



# VIDEO AGE

## DAY 2

January 23, 2019

INTERNATIONAL

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## Disney Latin America Takes NATPE by Storm

**T**en of the 20 Miami-based production, distribution, and marketing teams from Disney Media Distribution Latin America are here at NATPE, holed up in their Tresor Tower suites on the 12th floor of the Fontainebleau Hotel, with an unprecedented five original productions — four that have already been completed and one that is in pre-production.

The four completed original productions are: *Hasta que te Conocí* (2016), *El César* (2017), *El Secreto de Selena* (2018), and *Monzón* (2019). The latter one — a biopic on the life and tragic end of the former boxing middleweight champion Carlos Monzón — will premiere in June of this year on Argentina's cable channel Space.



Another new original series is currently in pre-production, *Cazadores de Milagros*, a co-production between Disney Media Distribution Latin America, Spain's Mediapro, Mexico's BTF Media, and Miami-based Somos Productions. The 13-episode series revolves around a journalist who needs a scoop to save

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## NATPE At The L.A. Screenings For The Indies

**I**n exactly 110 days, 85 of the 220 exhibitors here at NATPE will reconvene in Los Angeles at the InterContinental Hotel. Those sellers will be followed by approximately 200 LATAM buyers (who will all be listed in *VideoAge's* L.A. Screenings Guide).

The InterContinental, a hotel in the Century City area of Los Angeles that houses the indies that exhibit at the L.A. Screenings, has already inked an agreement with NATPE and Events TM (which, once again, will jointly coordinate the event for the indies).

The indies are expected to start their screenings on Wednesday,

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**VideoAge  
Daily on  
the go**



## Road To MIP Not Yet Gold-Paved, But Silver-Lined

**A** new element will be introduced at this year's MIP-TV (to be held on April 8-11 in Cannes): Pre-scheduled meetings with buyers. This isn't anything new for MIP-TV organizers Reed MIDEM, who premiered the concept at MIP Cancun six years ago. However, it is new for MIP-TV. These pre-scheduled meetings represent an innovation to the traditional trade show model, which tasks exhibitors with setting up their own appointments.

Reed MIDEM's director of the TV division, Laurine Garaude, explained that the pre-scheduled meetings will be held at the exhibitors' stands and that no extra fees are involved. They will last 25 minutes each, as they do at MIP Cancun. For the first edition, 200 exhibitors and 300 buyers are expected to participate.

However, Garaude was vague about how buyers will benefit from participating, simply saying that "buyers have the choice to be a part

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# My 2¢

*Be prepared to continue living with “fake news,” “alternative facts,” “post-truth,” and “post-modernism.” The only way to win this battle is to go back to the future and rely on press that depends exclusively on newsstand sales and advertising.*



**I**t's not easy to be protected from fake news when even audio and video can be easily altered by anyone with something called “deep fake” technology.

This is why now, more than ever, the world needs a printed press that depends exclusively on newsstand sales and advertising. Any member of the Taliban can wake up in the morning and create an online news outlet to spread fake news. And I'm not just talking about hackers and cyber-terrorists. Just last year, Twitter cleared 70 million fake and automated accounts, Instagram reported that 50 percent of engagements on its posts are fake; and in a short six-month period last year, Facebook removed over 1.5 billion fake accounts.

Clearly, the printed press is even more reliable than electronic media, since, as we all know, some radio and TV news programs are the conduits that bring fake/alternative news to the general population.

And the gullible people include highly educated, prominent, globetrotting executives. Once I actually heard a former director of Italian bank regulators reporting “news” found on one of his Social Media accounts about U.S. presidential candidate Hillary Clinton's involvement in a murder.

*The New York Times* reported that the week of October 7, 2018 was president Trump's “second-most dishonest week as president, with 129 false statements. His record was 133 lies in August, [2018].”

Social scientists have labeled this a “post-truth” phenomenon, something created when people's feelings have more weight than evidence. Intellectuals give this occurrence an aura of respectability by calling it “post-modernism.”

In a book called *Post-Truth* (MIT Press), Lee McIntyre argued that this phenomenon actu-

ally started well before the 2016 U.S. presidential elections with people justifying smoking, denying climate change, and debunking vaccines.

According to Bobby Chesney and Danielle Keats Citron of the Rochester, New York-based Social Science Research Network (SSRN), the “growing sophistication of Google's GAN (Generative Adversarial Networks) approach is sure to lead to the production of increasingly convincing and nearly impossible to debunk deep fakes.”

First, there is the “information cascade” dynamic, because most people rely on what others say. Then if a friend vouches for it, people pass along news without verifying its accuracy.

There is also the “filter bubble” problem. According to the SSRN study, hoaxes and false rumors reached people 10 times faster than accurate

stories, and falsehoods were 70 percent more likely to get retweeted than accurate news. This is because people tend to surround themselves with information con-firming preexisting beliefs.

