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DISCOP Istanbul Opens Doors To MECANA

Turkey's Gateway For Middle Eastern TV Sales

The second edition of the three-day DISCOP Istanbul market is here, kicking off February 28. Last year, Turkish companies had a very strong presence, but this year, Patrick Jucaud-Zuchowicki of event organizer Basic Lead expects to see a wider variety of countries represented. "A lot of countries were not aware of how strong the Turkish market was, especially for dramas. Now they realize it's a powerful competitor and they are being more aggressive."

Some of the bigger clients are even taking two stands, looking to be more visible and spending more money.

DISCOP Istanbul is co-owned by the L.A.-based NATPE and Paris-based Basic Lead and covers 28 Middle Eastern, Central Asian and North African (MECANA) countries — a region that includes nearly 150 million TV households with 15



(Continued on Page 16)

Apprehension Over MIP's New Dates

The big news at MIP-TV this year is that the market will start on Sunday, April 1 — rather than its usual Monday — and run through Wednesday, April 4 at the Palais des Festivals in Cannes, France.

Reportedly, the calendar move is due to the Easter holiday, which falls exactly one week after the market begins, and is preceded by Holy Week. Plus, Friday, April 6 marks the beginning of Passover. Last year MIP drew an impressive 11,500 participants, 4,000 buyers and 1,550 exhibitors from 100 countries.

Said A+E Networks' Sean Cohan of the date change, "It's going to be interesting. We have high hopes for the market and we think it will be our biggest MIP yet."

For Televisa, "MIP-TV and MIP-COM are the most important markets of the year," but Claudia Sahab added that she, "didn't like the change [of dates] at all." She expressed concern "because it's also a holy week. It's amazing that they chose that week." She noted that "MIP-TV is always a slower market than MIPCOM, but this year

(Continued on Page 14)

NATPE Done Right: Went After Reach and Riches

NATPE CEO Rick Feldman is Commended

NATPE 2012 was good 'til the last drop, or, in our case, busy 'til the last minute. If in the past NATPE was a one-and-a-half day market, well, *no mas*. At this year's NATPE, which wrapped up last January 25, TV executives were busy with meetings up until 6:30 p.m. at the end of a very hectic three-day market (which, in effect, started on the 22nd, making it — albeit unofficially — a four-day market).

At his end-of-market press conference, an exu-

berant NATPE CEO Rick Feldman offered journalists a free lunch and confidently responded to even the most aggressive questions. There were 5,000 estimat-

(Continued on Page 16)

How To Dress for the L.A. Screenings

The L.A. Screenings will be here before we know it, with dates set for May 15-18 for the indies and 17-25 for the studios: Latins May 17-23, others May 21-25. Canadian screenings are set for May 11-17. However, the issue here is not the timing but the temperature.

We all know that in the studios' screening rooms during the L.A. Screenings, the temperature is kept

(Continued on Page 14)

Swiss Television Programs



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MY TWO CENTS

Could a Silvio Berlusconi emerge in the U.S.? Let's see what kinds of ingredients the media mogul and former Italian prime minister brings to the table, and then explore potential U.S. doppelgangers.

* **Incredible wealth.** Many Americans fit the mold. With a \$9 billion net worth, Berlusconi used small ROI amounts to finance political alliances and control media minions. New York City media mogul and Mayor Michael Bloomberg (net worth \$19 billion) spent \$108 million of his own money to get re-elected for the third time after changing New York City's term-limits law.

* **Full control over media,** both print and electronic. It's difficult to achieve this in the U.S., but it's doable. As seen in the case of the Iraq War, the U.S. press can be kept at bay. In Italy, Berlusconi directly controlled the private TV sector and, indirectly, the state radio-TV organization. In addition, he had direct control over the country's largest book publisher and the largest number of newspapers. Indirectly, he controlled small newspapers that depended on state subsidies to survive. He also controlled film and TV production and distribution both directly and indirectly. Plus, Berlusconi manipulated news and used the media as a personal mouthpiece. Some of his journalists were in charge of fabricating news. Of the major news organizations in the U.S., FOX News has been associated with systematic news fabrication.

* **Power over a political majority** in both houses of Parliament. Surely doable in the U.S. as demonstrated by the unlimited corporate contributions to political campaigns and the emergence of the "Super Pacs."

* **Ability to present untruths as facts.** Definitely possible in the U.S., and the best example comes from former President George W. Bush's fabrication of Iraq's WMDs.

* **Subjugate state institutions.** Through patronage, Berlusconi controlled Italian regulatory authorities and parts of the judicial system. As seen with the U.S. Supreme Court during the 2000 presidential election, in the U.S., ideology can also take over the democratic process. Plus, in the U.S., regulatory agencies are at times rendered ineffectual.

* **Populist views and a charismatic personality which overshadow other flaws.** Easily found in the U.S.: From the late President Ronald Reagan to former political candidates Sarah Palin, Herman Cain, Rick Perry and Ron Paul — just to cite a few.

* **Disdain toward leaders of other countries.** This characteristic made Berlusconi disliked particularly by Germany's Angela Merkel, France's Nicolas Sarkozy and even by U.S. President Barack Obama. Similarly, Bush was disliked by many foreign leaders.

