series being exported to more than 130 countries across the globe, we have recorded a production boom in the domestic TV industry. Our goal this year is to sell more and more in Africa, Southeast Asia, and Western Europe.”

(Continued on Page 14)

## Straight From the Palais

• **FilmRise** announced a new initiative to launch original series on its streaming network. “We have decided to bring originals into the platform, that’s movies, television series, both acquired and produced,” FilmRise CEO, Danny Fisher, told VideoAge. He added: “Our FilmRise streaming network has grown probably about a hundredfold in the last year, such that we are one of the top ad-supported platforms.” Recently, HBO acquired the U.S. rights to two of the distributor’s titles, *My Friend Dahmer* and *The Boy Downstairs*, which will air as part of HBO’s programming later this year. Pictured below here at MIP are Filmrise’s Vlad Wolynetz, Danny Fisher, Melissa Wohl.



• **Banijay Rights**, the distribution arm of Banijay Group, acquired the worldwide distribution rights to *Vidago Palace*, the first drama co-production between Portugal’s RTP and Spain’s TVG. *Vidago Palace* is a period romance set at the beginning of the 20th century when two lovers, the Count of Vimieiro’s daughter and a hotel concierge, must overcome class differences and antagonisms to be together. Portocabo and HOP! produced the six-part series. *Vidago Palace* premiered on RTP at the end of 2017.

• *The Pit*, a new TV series that Turkish distributor **Inter Medya** is showcasing here at MIP, is creating a sensation in Turkey since a tattoo of one of its characters is making the rounds, not just on people’s skin but also as graffiti on buildings’ walls. Pictured below is how the tattoo looks when stamped on a hand.



• Germany’s Super RTL picked up **Rainbow’s** new pre-school animated series, *44 Cats*. Combining musical and edutainment segments, the CGI-animated comedy follows a group of cat musicians whose adventures address various themes, such as friendship and diversity. “We are absolutely thrilled to announce this major broadcast deal with Super RTL, as it has been a major target of ours to partner with them,” stated Rainbow’s Cristiana Buzzelli. Super RTL plans to broadcast the series beginning in 2019.

• **9 Story Media Group** secured the worldwide distribution rights to animated children’s series *The Diary of Bitá & Cora* from Spain’s TV ON Producciones. Produced by Paloma Mora, the series follows Bitá and Cora who travel to the planet Pruna, where the two learn about the planet’s inhabitants, the Elms. The stop-motion animated series has an intended completion date in September 2018. 9 Story is showcasing the first completed episode here in Cannes.



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SİNEMAT



# LIFELINE

HIGHEST RATED SERIES SINCE 2012 IN TURKEY



## \*Gary Lico: Letter from Santa

**W**hile all of you are MIP-ing, I will be ho-ho-ho-ing. I'm skipping Cannes to attend the International Santa Celebration in Colorado. No surprise to some of you who saw me back in October... my beard was flowing. How did *that* happen, even for me?

Late in 2016, as my wife and I were preparing to move south and "slightly retire," I came across an article suggesting activities for those with more time on their hands.

What caught my interest was "Be a Santa." I decided to let my already-white beard grow and take it from there.

After a couple of months, judging my whiskers to be "Santa-worthy," I enrolled in an online Santa course, covering all aspects of being Santa: planning, preparation, uniforms, beards, makeup, sign language, special needs kids. You have no idea all that goes into being a serious Santa.

Santa calls for a special presence, and while I've always been solidly in the "gregarious" category, I didn't know if I could pull off "jolly." That's where Santa school came in.



Then, time to get hired. I used my one-sheet and distribution skills to assemble marketing materials, flooding my very rural area with the buzz line, "Santa Claus has come to town!"

Ironically (and not so fortunately), I started to gain weight too... like that movie with Tim Allen. And I hadn't changed my diet or become inactive. It was weird. And expensive (lots of new pants!).

It all came together eventually, though. I was immediately hired for a Christmas tree lighting in the historic town of Edenton, North Carolina. I entered on an antique fire engine to see hundreds of families waiting for me. About 150 of the kids lined up to meet Santa-me.

It was a busy December with a photo session for a local retailer, a meet-and-greet at a diamond store, a home visit, countless Skype and phone calls, and the most rewarding part, volunteering. I greeted hundreds of under-privileged kids, special needs adults, veterans, and shut-ins.

But it was one gig, with Life Inc., for mentally handicapped adults that affirmed the pull to be Santa. Everyone's face lit up when I ho-ho-ho-ed my way into the room. One woman said, "I wanna be first!" We all sang a song ("Santa Claus is Coming to Town," of course), and she walked up, sat next to me, and said, "I want..." and froze. I tried to coax more out of her, encourage her, ask her about dolls or toys or games... but she just stared at me.