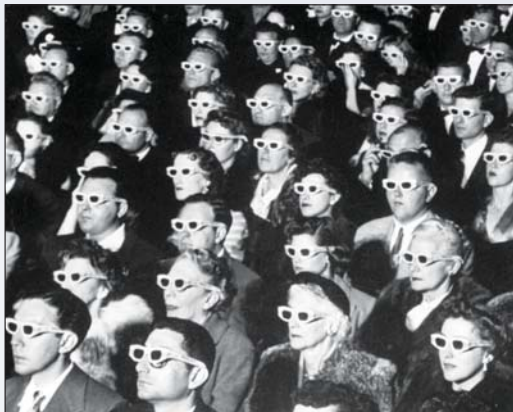
As an alternative to relying on print media, there is the law. In 1919, U.S. Supreme Court Justice Oliver Wendell Holmes warned of the

danger of falsely shouting fire in a crowded theater.

In 2012, the Court concluded that “falsity alone” does not remove expression from First Amendment protection, and false statements can be presented only insofar as defendants intend to cause “legally cognizable harm.”

Using tort law, victims can sue for defamation when falsehoods are circulated either recklessly or negligently. Similarly, victims can sue for intentional infliction of emotional distress.

**Dom Serafini**



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(Continued from Cover)

## Disney at NATPE

his career and his relationship with the young and brilliant heiress of a media empire who's as successful as she is controversial.

In terms of updates on the L.A. Screenings, the company confirmed that the screenings date set for its Latin American buyers' contingent stays Wednesday, May 22, as previously announced.

More news on the Disney Media Distribution titles being highlighted this week at NATPE Miami are published on page 10 of this *Daily* edition.

Pictured on the cover are (left to right): The Walt Disney Company's Santiago Bottaro, Gustavo Sorotski, Leonardo Aranguibel, Henri Ringel, and Fernando Barbosa in their Tresor Tower suite. ■

## L.A. Screenings

May 15 and end them on Saturday, May 18, when the studios begin their screenings, which will continue up until Friday, May 24. It is therefore anticipated that the L.A. Screenings 2019 calendar will mostly retain its traditional schedule:

Indies, May 14-17  
 CBSSI, May 18, 20-23  
 Disney Media Distribution, May 20-24  
 Lionsgate, TBA  
 NBCUniversal, May 18-23  
 Sony Pictures TV, May 20-24  
 Paramount Pictures, TBA  
 Twentieth Century Fox, TBA  
 Viacom, TBA  
 WB, May 20-23 ■

## Road To MIPTV



of it [and that] many of them already love the idea."

Moving along, the MIPDrama Buyers Summit (formerly MIPDrama Screenings) will return for the fourth time — together with an associated conference on trends (from the producers' perspective), but sans the attached competition element — from 2:30 p.m. to 6:00 p.m. on Sunday, April 7, the day before MIP-TV opens for business.

Last year's elimination of the awards portion encouraged more production companies to submit trailers and previews of their new programs without fear of their shows being trashed by critics or being among the losers. Some 450 buyers invited to the Summit will screen 15-minute previews of up to 10 new series, as selected by a committee of peers.

Garaude emphasized that anyone can submit a promo (that she called "works in progress") — not just exhibitors.

Finally, this year the presence of buyers from Christian Orthodox territories will certainly increase as last year's MIP-TV interfered with their Easter celebration. ■

## NATPE ACTIVITIES, NEWS & VISUALS

- **GRB Studios** announced a strategic content alliance with Montreal-based Media Ranch. In an effort to expand each company's original IP and distribution operations, GRB Studios and Media Ranch will work to co-develop, co-produce, and co-distribute original unscripted IP, formats, and ready-made factual series. GRB Studios will produce commissioned projects for the U.S., while Media Ranch will produce projects for Canada. All resulting productions and formats will be distributed by Media Ranch in Europe, CEE, and Scandinavia. Meanwhile, GRB Studios will handle distribution in the U.K., the U.S., and all other international territories.

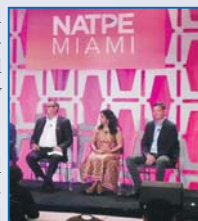
- **FilmRise** entered a digital licensing agreement with Mongrel Media. FilmRise has licensed the digital rights to Mongrel's film library for several digital platforms in Canada. FilmRise will be distributing over 200 films from Mongrel's library, including *Capote*, *Frances Ha*, *Inside Llewyn Davis*, and *Under the Skin*, among others. Pictured below are FilmRise's Melissa Wohl, Emma Leslie, Danny Fisher, Vice's Andrea Brakke, Matt Stueland.



- **NBCUniversal International Formats** inked a deal with Floresta, a joint venture between Sony Pictures TV and executive producer Elisabetta Zenatti, to bring *Top Chef* to Brazil. Featuring renowned chef Felipe Bronze with French chef Emmanuel Bassoleil and food journalist Ailin Aleixo, the 13-part local series will air on Record TV later this year.

- **Viacom International Networks'** Pierluigi Gazzolo, **Zee Entertainment's** Sunita Uchil, and **Banijay Rights'** Tim Mutimer were part of the

panel at the well-attended conference discussing "Innovating International Co-productions" yesterday morning.



- **Banijay Rights** closed new format deals for *Portrait Artist of the Year* and *Landscape Artist of the Year*. Danish broadcaster DR1 commissioned *Portrait Artist of the Year* for a second season, while Blue Ant Media ordered the Canadian version of *Landscape Artist of the Year*. Banijay Rights manages international distribution rights for both series as formats or finished tapes.