* **Abuse of power.** Berlusconi requested that an underage prostitute he frequented be released from police custody. He appointed reputed past lovers to key governmental and parliamentary positions and rewarded favors with state-owned company contracts. In the U.S., abuse of power was rampant during the Bush presidency (e.g., wiretapping, political spying, abuse of the Patriot Act, etc.), as well as under the late President Richard M. Nixon.

* **Sex scandals.** Berlusconi has been associated with prostitutes and sex for tat. In the U.S., Herman Cain's presidential campaign donations initially increased after revelations about four sexual harassment cases, which are topped by the 29 women who accused former Senator Bob Packwood of sexual harassment. But the best examples are the late President John F. Kennedy (revelations were made post mortem) and former President Bill Clinton.

* **Blatant conflicts of interest.** In the U.S. these conflicts are resolved with blind trusts, like in the case of NYC Mayor Bloomberg and the late President Lyndon B. Johnson's media empire. However, there is the case of Dick Cheney, who retained 433,333 stock options from when he was CEO of Halliburton while serving as Vice President to Bush. Halliburton received over \$20 billion for work in Iraq (some with no-bid contracts). There's also Cheney's private hunting trip with Supreme Court Justice Antonin Scalia.

* **Criminal investigations.** Berlusconi has been accused of corruption, bribery, embezzlement, Mafia collusion and tax evasion, among other crimes. In the U.S., the late Vice President Spiro Agnew was charged with bribery and corruption. Recently, ex-Illinois Governor Rod Blagojevich received a 14-year jail sentence on 18 corruption counts. Since 2000, nine members of Congress have been charged with crimes. Similarly, among Berlusconi's members of Parliament, five have been accused of Mafia connections and four of corruption. Plus, 49 have been investigated, and two ministers resigned under investigation.

* **Ineffectual.** In his eight years as prime minister, Berlusconi took Italy's national debt from \$1,900 billion to \$2,600 billion. Likewise, in eight years, Bush increased the federal debt from \$5,769 billion to \$10,413 billion.

In conclusion, a Berlusconi-esque character could definitely spring up in the U.S. However, it would take a combination of several "American Berlusconis" to make one Italian Berlusconi.

Dom Serafini





New Trend In African TV Sales

It seems as though change is afoot in African television. Traditionally, West Africa has supplied East Africa with large amounts of content, such as Nollywood (Nigerian) movies and series mainly from Nigeria and Ghana, while East Africa has rarely made sales to the western part of the Dark Continent.

However, earlier this month, Kenya-based East African three-in-one service provider Zuku — the consumer brand of cable and internet services provider The Wananchi Group — made its first major content sale with a foray into West Africa.

Under the sales agreement, Nigeria's satellite-delivered pay-TV service My TV purchased over 70 hours of programming from three Kenyan production homes through Zuku.

Rick Feldman Leaves NATPE

As anticipated, Rick Feldman, president and CEO of NATPE for the past nine years, will leave his post at the end of his contract on April 30 and enter into a three-year consultancy with the organization. It was jointly announced by Jordan Levin and Chris Grant, co-chairmen of NATPE. The NATPE executive board has retained executive search firm Korn Ferry to select a new operating chief. Feldman will assist with the transition.

“Our goal now is to find an individual who can oversee the proposed plans we have for our 50th Anniversary celebration and can help implement the ideas we have discussed to grow NATPE and

solidify its position as the premier content association in the world across all platforms,” stated Grant, who’s also CEO of Electus.

Levin added, “[Feldman’s] knowledge and experience will continue to be put to good use as a consultant to the person we select and to the organization as a whole.” Levin is also the CEO of Generate.

On his part, Feldman said, “I look forward to working with the person who will replace me and with the organization as a consultant in the years ahead.”

Celebrating nearly 50 years of service to the ever-evolving television industry, NATPE is the only U.S. program market serving the worldwide TV community.

Greek Crisis Hits Media Sector

After a 20-year boom, Greece’s media sector is feeling the pain of the country’s financial crisis. Several Greek radio and television broadcasters are closing down, in large part due to a drastic decline in advertising revenue (reportedly, revenue has fallen by about 60 percent). Additionally, Greek banks are no longer able to offer loans at competitive rates.

Private TV channel Alter ceased broadcasting in the middle of December, and its future is unknown.

And in a sure sign of trouble, other private TV channels are broadcasting repeats of their series (some up to 10 years old).

There have been daily strikes at state broadcaster ERT because one of three TV channels, along with a number of regional radio stations, are set to close.

New Satellites Cause Interference

The increased use of satellite for news-gathering (SNG) and other video services (VSAT and DVB) is causing interference that is alarming both carriers and users.

Intelsat reported more than 100 cases of satellite interference each month, which translated to lost broadcasts.

The problem started with satellite deregulation, which increased the number of uplinks and commercial satellites, now numbering over 400 worldwide. With more uplinks in operation, human error also increases: Eutelsat estimates such interference-related incidents at 59 percent.

It is expected that this issue will become even more severe during the upcoming London Summer Olympics. For this reason, carriers will require “identifiers” (or IDs), which will add costs of around \$10,000 per uplink.

It has been noted, however, that identification doesn’t eliminate interference, but simply identifies the offending uplink.