An attendant walked over with a surprised look. "She never speaks...not even a little," she told me. She may not have finished her sentence, but soon after, she was singing carols with the rest of us. Santa Claus has that power. Now I know.

You find out soon enough that it's not a job, it's a calling. It's wanting to see the look of anticipation and even worship on the faces of kids, and the look of hope and adulation in troubled adults.

*\* Before retiring from the business of selling television content internationally, Gary Lico was the founding president of Cable Ready.*

## L.A. SCREENINGS 2018

It's that time of the year! Submit your info for **VideoAge's Official L.A. Screenings Guide**

(Free listing -- The Guide will be complimentary delivered to all Studios and to your hotel)

Please fill out this form, scan it and return it to:  
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## ATV Is Not Innocent

**A**TV has lots of high-octane drama at MIP-TV. Nefes is a child bride whose husband beats her in drama **Lifeline** (pictured). She thinks she can't escape, but when businessman Mustafa and his young brother, Tahir, come to visit, she and her young son stow away in Tahir's van. Tahir will soon become enmeshed in a big battle to save them.

An accidental killing is at the heart of drama **We Are Not Innocent**. Selin, the daughter of the victim, will unwittingly fall for her father's killer. Will all be revealed before it's too late?

Arzu is a middle-aged woman with a happy marriage, two sons, and lots of secrets — including the fact that she bore a child after being raped — in drama **Don't Leave Me**.

**Orphan Flowers** tells the story of Eylül, an orphan, who is both lucky and unlucky enough to be attending a luxurious private college. There, she and her three friends are bullied endlessly by the spoiled rich kids in attendance. But when unfortunate circumstances send one of the worst bullies to live at the same orphanage, will Eylül befriend her? Or will she bully her right back?

In **Love and Hate**, Ali is in prison for murdering Ahmet, and Mavi is his pen pal. When he is released, the two plan to wed. But little does Ali know that Mavi is actually Ahmet's sister, and she plans to avenge her brother by killing Ali on their wedding night. In another unexpected twist, it wasn't Ali who killed Ahmet, but his brother, Cemal. Will they learn the truth? And once that truth is out, will real love blossom between them?

Aylin thinks she's marrying a mild-mannered surgeon in **Wedlock**, but when Yekta turns out to be violent, she's heartbroken. She's even more heartbroken when her son turns out to be just like his father. So when she's pregnant with her second son, she fakes his death, and gives him to her brother and his wife, who have had trouble conceiving. Will she be able to leave Yekta and be reunited with her child?

Stand P-1.J2

[www.atvdistribution.com](http://www.atvdistribution.com)



## A Perfect Couple at Inter Medya



**I**nter Medya comes to Cannes with dramas and quiz shows. Cukur, one of the most dangerous neighborhoods in Istanbul, is ruled by the Koçova family in **The Pit** (pictured). Although they are okay with some crime, they do not allow drugs to be produced, used, or sold in Cukur. But when one upstart breaks the ban, this means war.

A reality dating show tries to find **The Perfect Couple**. For 52 episodes, 16 contestants will live each day to the fullest in a Caribbean villa. But there's a twist — there simply isn't enough room for everyone, so they'll need to compete in order to score a limited number of room keys. The winning contestants will get to pick their partners and enjoy time in the house, while the losing couple will be left out in the cold. Only four couples will make it to the finale, where one will be named "The Perfect Couple" and win the grand prize.

Siblings Zeynep, Emre, Cemre, and Aysun are left alone and poor after their father's sudden death in family drama **Broken Wings**. Their mother, Nefise, would do anything to make them happy, but the family will experience some hard times.

**Mrs. Fazilet & Her Daughters** live a modest life, but Mrs. Fazilet dreams of becoming rich. She plans to use her youngest daughter, Ece, in order to get there, much to the annoyance of older daughter Hazan.

**Money Monster** is a studio-based quiz show in which contestants win the money they manage to count after a correct answer. In order to keep the money, they have to know the exact amount they count.

**1 vs. 10** is another game show format in which a single contestant will be asked 10 questions. But instead of answering those questions, he needs to choose one person among 10 who he thinks would not know the answer. If that person answers correctly, he or she wins. If not, the contestant wins.

Stand C16.D

[www.intermedya.tv](http://www.intermedya.tv)

## MISTCO Keeps a Prisoner of Love

**M**ISTCO offers a slate that includes dramas and animated adventures. **Mehmetcik: Kütulamâre** (pictured) tells the epic tale of orphan Mehmet, who dreams of one day joining an elite troop run by Suleyman Askeri Bey. He passes all the tests required of him, but gets in a fight and ends up getting shot in the foot, causing him to lose out on enlisting. But Mehmet is still determined to join, and follows the troop from Istanbul to Iraq.

A wealthy man who trusts no one since his mom left his dad years earlier is forced into a contractual marriage with a poor woman struggling to pay for her sick father's surgery in **The Prisoner of Love**. Will they find real love with each other?