- **HISPASAT** and **Media Broadcast Satellite** will distribute **SPI International's** FunBox UHD across Europe, the Middle East, and North Africa (EMEA). FunBox UHD is a thematic channel showcasing content in a variety of genres, from travel and adventure to culture and lifestyle. The channel will broadcast on the distribution platform managed by HISPASAT and Media Broadcast Satellite for an initial five-year period.

- **A+E Networks** and **Trifecta Entertainment & Media** announced the renewed broadcast syndication of *Pawn Stars*. Tribune Station Group renewed its Monday through Friday strip, during which the acclaimed History series will air for the 2019-2020 season. Trifecta Entertainment & Media handles distribution to all broadcast outlets and ad sales activities for *Pawn Stars* while in syndication. Pictured below A+E's Jossie Capon, Helen Jurado.



- **Viacom International Studios (VIS)** and **Mega** announced *Resistiré*, a new adaptation of the original MTV format *Stranded With a Million*

*Dollars*. Co-produced by MTV Latinoamerica and Mega, the survival reality series will be filmed entirely in Chile. *Resistiré* will premiere pan-regionally in March 2019 on Mega in Chile and on MTV for the rest of Latin America. VIS also announced the development of the new superseries *12 Segundos*, a co-production with Imagen and Mega.

Pictured are Viacom International Networks' Tatiana Rodriguez and Tiago Worcman.



- NATPE chair Andy Kaplan yesterday moderated talks about "What The World is Buying," with panelists Brad Beale of Amazon, Sean Cohan of Wheelhouse Ent., Armando Nunez of CBSSI, Amy Reinhard of Netflix, and Carlotta Rossi Spencer of Banijay. ■



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## U.S. Incentives For Film and TV Productions

California has long been the motion picture and television capital of the world, so it comes as no surprise that California ranks first in terms of film and television industry jobs (715,555), wages paid (\$22.24 billion), and the number of films (559) and television series (824) shot in the state in 2017.

Over the past 20 years or so, other states have begun to offer competitive movie production incentives to lure film and TV productions away from California (as well as from other states).

In 2009, in response to pressure from other states, California launched a five-year, \$500 million (\$100 million per year) tax credit program to protect its industry leadership role by providing tax credits to those productions most likely to leave the state due to incentives offered by other states and countries.

In 2014, the state passed the California Film and Television Job Retention and Promotion Act, which created a five-year film incentive program beginning in the fiscal year 2015-16.

Under the program, \$330 million in tax credits is made available each year for the purposes of bringing film projects to California. This new incentive program expands eligibility for a wide range of projects that were excluded



## The Best Way to Make Sales...

from the 2009 tax credit program.

Although California remains the home to most of the major film studios, production companies are taking advantage of some of the more lucrative tax credits, grants, sales tax exemptions, and cash rebates offered by other states.

In 2016-17, Georgia, for example, was home to 116 films and 150 TV series, which supported more than 92,000 jobs and paid \$2.15 billion in wages. The entertainment industry as a whole — which includes commercial and music video productions — spent \$2.7 billion and had an economic impact of \$9.5 billion on the state. Georgia's Entertainment Industry Investment Act provides a 20 percent tax credit for companies that spend \$500,000 or more on production and post-production in Georgia, either in a single production or on multiple projects. The state grants an additional 10 percent tax credit if the finished project includes a promotional logo provided by the state. If a company has little or no Georgia tax liability, it can transfer or sell its tax credits.

In the U.S., 18 states (including Florida) have no incentive programs of any kind. The different types of incentive programs employed by each state are:

- **No incentives:** Alaska, Arizona, Delaware, Florida, Indiana, Iowa, Kansas, Michigan, Missouri, Nebraska, New Hampshire, New Jersey, North Dakota, South Dakota, Vermont, West Virginia, Wisconsin, and Wyoming.
- **Rebate/Grants:** Arkansas, Colorado, District of Columbia, Idaho, Minnesota, Mississippi, Montana, North Carolina, Oklahoma, Oregon, South Carolina, Tennessee, Texas, and Washington.
- **Rebate and Tax Credits:** Maine, U.S. Virgin Islands, Utah, and Virginia.
- **Refundable Tax Credits:** Alabama, Hawaii, Kentucky, Maryland, and New York.
- **Transferable Tax Credits:** California, Connecticut, Georgia, Illinois, Nevada, Pennsylvania, Puerto Rico, and Rhode Island.
- **Transferable or Transfer to State at Discount:** Louisiana and Massachusetts.
- **Refundable or Transferable:** Ohio, New Mexico.

(Excerpted from the Florida TaxWatch 2018 report)



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## An Overview of All-News Channels in Europe

**R**ecently, the E.U.-financed and Strasbourg, France-based European Audiovisual Observatory released a 42-page report on the state, development, and character of all-news TV channels available in Europe.

Since the world's first 24-hour TV news channel, CNN, was launched in the U.S. in 1980, the genre has undergone a series of significant developments and growth. Today, around 140 all-news channels are available in Europe, regardless of their establishment location.