(Continued on Page 6)

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(Continued from page 4)

German TV Unites To Form Global Screen

There's a new international distributor on the block, by the name of Global Screen. The Munich, Germany-based company, which is a joint venture between Telepool GmbH and Bavaria Media GmbH, will handle

world sales of TV and theatrical product outside German-speaking territories.

In addition to holding distribution rights to the Bavaria Film Group catalogue, Bavaria Media has output deals with German pubcasters WDR and SWR. Telepool handles TV and theatrical distribution for pubwebs BR, MDR, SRF, major German producer/buyer Degeto and TV market leader RTL.

The company has hired Sonia Mehandjiyska, who will be responsible

for theatrical and TV sales.

Previously, Mehandjiyska served as vice president of International Sales at U.S.-based Echo Bridge Entertainment.

BBC To Monetize Archives

Britain's public broadcasting company, the BBC, may introduce an additional "small" license fee for viewers to access hundreds of hours of backdated programs.

Under the new plan (which, according to *Broadcast* magazine is in very early stages), users could watch archived programs at any time and download them several times. As of now, programs that air on BBC channels can be played back for free on the popular iPlayer service,

but only for a short period of time.

The cost per download, duration of ownership and delivery portal would all still need to be worked out.

On the business side, it may be difficult to figure out what (and how) to pay production companies who own rights to series produced over the past decade.

Ukraine Attacked For Fighting Piracy

Ukrainian police shut down file sharing website Ex.ua, which millions of Ukrainians used to gain free access to music, movies and software. Software companies such as the U.S.-based Adobe have accused Ex.ua of copyright piracy, and Ukrainian police have reportedly been investigating it since last July. Last month, police raided an Ex.ua office and seized computers that were used to operate the website.

Ukrainian citizens were in an uproar over the police action, and began attacking government websites with automated requests, overloading the capacity of the websites of Ukrainian President Viktor Yanukovich and the Interior Ministry.

Piracy is a widespread problem in the Ukraine, which was included in the Office of the United States Trade Representative's report last year as one of "the most notorious" locations for intellectual property rights violations. This is attributed to the fact that the average monthly wage of Ukrainian citizens is the equivalent of U.S.\$330, making it difficult for them to purchase software, movies and music legally.

Telcos Battle For TV Rights

According to a decision handed down by Australia's Federal Court in Sydney, Optus, Australia's number two telco, can now air live sports via its new mobile TV service called TV Now. This means that live sports such as NRL (National Rugby League) and AFL (Australian Football League) matches, and potentially other TV shows, are more likely to become available for free download on mobile phones. This is despite the fact that competing telco Telstra recently paid A\$153 million for exclusive mobile rights to the AFL.

The NRL and AFL had charged Optus with violating the Copyright Act, however, Federal Court Justice Steven Rares ruled that because users record the programming for their private and domestic use, there is no copyright infringement.

The issue is not yet settled, though, as AFL's chief operating officer Gillon McLachlan indicated that they will likely appeal the court's decision.

They promised them heaven. They gave them hell.

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Book Review

All the Fun You Didn't Want to Know About ESPN

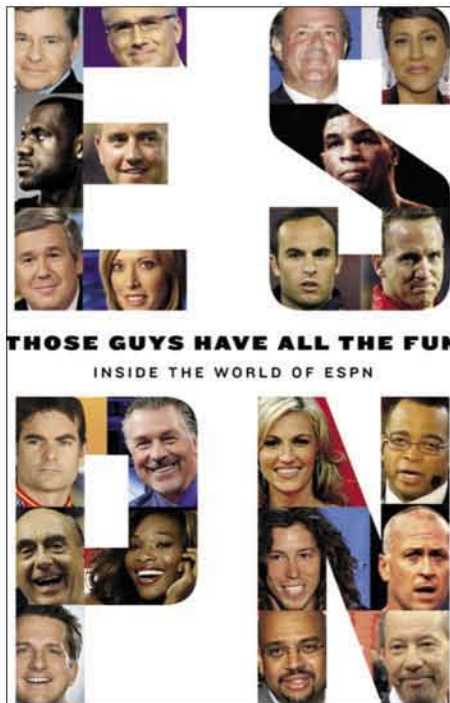
Currently, the Entertainment and Sports Programming Network, or ESPN, averages 5.2 million prime-time viewers, according to Nielsen.

The U.S. cable network has become the go-to destination for the ultimate sports fan, and in their latest book titled, *Those Guys Have All the Fun: Inside the World of ESPN* (Little, Brown and Company, 763 pages, \$27.99), journalist James Andrew Miller and TV critic Tom Shales take readers inside ESPN's Bristol, Connecticut-based campus, speaking to employees past and present — ranging from camera operators to larger-than-life TV personalities like Dan Patrick and Keith Olberman, to the company's highest-ranking executives — to find out what makes the network and its employees tick.

The purpose of the book, according to the authors, is to pursue “the mystery of ESPN's rise to stratospheric heights from subterranean depths,” and they posit that ESPN employees “have all the fun” because they “spend their days and nights talking and thinking about sports.”

The book chronicles ESPN's transformation into the country's dominant sports network, sharing the stories of the 150-plus individuals Miller and Shales interviewed (they even spoke with U.S. President Barack Obama, who appeared on ESPN to fill out the NCAA Basketball Tournament bracket with senior college basketball writer at ESPN.com, Andy Katz). It touches on defining moments in ESPN, sports and world history, such as how the network handled the terrorist attacks on September 11, 2001 and their impact on the sports world, the tragic death of NASCAR's Dale Earnhardt and ABC's acquisition of ESPN.