**The Last Emperor** series sheds new light on the life and times of Abdulhamid Han, the visionary leader of the great Ottoman Empire.

With an enormous cast of over 600 people, **Resurrection: Ertugrul** is a huge undertaking. This drama — which already has four seasons under its belt — tells the story of 13th century hero Ertugrul, who strives to find a new home for his tribe and the woman he loves.

Aimed at preschoolers, **Ege and Gaga** is an animated series about a boy named Ege and his best friend, a talking crow named Gaga, who explore nature together.

Another animated series follows **Jade**, a math-loving girl who goes on adventures with her clueless and clumsy friends, the Mat-Mats, bug-like creatures who often get into trouble. Luckily, Jade is always there to save the day!

A third cartoon tale focuses on **Little Lamb** and his friends — including a rooster, a squirrel, a bunny, a stork, and a wise tortoise — who live together on a beautiful farm. They play games, sing songs, and overcome challenges together thanks to the power of friendship.

Stand P-1.N51

[www.mistco.tv](http://www.mistco.tv)



# The L.A. Screenings Evolution

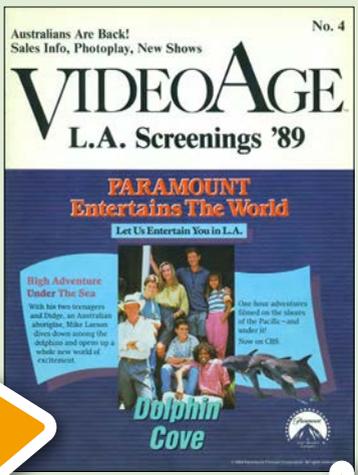
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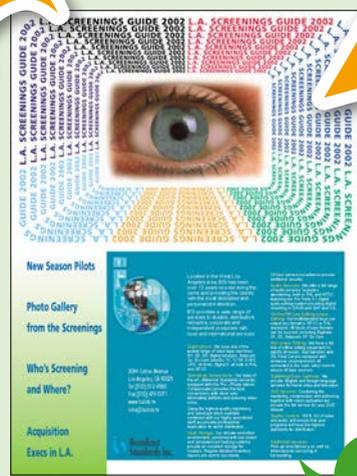
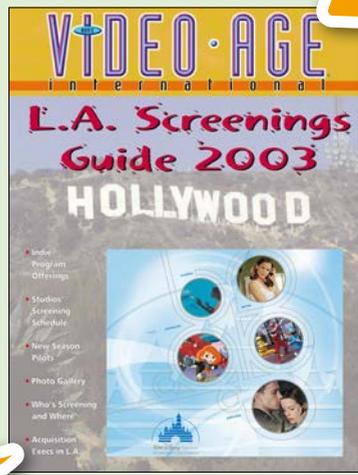
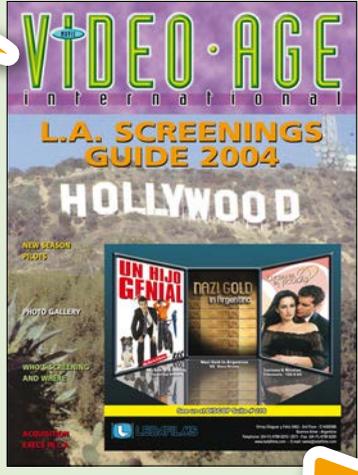
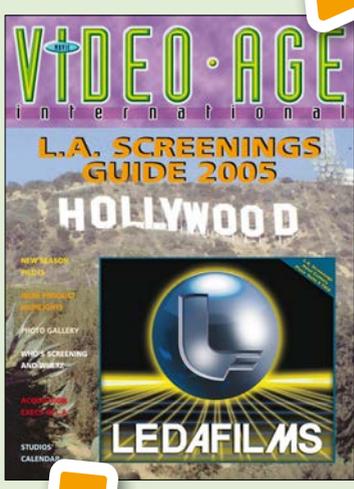
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VIDEO AGE INTERNATIONAL