Of these 140 all-news channels, a total of 43 percent are national, meaning that their agenda is focused on one specific European territory and aimed primarily at the respective national audience. A full 57 percent are international, meaning that either their agenda doesn't have a national focus or their core audience is not European.

Euronews, DW, France 24, RT, Al Jazeera, and i24News are global networks offering multiple international news channels aimed at transnational markets or global linguistic communities.

BBC, CNN, and Sky are global brands proposing a mixed portfolio of national and single-edition international news channels, be they regional or global. RT and Al Jazeera can also be included in this category due to their more localized channels, such as RT UK, RT France, and Al Jazeera Balkans.

On average, only one in four TV news channels available in a given European country broadcasts in that market's official language(s).

Four out of five TV news channels available in Europe are also licensed there. The rest are international channels established outside Europe.

Although the landscape of TV news channels is dominated by private broadcasters, almost one in three TV news channels is supported by the public sector.

National TV news channels have been launched by public broadcasters in the U.K., France, Germany, Italy, Poland, Portugal, the Russian Federation, Hungary, Turkey, Denmark, Ireland, the Netherlands, Spain, Switzerland, Croatia, and the Czech Republic.

Within the international news channel category, the public sector is mainly represented by France 24, DW, RT, the BBC, MIR 24, and CGTN English. Euronews has a mixed statute due to the fact that 15 percent of its shares have been distributed between public shareholders and local authorities across Europe.

The media groups controlling at least two news channels in Europe are Media Globe Networks, TV-Novosti, 21st Century Fox, BBC Group, DW-Deutsche Welle, France Medias Monde, United Group, Al Jazeera Media Network, Turkuvaz Medya, and New Delhi Television.

Time Warner (now AT&T) has a large presence in Europe through the CNN family of branded news channels established as joint ventures, partnerships, or affiliations.

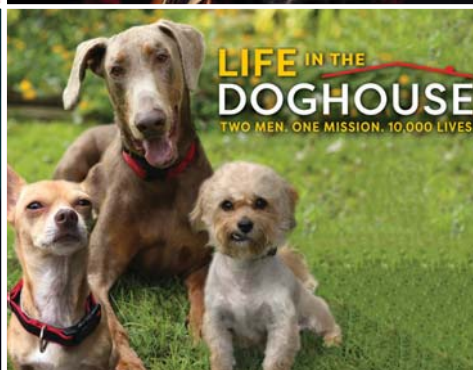
In 1980, CNN identified demand for a dedicated TV news channel and promoted a new format delivering continuous coverage of breaking stories accompanied by substantial reported details as events unfolded.

The U.K.'s Sky News emulated CNN in 1989 and became Europe's first 24-hour news channel.

Apart from the all-news TV channels, there are also around 25 business TV channels available in Europe that are focused on business news and markets. These — together with infotainment, parliamentary, and uncut news types of channel — have not been included in the scope of this report in an effort to retain a fairly homogenous sample for the analysis of the 24-hour news genre.

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## Disney Lands In Good Trouble



**D**isney Media Distribution – Latin America is at NATPE Miami with the biographical limited drama series **Monzón**. Depicting the life and tragic end of the former boxing middleweight champion Carlos Monzón, the biopic is a fascinating chronicle of his humble beginnings, his meteoric rise, and his tragic death in 1995.

Executive produced by Jennifer Lopez and directed by Jon M. Chu (of *Crazy Rich Asians* fame), **Good Trouble** (pictured) is a spin-off of long-running family drama *The Fosters*. Callie and Mariana embark on the next phase of their lives in Los Angeles, where Mariana faces a male-dominated workforce in the tech industry and Callie learns the ins and outs of the federal legal system. The sisters must depend on one another to navigate the challenges of the City of Angels.

After a devastating defeat prosecuting a celebrity for a double murder in drama series **The Fix**, an L.A. district attorney retreats from her high-profile career for a quiet life in Washington. But when that same star is suspected of another murder, she picks up where she left off for another chance at justice. Attorney and author Marcia Clark co-writes and executive produces the series.

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## Paramount Drives With Bumblebee

**P**aramount Pictures brings with it to NATPE Miami an eclectic program roster that includes tales of an animatronic VW bug, a young girl's magical journey through Wonderland, a Stephen King adaptation, and more.

Part of the *Transformers* universe, **Bumblebee** (pictured) follows Charlie, a young woman on the cusp of turning 18, who discovers a battle-scarred and broken yellow VW bug.

**Wonder Park** portrays June's magical journey through an amusement resort called Wonderland, which she and her mother designed. It's set to premiere in U.S. theaters in March.

Based on Stephen King's horror novel of the same name, **Pet Sematary** centers on Dr. Louis Creed and his family who live near a mysterious

## Proven Innocent By Fox

**T**wentieth Century Fox Television Distribution brings a host of new drama series to the Fontainebleau, including **The Passage**. Based on the book trilogy of the same name, the epic thriller is centered on the development of a dangerous virus that has the potential to become a cure for all disease.

In the emotional series **Proven Innocent** (pictured), one female attorney fights for the innocence of those wrongly found guilty by the law. Created by *Empire's* Danny Strong and *Four Brothers'* David Elliot.