The authors crafted an oral history of the network, and the words presented in the book are those of the interviewees: “what you read is precisely as it was told to us,” the authors write in the introduction. Although they note that, “In some instances, their quotes have been cleaned up (removing, for example, the ‘umms’



and ‘uhs’ that accompany most conversation).”

Some of the stories stand out as true gems. Perhaps the most interesting stories are those that have to do with major sports stars. One captivating tale comes from coordinating producer Bill Fairweather, who recalls when he and baseball-great Mickey Mantle watched in amazement as basketball legend Larry Bird took practice shots before a game without missing a single shot.

Another intriguing topic is the plight of female employees at ESPN, which is predominantly a man's world. In its beginnings, the network was like a frat house, and women suffered rampant sexual harassment. Anchor Karie Ross recalls that during her first week on the job, her male co-workers put the Playboy Channel on while she was working at her desk “just to see what [her] reaction was.”

Forging a path in sports journalism continues to be a challenge for women at ESPN, and reporter Erin Andrews shares her experience with a stalker who posted inappropriate videos of her online, while reporter Suzy Kolber speaks about her sideline interview with an intoxicated Joe Namath, who asked her for a kiss.

However, despite the gravity of this issue, the authors do not give it nearly enough attention, especially in regards to the injustices women faced in the early days. Perhaps the individuals they interviewed did not wish to speak further on the subject, but such a significant and explosive issue deserves to be given more space.

The book's format is unique, and it makes for an interesting and lively read. It's exciting for the reader to see various ESPN figures' voices in conversation with each other on the page. For the most part, the authors organize the stories in such a way that each story about a particular subject speaks either directly or indirectly to those around it. The authors fill in the gaps with their own italicized commentary.

Occasionally, the interviewees tell their personal versions of a single story, and although at times it can be interesting to see multiple sides of a story and to hear different voices in conversation with each other, it isn't always necessary, and feels redundant. Therefore, the book might have been more concise and efficient with more diligent editing.

According to the authors, “certain discussions for the sake of clarity and exposition have been moved or compacted.” However, at times, the book feels unnecessarily long, and they could have easily remedied this by eliminating the stories that have little value to the book's overall message. For instance, some stories — such as anchor Gary Miller's rant on his disdain for mascots and his description of how he taunted a mascot that came to the Bristol campus as part of ESPN's marketing campaign — feel superfluous, and the reader is left wondering whether stories like this one should have been left on the chopping block. If the authors had been more selective in what they chose to include, the book would have been much tighter, and a more manageable length.

While the format is interesting, it also has its drawbacks, as it is difficult to keep track of exactly who the interviewees are. Despite the fact that the indi-

“In its beginnings, the network was like a frat house, and women suffered rampant sexual harassment.”

viduals names appear before their stories, reminders of their role at ESPN would have been helpful, since the reader will quickly tire of referring to the index.

Another weak point is organization. The book reads as a timeline, with chapters covering anywhere from two to six years at a time. As a result, readers are thrown from topic to topic, and the authors don't always do a graceful job of knitting the stories together as they switch from the words of one interviewee to another. The book feels choppy as the authors pass from topic to topic, and although it may have been more time-consuming on their part, the book would have been better served had the authors taken the time to organize it more seamlessly, perhaps by using topics rather than a timeline to tie the book together. As it is, it's easy for readers to get lost in the chronicle of ESPN's existence.

This organizational issue makes each chapter feel never-ending. The fifth chapter alone is 134 pages! Splitting chapters into more sizable chunks would have made the book feel more coherent.

While the book is certainly interesting, and the format an innovative means of grabbing the reader's attention, ultimately, it might have benefited from stronger organization and tighter storytelling. Likely, the only people who will be drawn to this book are sports fans or those who tune into ESPN on a daily basis, though, granted, there are many. **SA**

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DISCOP Istanbul

Program Preview

Telemundo Is The Boss

Telemundo Internacional serves up a host of telenovelas in Istanbul. An unexpected turn of events forces Miranda Cruz, a young high school teacher in Miami, to choose between reason and her heart's desires in **Relaciones Peligrosas (Dangerous Affairs)**.

Marisa Lujan is a young Mexican woman who immigrates to the U.S. with her 10-year-old son Lalo. She moves to New York City where she becomes **Una Maid en Manhattan (Maid in Manhattan)** in a luxurious hotel. Soon, a love story unfolds between Marisa and Cristobal Parker, a successful businessman who thinks she's a guest at the hotel. (pictured)

In **Aquí Mando Yo (I'm the Boss)**, Sofia and Diego are separated but still



live together with their two daughters. They strike a bargain that allows Sofia to continue working while Diego stays at home to care for their kids. They soon find out that the flame they carry for each other isn't even close to burning out.

Alicia is a counselor at the Shelter School who suspects that a serious threat lurks among the students. The problem is that nobody believes her in **El Laberinto de Alicia (Alicia's Maze)**.

www.telemundointernacional.com
Screening Stand 03

Azteca Has Legendary Love

Mexico's Azteca presents thriller series **Al Caer La Noche (When Night Falls)** exploring the hidden dangers that come alive when most people are sleeping.