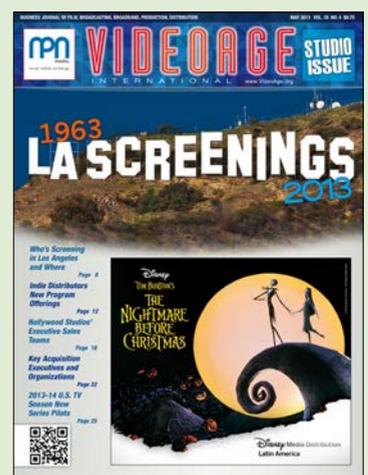
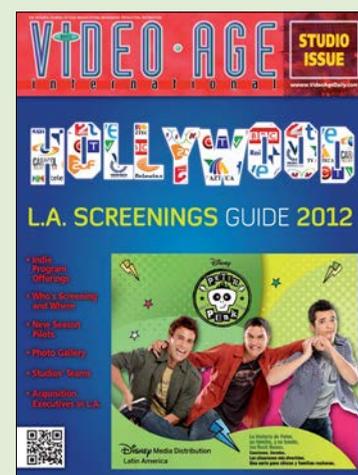
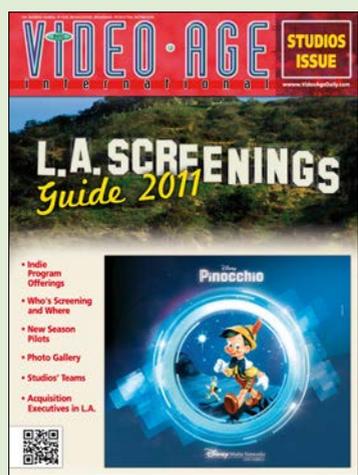
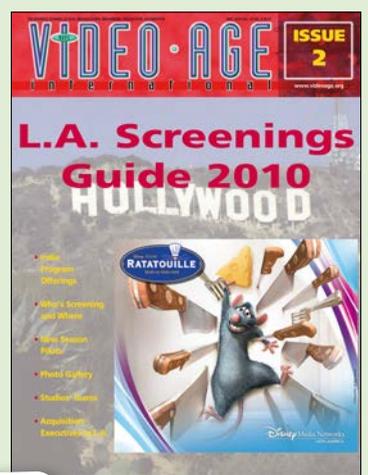
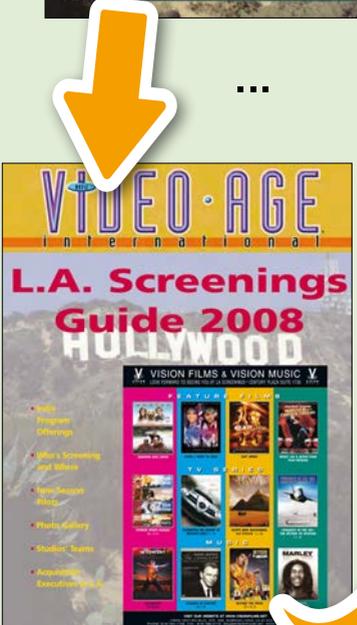
**Buying Resurgence Seen in Cannes. Columbia Not Exhibiting. L.A. Screenings Looming Over**



In the beginning...



2002



Read the history of the L.A. Screenings at:





### Calinos Tells Our Story



Calinos Entertainment's MIP-TV slate is topped by drama series **Forbidden Fruit** (pictured), the tale of two sisters — Zeynep, who lives by her ethics and wants a successful career that she worked hard for, and Yildiz, who wants nothing more than to marry rich. Yildiz's life takes a turn when she meets wealthy Ender, who wants to divorce her husband Halit. But in order to keep her fortune, she'll need set him up with a girl and blame him for the infidelity. She'd like for Yildiz to be that girl. But when Zeynep inadvertently gets involved, all sorts of drama comes to pass.

Adapted from the award-winning TV series *Shameless*, **Our Story** tells the tale of Filiz, the oldest of six kids, who is forced to become a surrogate mother to her siblings since her useless alcoholic father cannot parent them. She thinks there's no time for love in her life until she meets Baris. He loves her and will do anything to become a part of her family. There's also Cengiz, an overprotective cop who's been in love with Filiz for years.

The story of Bahar is told in **Woman**. After being abandoned by her mother when she is just eight years old, then experiencing the loss of her beloved grandparents, then having her husband die unexpectedly, Bahar is used to being left behind. But when her mother and eclectic sisters reappear in her life, will she be able to open her heart again?

Stand P-1.M51

[www.calinosentertainment.com](http://www.calinosentertainment.com)

### Global Agency Has a Dangerous Wife

Global Agency has an eclectic mix of genres in Cannes. **Heritage** is a reality show in which an old, rich widow without an heir tries to find the perfect person to share her legacy with. Six contestants have been chosen to live with her. At the end of the show, she will pick her heir.

**The Remix** (pictured) is a live music talent show in which DJs and singers are paired up for 13 weeks to compete for big money and the chance to cut their own album with a famous music label.

**My Life is a Scenario** is an improv comedy talent show that puts contestants into real-life acting challenges in order to find out who the funniest person really is.

**Looking For My Mother** is a reality show that tries to help five sons/daughters find their biological mothers using DNA. Three experts, including a private detective, a psychologist, and a lawyer, will try and help everyone work through their feelings about it all.

**Kids Cook the Funniest Things** puts kids in control in the kitchen, and has them create their fantasy foods right in front of our eyes.

Drama **My Dangerous Wife** is the story of Alper and Derin, who seem to be happily married, but are anything but. Alper is cheating with Seda, who wants him to poison his wife, so they won't have to give up her fortune. But when Derin disappears before Alper and Seda take any action, the police immediately suspect Alper.