Procedural drama **9-1-1** focuses on the fast-paced lives of emergency responders who must constantly put themselves in danger in order to save others.

The next chapter of the *Sons of Anarchy* saga, **Mayans M.C.**, follows Ezekiel "EZ" Reyes in a post-Jax Teller world, where he is fresh out of prison and finds a prospect in the Mayans M.C. charter along the Cali/Mexi border.

**The Resident** is a provocative medical drama that delves into the lives and responsibilities of the behind-the-scenes staff at a busy hospital.

In **The Orville**, a not-so-top-of-the-line spaceship, and part of Earth's Interstellar Fleet, voyages on exploratory missions.

Supernatural drama series **The Gifted** follows a suburban family on the run. After discovering their teenage children's mutant powers, the parents seek help from an underground network of mutants.

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burial ground. Louis calls on his unusual neighbor, which sets off a chain of horrific events.

Musical drama **Rocketman** is based on the life of musician Elton John, telling the tale of his breakout years to his inspiring musical partnership with Bernie Taupin.

Live-action limited series **Catch-22** — based on Joseph Heller's World War II-set novel — follows Captain John Yossarian, a U.S. Air Force bombardier, as he fulfills his service requirements while avoiding death. George Clooney stars, directs and executive produces.

**Racing Wives** depicts the private lives of women who are married to or in serious relationships with famous racecar drivers. The reality series offers a

## Lionsgate Is On The A List



**L**ionsgate Entertainment's library of original and daring series is now also backed by STARZ's television and feature titles.

Drama series **Sweetbitter** (pictured) is a young woman's coming-of-age story set against the rich and grimy backdrop of exclusive restaurants in New York City.

Two Mexican-American sisters return to their old neighborhood, the Eastside of Los Angeles, in **Vida**. The duo is confronted by their past and their mother's dark truth.

Taking place at an idyllic summer camp, **The A List** draws on the tension between Mia and a mysterious new girl named Amber. When Mia's friends flock to Amber, Mia's magical powers grow dangerous.

Supernatural thriller **The Rook** follows a young woman who wakes up surrounded by dead bodies in a London park and has no recollection of what's happened. She attempts to recover her memory, but paranormal adversaries try to stop her.

In **The Spanish Princess**, Catherine of Aragon marries Prince Arthur, who dies shortly after their wedding. Her future as Queen of England is put into question by a divided Tudor court.

Hosted by Ann Curry, **M.D. Live** brings together a network of physicians and experts to provide answers to people in desperate need of medical help.

Eighteen years after his hit '90s sitcom *Horsin' Around*, **BoJack Horseman** finds his way as a Hollywood has-been amid self-loathing, alcoholism, and failed relationships.

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## Telefilms Opens Green Book



**B**uenos Aires-based Telefilms is hauling its roster of feature films — some of them Oscar-nominated — to NATPE Miami, and is spotlighting touching biopics, animated adventures, and coming-of-age dramas.

Crossing barriers of race, class, and education, **Green Book** (pictured) is about a road trip between two very different strong-willed men. A working-class Italian-American drives an African-American classical pianist on a tour across the South. Viggo Mortensen and Mahershala Ali star.

In the Julia Roberts-starrer **Ben Is Back**, the charming and troubled Ben Burns returns to his family one Christmas Eve, when his mother learns that he is in harm's way. Over 24 hours, she has to avoid a family breakdown and figure out how to help her son's upsetting addiction.

Romantic comedy **Second Act** follows Maya Vargas, a big-box store employee, played by Jennifer Lopez. At her 40th birthday party, she's disappointed with how her life has gone. With a job interview, she is given the chance to reinvent herself and bring street smarts to Madison Avenue.

The free-spirited **UglyDolls** travel from their hometown of Uglyville to the town of Perfection and learn lessons on confronting differences along the way. The animated musical comedy features the vocal talent of Kelly Clarkson, Nick Jonas, and Blake Shelton, among others.

Based on Anna Todd's YA novel, **After** tells the story of dedicated student and loyal girlfriend Tessa, who begins to question her motives after meeting the brooding rebel Hardin.

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[www.telefilms.com.ar](http://www.telefilms.com.ar)

## Ledafilms Unleashes The Queen's Corgi

**A**rgentina's Ledafilms cruises to Miami with a varied roster of feature films, including fun family-friendly animation, electrifying thrillers, and riveting action-dramas.

While in search of her missing brother, Marla goes through a magic portal that turns her into a Playmobil figure in **Playmobil: The Movie**. She'll have to form unexpected friendships in order to save her brother from the pirate Bloodbones.

Rex is **The Queen's Corgi**, a spoiled little dog who lives in the lap of luxury. When he accidentally ends up in a London dog's home with a bunch of strays, he must find his way back to Buckingham Palace.

**Mia and the White Lion** (pictured) tells the story of Mia and her pet white lion, Charlie. When she learns from her father that Charlie is in danger, she runs away to find a safe home for him.

Snowplow driver Nels is forced out of his quiet family life when his son is murdered by a powerful drug lord in **Cold Pursuit** (a.k.a. **Hard Powder**).