Natalia investigates the legend of a woman who's said to dress as a bride and kill her enemies in **La Mujer de Judas (Legendary Love)**. (pictured)

In **Huérfanos (Orphans)**, three wealthy girls lose their fortune when their parents die. They'll learn that their spirit and desire for the truth are more valuable than any worldly possessions they might have inherited.

Years after a painful separation, Alma and Andres meet again, and plan to run away together. But everything goes wrong when Alma kills her alcoholic husband Victor out of self-defense and



her mother-in-law kidnaps Alma's baby in **Cielo Rojo (Under A Red Sky)**.

Emperatriz (Empress) Jurado is set on revenge when her lover betrays her and kidnaps her newborn daughter.

Comedy series **Lucho en Familia** centers on a retired wrestler who returns to the ring in order to support his family and help them get back on their feet.

Diego must battle to gain control of his family company, while at the same time convincing Giovanna to love him in **Bajo el Alma (Within My Soul)**.

Meeting Table P
www.comarex.tv

Televisa Knows The Power of Destiny

Televisa Internacional arrives in Istanbul with a selection of steamy telenovelas about love and vengeance. **Abyss of Passion** is a complicated love story set in a traditional, picturesque village in Yucatán. The passions running through the veins of the protagonists are as hot as the spicy habanero chile cultivated on the land.

Luciana is a beautiful young girl who manages to escape from the abusive Don Aquiles. In Mexico City, she eventually finds a job as a maid, where she falls in love with ladies' man Rodrigo in **A Shelter for Love**. The only problem is that Rodrigo is already engaged to be married.

In **The One Who Couldn't Love**, Ana Paula is a caring nurse who looks after a wheelchair-bound man and eventually marries him, despite the fact that she is in love with another man.

Ivan Villagómez is framed for a gangster's murder and is forced to flee Mexico. After living in the U.S. for 11 years, he decides to return to Mexico to seek justice for his mother's death, find his son and claim what is rightfully his, all while falling in love with the beautiful Lucía in **The Power of Destiny**.

www.televisainternacional.tv

War Breaks Out At A+E

A+E Networks makes reality a bit more interesting. **Shipping Wars** delves into the day-to-day lives of independent transporters who have discovered that fortunes can be made by shipping things traditional carriers won't touch.

Storage unit auctions can be sources of hidden treasures, and opportunistic individuals may strike gold bidding on their unclaimed contents. Each episode of character-driven treasure hunt **Storage Wars** begins with the owner of the storage facility cutting the lock to a delinquent unit, allowing anxious bidders to peer inside for a brief moment, aided only by a flashlight. Then, the bidding begins.

Dance Moms (pictured) goes inside the world of competitive dance, where the only thing bigger than a child's dream is that of their mother.

In Northern Alaska, a network of ice roads connects America's North Slope oil fields to dry land. Every winter,



truckers have less than three months to shuttle critical supplies over the ice. **Ice Road Truckers** follows those who brave the ice-covered mountainous terrain known as the Dalton Highway, the most dangerous road in North America.

Movie **Girl Fight** tells the true story of Victoria "Tori" Lindsay, a stellar Florida high school student whose life spiraled downward after befriendng a trouble student.

CGI-driven **History of the World in Two Hours** is a special that tells the epic 14-billion-year history of our world in 120 minutes.

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Caracol TV Promises Drama

Colombia's Caracol Television offers lots of suspense in Istanbul. Carlos Alberto Buendía thinks he's off the hook once he's found innocent of murdering a woman in **The Labyrinth (El Laberinto)**. He plans to focus his attentions on his wife and daughter, until he's told that his life — and the lives of his family — are in grave danger.

Paloma is a humble young woman who will do anything in her power to

raise her economic and social status in an effort to become **The First Lady (Primera Dama)**. (pictured)

In **Broken Promises (La Promesa)**, three beautiful young girls are tricked into a network of prostitution with the promise of achieving their dream lives.

After an unfair run-in with the law, Emilio has few career options available in **The Secretary (El Secretario)**. He ends up becoming an assistant to Antonia, but things get complicated when he falls in love with her.

In **Infiltrated (Infiltrados)** members of an elite police group solve special cases along with personal issues, which makes things even more complicated.

Politics, witchcraft and drugs are what drive the story of Amanda, who discovers that her powers give her access to places she never imagined she could be in **The Witch (La Bruja)**.