Period drama **Sultan of My Heart** tells the tale of Mahmoud II, Sultan of the Ottoman Empire, and Anna, a hardworking Russian girl sent to the palace to teach his children French. They fall in love at first sight. But is Anna who she says she is? **Stand R8.Er7**

[www.theglobalagency.tv](http://www.theglobalagency.tv)



### Kanal D Pays the Price of Passion



Kanal D has historical dramas aplenty on tap. Historical drama **Mehmed The Conqueror** (pictured) follows the young sultan, after only two years from his ascent to the throne, as he overcomes obstacles galore before conquering Constantinople. A passionate strategist with a bright mind, Mehmed finally overcame the last empire of Rome.

Set along the beautiful Aegean coastline during the age of the Ottoman Empire, another historical drama, **Wounded Love** tells the story of an epic romance with strong characters, timeless human emotions, and a penetrating script.

Ferhat is a hitman. Aslı is an idealistic doctor. After Aslı operates on a man that Ferhat shot, she is forced to marry him to save her life. Will they end up living happily ever after? Or will they pay the **Price of Passion**?

An accident on a rainy night changes three lives in an instant in **Tales of Innocence**. Oktay accidentally hits a woman while driving drunk. His girlfriend Meryem, with him in the car, lies to the police and says she was the driver. Love will still blossom against all odds.

Gülizar lives in one of Izmir's poorest neighborhoods with her mother's friend Suzan in drama **Wildrose**. But when her father, who is rich, passes away, he leaves her a great deal of money. Will she finally be able to make her dream of becoming a famous musician a reality? **Stand R9.A32**

[kanald.international](http://kanald.international)

### Events Update: SPORTELAsia

SPORTELAsia brought together the international sports industry for the sports media and marketing convention held in Singapore from March 13-15, 2018.

The event saw 646 participants in attendance from 310 companies representing 43 countries. This year SPORTELAsia partnered with the Singapore-based global sports media property ONE Championship for sponsorship. In addition,

chairman and CEO of ONE Championship, Chatri Sityodtong, offered a keynote presentation titled "The Power of Martial Arts in Igniting Hope and Changing Lives." Sityodtong discussed his path to building ONE Championship, focusing on the role that martial arts played in his life.

Upcoming SPORTEL events include SPORTEL-Summit, which will be held in Miami Beach on May 15-16, and SPORTELMonaco, which takes place on October 22-24 in Monte-Carlo.

*Pictured on the right are Chatri Sityodtong and Laurent Puons, CEO of SPORTEL.*



**VIDEOAGE**

**RESERVE  
YOUR  
AD PAGE**

**LA SCREENINGS**

May 14<sup>th</sup>

**LATAM Issue**

May 18<sup>th</sup>

**Studio Issue**

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**Hollywood Studios and InterContinental Hotel**

## The Secret Life of Banijay



**B**anijay Rights is in Cannes representing **6 Robots & Us** (pictured), a factual format that follows six families who welcome robots into their homes. The two-part series follows the families from their initial meetings to their growing dependence on the robots' services.

**Carlos the Jackal** follows Sophie Bonnet over a three-year period during which she visits Ilich Ramirez Sanchez, a.k.a. Carlos "The Jackal," in jail in Poissy, a suburb of Paris.

**The Secret Life of Kids** is an intimate window into the drama and hilarity that occurs when children enter the social arena of preschool. The U.S. adaptation is filmed in Los Angeles with a group of five-year-olds from across America.

In the classic game show **Wanna Bet**, members of the public audience perform unusual or difficult tasks while celebrity guests bet on the outcome.

Adult contestants receive **Child Support** while answering 10 open-ended questions. Hosted by Ricky Gervais, the game show allows for contestants who answer incorrectly to be saved by the kids.

In series three of **Versailles**, Louis XIV has solved the Poison Affair and won the war against Holland. The king's ambition is growing ever larger, however, and the Revolution is near.

**Stand C2o.A**

[www.banijayrights.com](http://www.banijayrights.com)

## One Life Fortifies Porus

**B**ased in Mumbai, India, One Life Studios distributes Indian television programming of all genres, including historical dramas, factual entertainment, and more.

Emperor **Porus** (pictured) leads the company's roster at MIP-TV. The epic series depicts the clash of empires between the king of the Pauravas and Alexander the Great.

Fast-paced competition format **Dropout** places slackers on an entrepreneurial journey that simulates real-world business challenges. The "dropouts" are groomed by industry leaders to develop the ultimate start-up team.

Sam is a genius app developer who, to spite his power-hungry boss, designs an Artificial Intelligence Simulated Humanoid Assistant, also known as, **A.I.SHA**.