In sci-fi thriller **Replicas**, William Foster is on the verge of a scientific breakthrough: the transfer of human consciousness into a computer. When his family dies in a car crash, he is desperate to resurrect them with his innovation.

**Todos lo saben** (**Everybody Knows**) follows Laura as she returns to her Spanish hometown where unexpected family secrets are revealed.

Thriller **I Still See You** takes place in the aftermath of a cataclysmic event that breaks down the barrier between the present world and the next. A ghostlike remnant threatens a young woman who is propelled on a life-changing mission.

Tresor Tower Suite 2-2005

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



## Record TV Brings The Apocalypse



**B**razilian broadcaster and distributor Record TV is bringing telenovelas, miniseries, and soap operas inspired by Biblical stories to the international market.

**Jesus** (*Jesús*) is a dramatic retelling of the religious leader's life, from his birth in Nazareth to his later conflicts and suffering. The series also revisits some of his followers and those he healed.

After the death of her mother, eight-year-old **Leah** (*Lea*) is forced to care for her newborn sister, Rachel. As adults, Leah falls in love with Jacob, but his heart is set on her sister.

**Apocalypse** (*Apocalipsis*) unfolds across three time periods in New York. Beginning in the 1980s, four university friends meet and develop relationships that will lead to The End of Times.

In **The Rich and Lazarus** (*El Rico y Lázaro*), the love triangle between childhood friends Asher, Joanne, and Zach is set against Nebuchadnezzar's invasion of Jerusalem (pictured).

**The Promised Land** (*La Tierra Prometida*) is an adaptation of the *Book of Joseph* and portrays Joshua, the new leader of the Hebrews after Moses's death, as he leads his people to Canaan.

A prequel to *The Slave Isaura*, **The Slave Mother** (*La Esclava Madre*) tells the life story of a light-skinned woman who's brought to Brazil on a slave ship and becomes a maid to the Avelar family.

**Moses and the Ten Commandments** (*Moisés y los Diez Mandamientos*) is an epic soap opera that features famous stories from the Bible, including the birth of Moses and the Red Sea crossing.

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# VIDEOAGE

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\*Offer expires March 24, 2019. Starting March 25, a \$50 fee will be applied.

## Today's Events an the Fontainebleau

### Programming With A Purpose: How Nat Geo Transforms the Way We See the World

with Erin Krozek, National Geographic; Mike Wiese, National Geographic; and Christian Drobnik, National Geographic Partners  
(Dazzle, 9:15-10:00 a.m.)

### The 'Man with a Crystal Ball' – Keshet's Avi Nir

with Dade Hayes, *Deadline*  
(Glimmer 5/6, 9:20-9:50 a.m.)

### In Conversation with NBC Entertainment Chairmen George Cheeks and Paul Telegdy

with Soledad O'Brien, Starfish Media Group  
(Glimmer 5/6, 10:00-10:30 a.m.)

### In Conversation with FOX's Jack Abernathy

with Cynthia Littleton, *Variety*  
(Glimmer 1/2, 10:45-11:15 a.m.)

### The Future of Content

with Nigel Tierney, RYOT; Sara Fischer, AXIOS Media; and Erin McPherson, Verizon  
(Glimmer 3/4, 10:45-11:15 a.m.)

### All the World's a Stream

with Soumya Sriraman, BritBox; Adam Lewinson, adRise / Tubi TV; Rob Holmes, Roku; Mark Greenberg, MSGCI; and Shahid Khan, Meridian Advisory Group  
(Glimmer 5/6, 10:45-11:30 a.m.)

### How Hollister and Awesomeness Captured Gen Z with the Sprit of an Endless Summer

(Dazzle, 10:45-11:30 a.m.)

### Linear Leadership Discussion

with Bruce Gersh, Meredith; Marc Juris, WE tv; Howard Lee, TLC; Michael O'Connell, *The Hollywood Reporter*; and Linda Ong, CIVIC  
(Glimmer 1/2, 11:15-12:00 p.m.)

### WWE's Stephanie McMahon Breaks Down the Art of Innovative Storytelling

(Glimmer 5/6, 11:30-12:00 p.m.)

### Ad Sales Chiefs State of the Union: An Eye on Content

with Jon Steinlauf, Discovery; Steve Mandala, Univision Communications; Mark Marshall, NBCUniversal; and Sara Fischer, AXIOS Media  
(Glimmer 5/6, 2:00-2:45 p.m.)

### Connected TV: What Does it Mean For The Future of TV Content?

with Howard Homonoff, Homonoff Media Group; Amy Kuessner, Pluto TV; Patrice Courtaban, TV5 USA; Mike Keyserling, Philo; and Jack Perry, Syncbak  
(Glimmer 1/2, 2:00-2:45 p.m.)

### China Showcase

(Facet, 2:00-3:00 p.m.)

### Syndication State of the Union: From Famine to Feast to the Future

with Frank Cicha, FOX Television Stations; Tracie Wilson, NBCUniversal Television Distribution; Michael Weinberg, Endemol Shine Group; Mort Marcus, Debmar-Mercury; Dave Noll, Keller/Noll; and Paige Albiniaak, *Broadcasting & Cable*  
(Glimmer 3/4q, 2:30-3:15 p.m.)