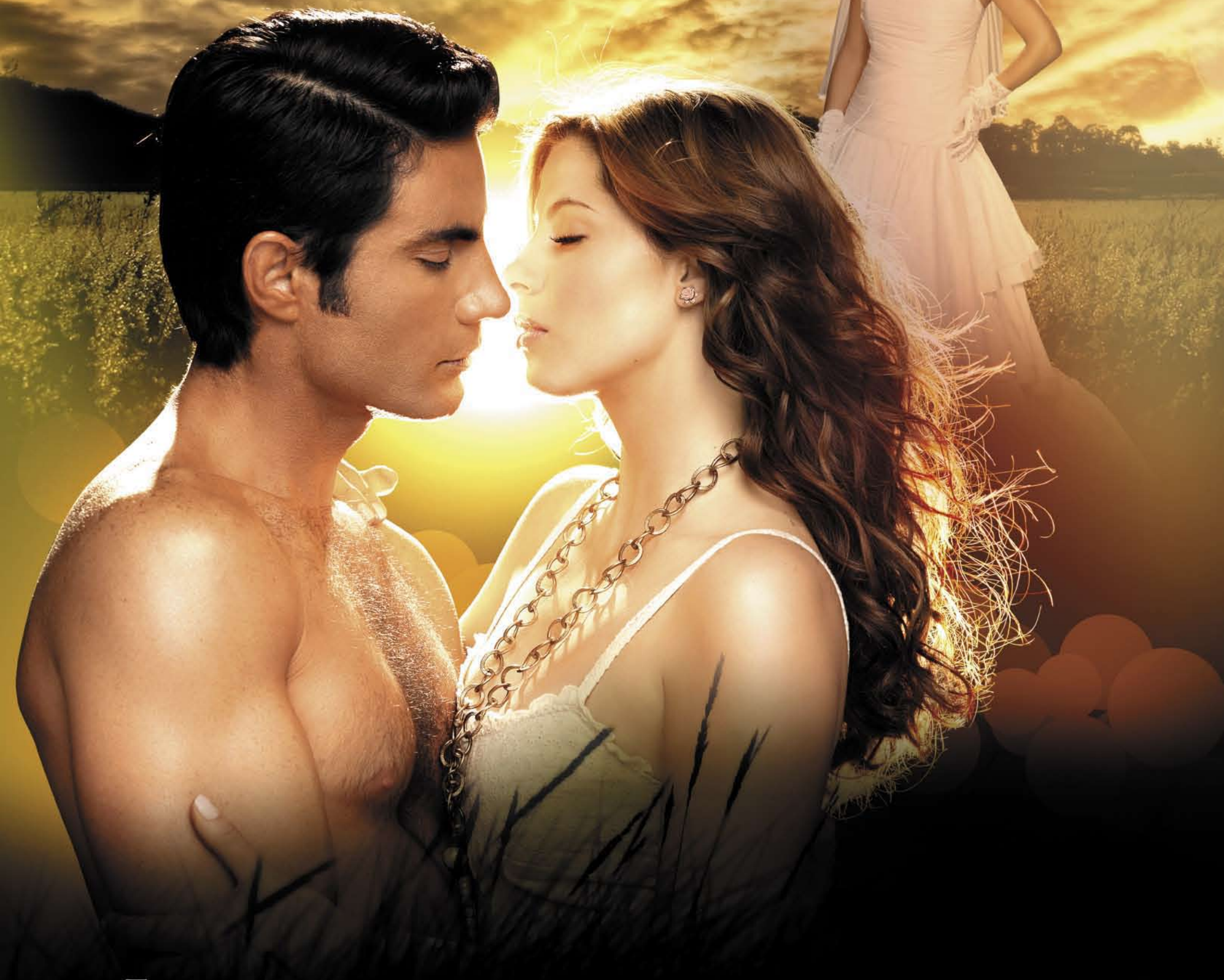
In comedic telenovela **Yellow Team (Los Canarios)** the back seat of a taxi cab is the setting for interesting stories and characters.

Viewing Box 01
www.caracolinternacional.com



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CONTENT NEWS



Hit Shows On Turkey's Universal Channel

Universal Channel is one of Universal Networks International's leading brands, and starting next month it will bring Turkish viewers a lineup chock-full of award winning and hit programming from Universal Television Distribution (UTD), Universal Networks International and Telemünchen.

In March, the channel's Monday night schedule showcases the first season of

UTD's *Suits*, which centers on a successful New York City lawyer who hires a college dropout as his law assistant. Mondays will also feature season two of drama *Haven*. Based on Stephen King's short novel *The Colorado Kid*, *Haven* — a global co-production distributed by Universal Networks International — takes viewers inside the mysterious town of Haven, Maine, along with FBI agent Audrey Parker, who investigates the town.

Viewers can also catch Christina Applegate as Reagan and Will Arnett as Chris in NBC's comedy *Up All Night*. The actors play new parents who take a different approach to childrearing: Reagan returns to work while Chris

becomes a stay-at-home dad.

UTD's *Mercy* takes center stage on Wednesday nights when nurse Veronica Fallangan Callahan returns to Mercy hospital after a traumatic tour in Iraq. There, she is reunited with her friend and fellow nurse Sonia. Veronica and Sonia will have to help a green nurse named Chloe adjust to the job.

Supreme Court Justice Cyrus Garza steps down from his position and returns to private practice after he comes to the realization that the judicial system is flawed in drama series *Outlaw* from UTD, which airs on Thursdays.

Fridays are full of action with the third season of Telemünchen's *Flashpoint*. The series takes viewers along for the ride with Toronto's Emergency Task Force as it busts gangs, defuses bombs, rescues hostages and performs other high-risk operations.

On the weekends, Universal Channel will air *Caprica* and *The Event*, as well as a number of movies. On Saturdays in UTD's *Caprica*, the battle for humanity ends when Daniel, Amanda and Zoe try to stop Clarice's master plan and save as many lives as possible. Plus, a regular guy discovers a secret behind a government cover-up in *The Event*, also from UTD.

Sunday is movie night, and the channel will showcase a number of films. *Two Headed Shark Attack* (pictured) will make its territory premiere, and other movie titles to air in March are *Perfect Storm*, *Maverick* and *Space Cowboys*.