**Hip Hop Homeland** showcases India's

## Zee Gets Altar'd

**I**ndia-based Zee Entertainment Enterprises comes to MIP-TV with a variety of genres. Documentary **Life of Earth from Space** presents a blue-chip view of the history of our planet. The latest high-resolution imagery from the International Space Station, Gyro-stabilized 4K drone cinematography, and new techniques in 3D digital mapping allow filmmakers to move seamlessly between altitudes and geological eras.

**Lala's Ladiez** (pictured) is a sitcom about an interracial Indo-British family from Southall, London with five crazy daughters.

Brides and grooms determined to get in shape before their big days are separated, then put through a rigorous regiment of diet and exercise in factual series **Altar'd**.



Canine expert Seth Casteel helps would-be dog-owners locate their doggy soulmates in lifestyle series **Finding Fido**.

**Piya Albela (The Temptress)** is an updated version of the classic love story of Menaka and Vishwamitra.

**Jeet Gayi Toh Piya Morre (Against the Odds)** is the story of two rival families, the Chauhans and the Rajawats, whose lives intertwine when Devi, a Chauhan, marries Adhiraj, a Rajawat.

Two groups of yoga instructors — one driven by self-promotion and the other, die-hard traditionalists — face off in lifestyle series **Yoga Girls**.

**Stand P-1.K51**

[www.globalcontenthub.net](http://www.globalcontenthub.net)



underground hip-hop scene, where Mumbai's millennials and youths come to explore rap, dance, and the visual arts.

Based on the *Mahabharata*, epic drama series **Suryaputra Karna** tells the story of Karna's rise from his tragic childhood to becoming a ferocious

## Multicom's Divine Access



**B**everly Hills-based Multicom Entertainment Group is in Cannes to distribute an eclectic catalog of feature films, including sports, comedies, dramas, and thrillers.

**Streaker** follows high school teacher Balz Naef who is experiencing a financial crisis. His solution is to recruit students as streakers for an illegal sports gambling ring.

In **America Adrift** (pictured), Cecilia Fernandez learns that her son is using heroin and fights back against a network of drug traffickers.

**The Broken Ones** are two strangers who meet one night and venture from New Jersey to New York. Along the way, these troubled wanderers confront their darkest fears and overcome tragedy.

After discrediting Reverend Guy Roy on public-access television, Jack Harriman becomes a spiritual celebrity in **Divine Access**. Jack goes on a road trip to preach his brand of truth.

A group of American college students goes on a voyage that quickly goes awry. **M.I.A.: A Greater Evil** follows their haunted misadventures to find gold in a Vietnamese jungle.

A dying mother's wish for her estranged sons to reconnect brings Drew and Will to their hometown. Despite a tragic family history caused by their alcoholic father, Drew and Will reconcile in **Generational Sins**.

In **Above All Things**, Bobby Larson grieves his wife's death by seeking solitude at a lakeside cottage. The memory of his wife continues to haunt him.

**Stand R7.F26**

[www.multicom.tv](http://www.multicom.tv)

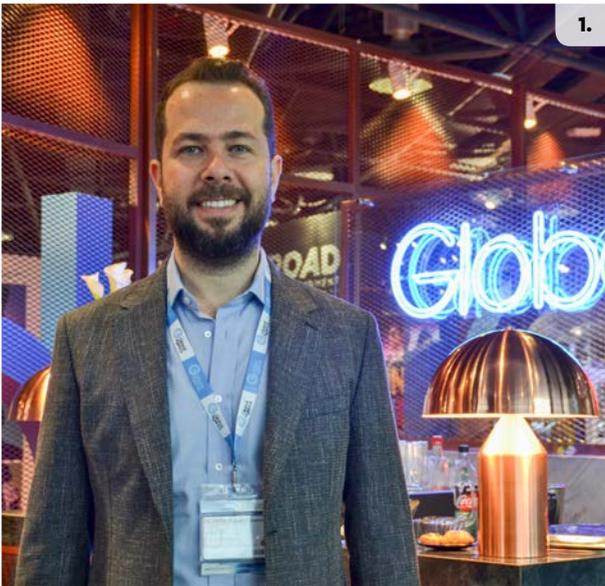
warrior and great archer.

**Baal Krishna** traces the exciting journeys of Krishna, the most beloved God in Hindu mythology, as he confronts passion and danger with his playful sense of humor and love for adventure.