### Brands Powering Creativity

with Marc Battaglia, Marriott Hotels; Andy Singer, Alkemy-X; Rita Drucker, Snap; and Myrna Blyth, AARP  
(Glimmer 5/6, 2:45-3:30 p.m.)

### In Conversation with Discovery's Kathleen Finch

with Robert Friedman, Bungalow Media + Entertainment  
(Glimmer 1/2, 3:00-3:30 p.m.)

### Over the Top and Over the Air: Monetization and Redefining the Media Landscape

(Glimmer 3/4, 3:15-4:00 p.m.)

### Content Creators + Music Executives Meet-Up Session

with Ron Broitman, Warner/Chappell Music; Teri Nelson Carpenter, Reel Muzik Werks; Martijn Schimmer, SMP Amsterdam; Peter Bradbury, Sky U.K.; and Tony Scudellari, Sony Pictures

### Entertainment

(Glitter, 3:30-4:30 p.m.)

### Brands x Content Creative Showcase

with Jim Louderback, VidCon; Christian Murphy, A+E Networks; Kate Pfetsch, Marriott Hotels; Nick Buzzell, NBTV Studios; and Shawn Freeman, HomeAway  
(Glimmer 5/6, 3:30-4:30 p.m.)

### MENA: The New Streaming Content Marketplace

with Manori Ravindran, *Television Business International*; Sanjay Raina, Fox Networks Group; Hamoud Al Rumayan, Intigral; and Nick Grande, mena.tv Content Hub  
(Dazzle, 3:30-4:30 p.m.)

### More Choice in a Next-Gen TV World

with Anne Schelle, Pearl TV; Dade Hayes, *Deadline*; Eric Anderson, Verance; and Deb McDermott, Standard Media Group  
(Glimmer 3/4, 4:00-4:45 p.m.)

### The Diverse Producers of i3Brains Productions

with Robert Seppala, Jason Gregory, Garrett Mayersohn, Warren Robinson, Tamara Martin, Timothy Phares, Francie Black, Joanna White-Oldham; and Scott Sternberg, Scott Sternberg Productions  
(Glimmer 1/2, 4:15-4:45 p.m.)

### Omni-Cultural TV Fest Preview

with Julie Carias Linares and Kiki Melendez, Omni-Cultural TV Festival  
(Glimmer 1/2, 4:45-5:00 p.m.)

### Legacy Awards Cocktail Reception

(Fontaine, 5:30-6:00 p.m.)

### 2019 Brandon Tartikoff Legacy Awards

with Mara Brock Akil; Bob Greenblatt, NBCUniversal; Rita Moreno, Netflix; Byron Allen, Entertainment Studios; Betty White; Henry Winkler, HBO; and Scott Evans, Access  
(Fontaine, 6:00-8:00 p.m.)



# The Fix



10 x 60'

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Disney Media Distribution Latin America

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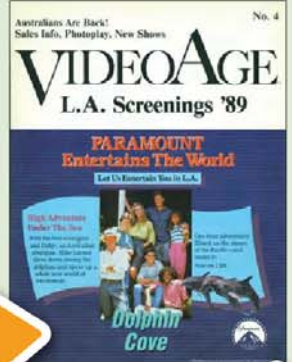
# The L.A. Screenings Evolution

**1964**  
"Screenings"

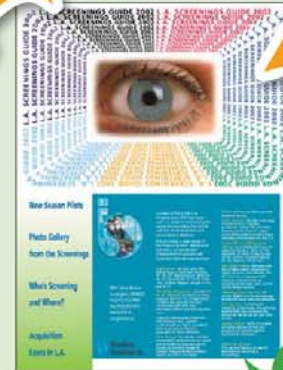
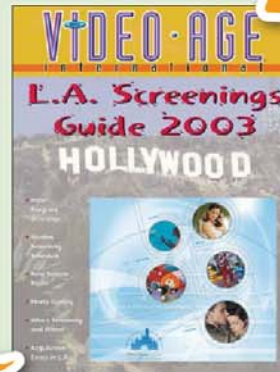
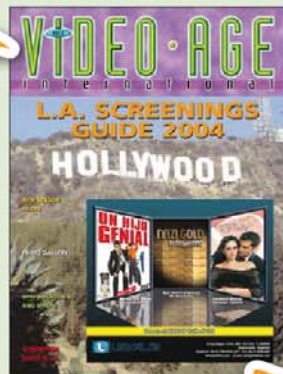
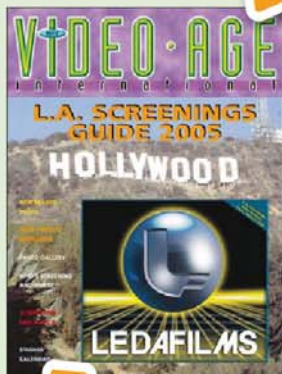
**1978**  
"May Screenings"

1983... a new name!