The entire year will see big-time shows hit Turkish airwaves. In May, musical drama *Smash*, starring Debra Messing and former *American Idol* contestant Katharine McPhee, will air on the channel. *Smash* made its U.S. premiere on NBC on February 6.

Additionally, Golden Globe winner *Downton Abbey*, a hit in the U.K. that's currently airing on PBS in the U.S., will also hit Turkish airwaves in May.

Fairy tales will come to life in Turkey in June with UTD's *Grimm*. July will see the premiere of the second season of Universal Networks International's *Fairly Legal*, and in November the third seasons of *Rookie Blue* and *Haven* will light up Turkish TV screens.

Universal Channel made its debut in Turkey in 2009 on D-Smart and on Teledünya. An HD version is exclusively available on the D-Smart Platform. Universal Channel in Turkey offers 24 hours of U.S.-made entertainment from distributors like Universal Studios, Warner Bros. International Television, 20th Century Fox Film Corporation and CBS Paramount.

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L.A. Screenings

(Continued from Cover)

just above the level of hypothermia, but it can reach temperatures suited for hibernation, which can induce sleep, the exact state that studios are trying to avoid among international buyers. Therefore, dressing appropriately is very important, as explained below by a group of acquisition executives.

The goal for the studios is to keep buyers awake during the many hours spent in those dark rooms. With the help of rocket science, *VideoAge* was able to calculate the relationship between the sub-Arctic/Antarctic perceived temperatures (or cold sensation) with the number of pilots available to screen.

According to *VideoAge's* calculations, the starting temperature of the screening rooms is set at a perceived cold of 10 degrees Celsius or centigrade (50°F), starting with a four pilot pick-up. For each additional pilot, the temperature goes down by 0.65 degrees centigrade. Therefore, when a studio has 15 pilots to show, one has to be prepared for perceived temperatures in the order of 2.8 degrees centigrade (37°F).

Here are recommendations from various buyers on how to dress for the occasion: According to TV Globo's Paula Miranda, a four-pilot screening room requires a pashmina or shawl; a 10-pilot screening, a light jacket and pants (never a skirt or dress!); and finally, a 15-pilot preview calls for a warm jacket, pants, shoes and socks (no sandals!).

To Telelatino Network's Aldo Di Felice, regardless of whether it is for a four-, 10-, or 15-pilot screening room, "We are Canadian, we always bring a toque (winter hat), gloves and hockey skates with us wherever we go."



Telelatino Networks' Aldo Di Felice

Marcel Vinay of Mexico's TV Azteca recommends bringing a sweater for a four-pilot screening and a sweater and a warm scarf for a 10-pilot screening. For a 15-pilot screening, he suggests a ski suit.

For a four-pilot screening, Sarita Salas, director of Programming at MGM Networks Latin America, makes a note to herself to wear cozy pumps and to bring a scarf (just in case). For a 10-pilot room, she takes her tote with extra socks, gloves, a sweater and... chapstick. At the 15-pilot level, she recommends wearing Uggs and a fur, adding, "Don't forget the sunglasses for a full glamorous Alaskan look."

FOX Latin American Channels' Patricia Daujotas suggests that for a four-pilot screening room, one would feel comfortable wearing a dress with a jacket and boots. A 10-pilot screening room requires a pashmina while praying for the screening to end as soon as possible. When studios preview 15 pilots, it is best to wear a scarf together with the pashmina. She also said that one should take a couple of breaks to go out under the sun to restore body temperature. "In any case, always wear winter shoes and carry a pashmina in your bag," she concluded.



MIP's New Dates

(Continued from Cover)

for sure we think it will be slower than usual."

When asked about the new dates, Reess Kennedy at Cable U, a sister company of CABLEready, was on the opposite side of the spectrum: "MIP is really important and people try to maximize their investment in it. I think it's going to continue to be an important market."

Other big news this year is that U.S. studios presence will continue to be limited due to MIP's close date proximity to the L.A. Screenings. To date, CBS is the only U.S. studio with a full exhibitor presence.

In addition to the marketplace, this year's MIP-TV will feature several special events. From March 30-31 — before MIP-TV kicks off — MIPDoc will bring together international buyers,

see the Drama CoProXchange, a program for commissioners, producers and deal-brokers involved in international co-production. There will be a closed-door co-production summit, case studies on successful international co-productions and interviews with major commissioners.

The Fiction Screenings will take place alongside MIP-TV, from April 1-4, and will include the World Premiere Television Screenings, an exclusive red-carpet event.

Days two and three of MIP will focus on Branded Entertainment, with case studies and screenings showcasing examples of the best in internationally branded entertainment. As part of the program, Jonathan Mildenhall, vice president of Global Advertising Strategy and Content Excellence for The Coca-Cola Company, will deliver a keynote on April 2.

In addition, the second annual Brand of the Year Award will once again recognize a global brand for its contribution to the development and production of branded entertainment programming.

On day one, there will also be a focus on kids and animation with the Global



Animation Marketplace, where attendees can learn how to leverage co-production partnerships in the global animation market. There will also be a spotlight on the best live-action series being produced for kids around the world.

Days three and four will offer MIP attendees the opportunity to screen the latest 3D programs and meet with major 3D acquisition companies.