Scripted series **Tenali Rama** follows the legendary poet Ramakrishna, who is a favorite in Emperor Krishnadevraya's court, yet a target for rival Tathacharya

**Stand P-1.E57**

[www.onelifestudios.in](http://www.onelifestudios.in)



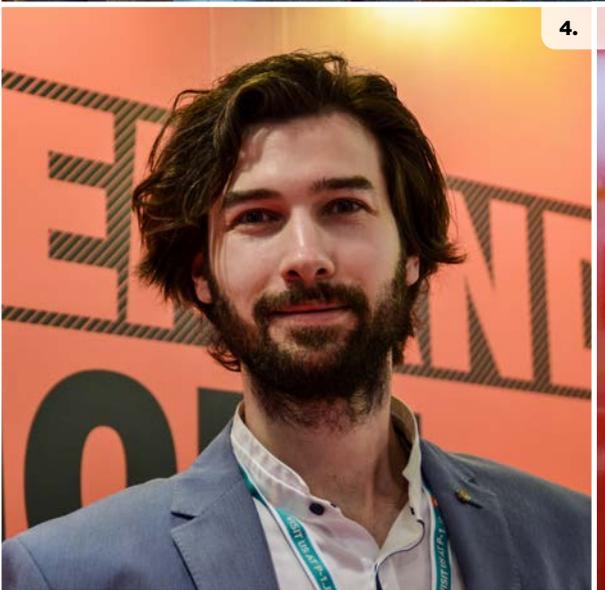
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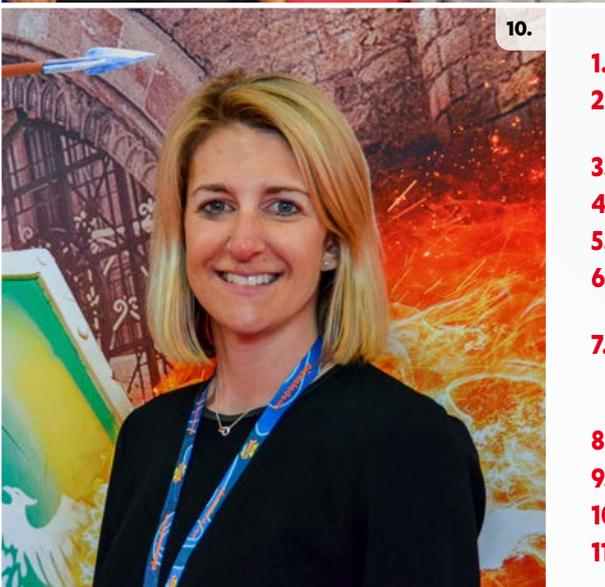
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1. Global Agency's Izzet Pinto
2. Calinos' Asli Serim Guliyev, Anghelo Taylor, Ebru Mercan, Belinda Wango
3. Inter Medya's Can Okan
4. ATV's Emir Düzel
5. MISTCO's Aysegul Tuzun
6. Kanal D's Deniz Cantutan, Kerim Emrah Turna, Mikaela Perez Gonzalez
7. Mondo TV Iberoamerica's Maria Bonaria Fois (r.) with author Marcela Citterio (l.) and Heidi star Chiara Francia
8. Record TV's Delmar Andrade
9. A+E Networks' Patrick Vien and Edward Sabin
10. Viacom International Media Networks' Lauren Marriott
11. Lionsgate's Peter Iacono and Jim Packer

11.



(Continued from Page 4)

## Turkey's Players

**VideoAge Daily:** How many new programs do you bring to the international market per year? And what new titles are you bringing to MIP-TV?

**Kerim Emrah Turna:** “Kanal D brings to the international market approximately 10 new programs per year. At MIP-TV, we have our biggest hit, the historical drama *Mehmed the Conqueror*; a starlet success story *Wild Rose*, a heartbreaking family drama *Broken*, and daily drama *Fallen Apart*.”

**Asli Serim Guliyev:** “Calinos brings at least one new product to each big market. For instance, at last year’s MIPCOM we launched this season’s two most successful series — *Woman* and *Our Story*. We had a gala dinner with our clients and the actors from these titles. This year at MIP-TV we will be promoting our new title, *Forbidden Fruit*.”

**Ziyad Varol:** “An advantage of being a TV channel is that we’re able to bring fresh content to international markets every year. Usually we have a minimum of two-three new titles in every season. Other than that, we bring new seasons of our popular programs to the markets. We have some content such as *Orphan Flowers*, which has been on air for three seasons. Here at MIP-TV we’re bringing three new series: *Lifeline*, *Don’t Leave Me*, and *We Are Not Innocent*.”

**Aysegul Tuzun:** “For MIP-TV, MISTCO has a big launch of our new drama series created by the same producer of *Resurrection: Ertugrul*, titled *Mehmetcik: Kütulamâre*. We also have the new miniseries, *Alija*, and two new dramas: *Lion Family* and *Let’s Go*.”

**Can Okan:** “In 2018, Inter Medya plans to launch at least one new title in each major content market. Here at MIP-TV, we are launching two new titles that were pre-launched at DISCOP Dubai last February, *The Pit (Cukur)*, which is produced by Ay Yapim. At MIP-TV, we are also launching a new format titled *The Perfect Couple*, which takes place in a luxurious beach house in the Caribbean. It is a dating game show where contestants compete to win a limited number of room keys in order to avoid sleeping outside.”