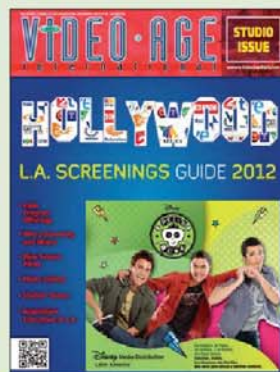
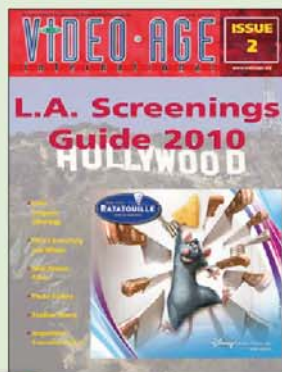
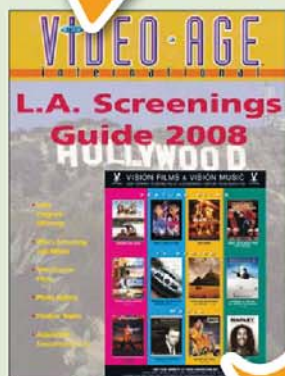
Buying Resurgence Seen in Cannes. Columbia Not Exhibiting. L.A. Screenings Looming Over



In the beginning...



2002



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

[www.videoageinternational.net/l-a-screenings-2017/history-of-l-a-screenings/](http://www.videoageinternational.net/l-a-screenings-2017/history-of-l-a-screenings/)





1. Calinos Entertainment's Büsra Saracoglu, Alaa Elabasy

2. Condista's Jorge A. Fiterre, Jorge Fiterre, Willie Hernandez

3. Multicom's Niloo Badie, Irv Holender

4. All3media's Sally Habbershaw, Janel Downing

5. Record TV's Delmar Andrade

6. Kanal D's Valentina Alvarado, Karina Medina, Mikaela Perez, Ana Alvarado

7. Paramount Pictures' Dina Vangelisti

8. Global Agency's Ekin Gabay, Ivan Sanchez, Cözde Sergili

9. Twentieth Century Fox TV Distribution's Greg Drebin and Chris Bettes

10. GRB Studios' Melanie Torres and Patrice Choghi

11. Ledafilms' Alejandro Leda

12. Lionsgate's Agapy Kapouranis, Kevin Beggs

13. MISTCO's Aysegül Tuzun

14. The Telefilms team headed by Tomas Darcyl



## DISCOP Markets

Patrick Zuchowicki, DISCOP's CEO, responded to the December 10 edition of *VideoAge's* Water Cooler "to highlight a few decisions that were made recently."

Among the changes, Zuchowicki reported, were the dates for the 2019 edition of DISCOP Johannesburg. Next year's market will take place November 20-22, which will prevent it from overlapping with AfricaCom, he explained.

Zuchowicki also announced, "We will only hold two DISCOP markets in Africa and not three from now on: The one in Abidjan (May 29-31) and the one in Johannesburg (November 20-22)."

In order to lessen the amount of no-shows, he added, "We will close the sales of our exhibits by July 15, 2019, so we can devote more time to the recruitment of qualified buyers and the promotion of the content and the projects offered at the market."

After speaking with DISCOP Johannesburg veterans, Zuchowicki shared new adjustments to the design flow and floor plan of the market. "In order to hold a more compact event — and erase the 'perception' of a smaller attendance — the exhibition and the sidebar conference program will be on the same floor to maintain traffic flow there at all times," he said. Additionally, a new floor plan, with a total of 40 viewing boxes and 20 meeting tables, will "provide stronger on-site exposure and fewer visual obstructions," he noted.

The future market will also accommodate "an expanded Meetings on Demand Lounge" for the growing number of non-exhibiting delegates.

Pictured below is a view of Abidjan. 🇳🇬



**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 read their full versions, visit [www.videoage.org](http://www.videoage.org).**

## AFM Report

On October 31, 2018, the American Film Market (AFM) opened its doors for its 39th annual eight-day edition — its 28th in Santa Monica, California.

This year, for the first time, a badge was required by all who wanted to enter the Loews Hotel, the market's official venue. This was to discourage attendees from conducting business in the hotel lobby without paying any registration fees.

Jonathan Wolf, AFM's managing director, praised the move, saying that, "Now participants don't have to show their badges to security personnel once inside the Loews."

According to official figures, the AFM welcomed 70 companies from 28 countries attending for the first time as buyers, with the largest number coming from the U.S., China, Italy, South Korea, Canada, Germany, Spain, Taiwan, and Vietnam. Buyers from the world's leading digital platforms were also in attendance. In addition, the AFM had 60 new exhibiting companies from 15 countries at the market.

The 2018 edition saw an increased emphasis on industry intelligence and education, expanding its programming lineup of conferences, roundtables, workshops and spotlight events, and added the AFM Gallery at Le Merigot Hotel, which is adjacent to the Loews Hotel, as an additional venue.

More than 150 speakers took the stage for 40 sessions featuring a diverse array of topics to support virtually every facet of the business.

LocationEXPO, in its second year, took place November 3-6 in a dedicated exhibit space in the Loews Hotel. More than 60 film commissions, government agencies, production facilities, and services with a combined offering of billions of dollars in production incentives and resources were represented. 🇳🇬





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KIDS | 52 X 30'



# THE OTHER TWO

COMEDY | 10 X 30'



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