**VideoAge Daily:** In terms of competition, do you mostly compete with other Turkish companies or companies from other countries?

**Kerim Emrah Turna:** “Between Turkish companies, there is a friendly competition, so we don’t see any company as a rival, rather we see them as partners and friends. We try to learn from each other.”

**Asli Serim Guliyev:** “We don’t see this as competition. When a certain Turkish product is successful in a particular country, we all benefit from that, as that increases the demand for Turkish titles.”

**Ziyad Varol:** “We don’t see other Turkish companies as competition. At the end of the day, we are all distributing and promoting Turkish content all over the world. When Turkish content becomes successful in a country, all other Turkish companies start to distribute their content. The important part is to sell the right content for the country. In this way, Turkish content can live forever internationally.”

**Aysegul Tuzun:** “There is a remarkable demand for Turkish content from all around the

(Continued from Cover)

## Day & Date



**David Luner** (pictured above), EVP, Worldwide Television Marketing, Lionsgate: “Content has always had a global relevance, but it is now traveling the world quicker with Day-and-Date regional and global launches becoming the norm. Not only does this satisfy our audience of international viewers who want content fast, it also avoids spoilers leaking online and potential piracy.

“That said, global content roll-outs raise unique challenges from a marketing perspective. We have to balance the desire for global brand consistency and integrity with local market demands. Localized promotions, marketing activations and consistent social media messages with a local sensibility are critical to a sense of ownership, authenticity, and unique positioning regionally.

“Tapping into talent for regional press and publicity needs is a great way to create local exclusive content, and exhibit a commitment to partnerships with our distributors. We are working through this process now on our show *The Royals*, and we are truly grateful when talents like Elizabeth Hurley understand and accommodate the needs of various local distributors.

“The need for targeted, effective marketing of shows is now greater than ever. We can no longer rely on viewers already being engaged with the channel or platform our show will be available on — they are less likely to be loyal to the platform and more likely to be brand agnostic, dipping in and out of online content sources. We aren’t only competing for consumer’s time with other platforms, we are also competing with a multitude of entertainment suppliers, including social media platforms and gaming.

“On-air promos therefore should not be relied on as the only means to build an audience. We market our shows where the viewers are already

world. Turkish producers are working very hard and there is a growing competition in the Turkish content industry.”

**Can Okan:** “When it comes to series and feature films, we enjoy occasional friendly competition. But for us, the more Turkish series and feature films are sold and achieve great results, the better, hence we always try to support each other to act together when determining policies in new territories. When it comes to formats, the situation is a little more different as we actually have to compete with global and established companies, but that is what makes it exciting since we learn new things through competing.”

spending their time — in their social media newsfeeds on Facebook, Instagram and Snap — and provide noisy and sharable marketing activations that will break through the clutter and drive trial of our content.

“Beyond the initial marketing that helps fans find a show at launch, if viewers really enjoy a show they will be keen to engage with it between and beyond the episodes. Creating a dialogue with fans by providing unique content and information via social channels not only builds fan engagement and loyalty but helps drive earned media as viewers become marketers. Exclusive screening and fan-specific events like Comic-Con and SXSW also give us the unique opportunity to allow fans even closer to the shows and talent they love, while at the same time allowing us to craft a specific marketing positioning and messaging.”

**Greg Drebin** (pictured below), EVP, Worldwide Marketing, 20th Century Fox Television Distribution: “Day-and-Date offers numerous opportunities, while also posing some unique challenges. By going Day-and-Date, there are opportunities for clients to optimize their



marketing and publicity. We live in a global society so when news breaks in one place, its reach is now worldwide. Clients going Day-and-Date immediately become part of a global conversation in an incredibly efficient and relevant way. The challenge in going Day-and-Date is that very often assets and materials that our clients need for marketing are not immediately available for them to fully optimize. We’re constantly looking to improve how we deliver these marketing materials under these new deadlines.

“What we’ve seen is that social media has created an opportunity to reach an audience in a much more direct and immediate way. When a show launches, we look for these pockets of super fans and engage with them on a higher level because as early adopters, they’re more likely to serve as advocates and influencers. We know that there’s really no greater tool than a personal reference. If someone you trust tells you to watch something, or that a series is good, it has more validity than any ad you’re ever going to see. And that’s what social media can do so brilliantly — it amplifies the power of word-of-mouth.

“The opportunity to showcase your product, especially when it’s something new, or has a built-in fan base — allows us to have a stronger connection with audiences and keep the show front-of-mind. For us, *The Gifted* had a lot of the *X-Men* fan following and *The Orville* had a strong Seth MacFarlane following. When we’re able to springboard or piggyback off of that familiarity, it makes it easier to serve the existing audience and reach a new fan base.”



# TIMELESS

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# MAD MAX MEETS TOP GEAR



SIX CARS DRIVE INTO THE DESERT. ONLY ONE WILL DRIVE OUT.