Josh Sapan, president and CEO of AMC Networks, will deliver a Media Mastermind keynote on April 2. AMC is credited with creating hit original series such as *Mad Men* and *The Walking Dead*. On the entertainment side, besides the traditional media breakfast and luncheons, there will be two anniversary celebrations: For the U.S.'s CABLEready and Turkey's ITV. As usual, *VideoAge* will publish its Monthly and three dailies, starting on Sunday.

The first two days of the market will

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END OF MESSAGE

DISCOP Istanbul

(Continued from Cover)

million pay-TV subscribers, according to Basic Lead.

As of press time, 125 companies had registered as sellers, and there are about 175 registered as buyers, with a total of about 300 companies expected to attend the event headquartered at the Intercontinental Ceylan (pictured right). According to Jucaud-Zuchowicki, "adding Central Asia into the loop has been very attractive, for sellers as well as buyers. We're seeing more people from the Middle East, who couldn't come last year because...of the revolutions and upheavals in their countries."

Brianne Bonney at Istanbul-based Global Agency expects to see "mainly buyers from the Middle East, Central Asia and the Balkans, and to an extent more African companies because Northern Africa is so close to Istanbul."

She believes that Istanbul is an attractive location for buyers because, "It's in the middle of the world. It has the European aspect and the Asian aspect as well, so it appeals to a wide variety of buyers."

Sean Cohan at A+E Networks was also enthusiastic, especially since "Istanbul is a tremendous, lively, cosmopolitan city. It's hard to ignore that an ancillary benefit is that it's a place where people don't mind spending time." For Cohan, it's possible to "get real business done...and have more targeted meetings" at DISCOP.

A+E's Jonathan South revealed that his company has quite a few appointments with Turkish channels, CEE channels from the Balkan territories in particular, as well as Middle Eastern channels. "We narrowed in on the Turkish channels because that's a particularly interesting market for us," South explained.

Meltem Tumturk Akyol at TRT -



Turkish Radio & Television Corp., stated that "dramas are the biggest sellers, followed by kids programming and documentaries."

Telemundo's Xavier Aristimuño noted that there is a "high demand for formats," and the company continues to "witness an impressive growing interest [in] new digital platforms such as IPTV and mobile."

Martha Contreras at Comarex/Azteca stated that it is an "emerging television market that has a great deal of growth potential."

Televisa Internacional's Claudia Sahab said that the "markets [in the region] are growing and they need to fill their schedules. There is a lot to accomplish there." She noted that the content on display here in Istanbul is largely the same content that the company brought to NATPE, as Televisa "prefers to go with its full catalogue because you never know what clients are looking for."

On the other hand, Cristobal E. Ponte of Sahara Management Holdings, who has been working with Venevision International for the past 20 years, said Venevision is displaying different content because genres such as "game shows, talk shows and comedies aren't suitable for this part of the world." Venevision is showcasing new content for a market that has, in his words, "matured, and demands the best."

Pictured on the cover: Global Agency's Brianne Bonney, TRT's Meltem Tumturk Akyol and Nimet Ersin, Inter Medya's Can Okan.

Pictured below is a scene from an event held during the 2011 edition.



NATPE Review

(Continued from Cover)

ed attendees, representing an 11 percent growth from last year. Feldman also estimated that NATPE contributed close to \$10 million to the local Miami Beach, Florida economy.

In terms of future growth, Feldman will have to estimate the breakthrough level before the venue becomes unresponsive (7,000 attendees may be the limit that the Fontainebleau Hotel venue could house). Feldman announced that, for next year, NATPE will return to the same complex, but a week later. It is evaluating the option for 2014.

At the press conference, Feldman startled most reporters by stating that NATPE is more of a marketplace than a conference. "Anyone can organize a conference," he said, "but not all can create a market." This is despite the fact that there were 82 seminars for a total of 44 hours in a three-day, 30-hour working period.

In any case, the press congratulated Feldman on a job well done. He's now set to step down as NATPE's CEO on April 30, but will remain as a consultant.

The great weather and the healthy business environment contributed to the success of this year's NATPE, and will surely bring more European buyers next year (the Latins are already maxed out).

A+E Networks' Sean Cohan felt that "the market generally [was] clearly more well-attended, reasonably upbeat and vibrant. Most of us [had] pretty stocked, back-to-back-to-back appointments. It's a great efficiency market."

The elevator problem at the Tresor Tower was alleviated this year, thanks to the fact that distributor suites were spread out across the Fontainebleau's several towers, and some even held court in the conference facilities. Although there were still lines leading to the elevator banks at certain points in the day, the 45-minute wait just to step onto an elevator was a thing of the past.

Attendees also enjoyed visiting distributors like Sony Pictures Television, which chose to rent one of the seven yachts across the street from the Fontainebleau. There was even a crossing guard and posters indicating where



A+E's Eva Ayala, Marc Finnegan, Sean Cohan, Mayra Bracer, Peter Gaffney, Michael Katz, Steve Ronson, Ellen Lovejoy at their Fontainebleau suite

companies were, making the area easy to navigate.

Telemundo held a press conference and luncheon that felt like a TV show (pictured below), and an incredible party to follow up at night. Disney also hosted a lively press conference on Sunday to announce that Colombia's Vista Production will produce the studio's Spanish-language version of drama series *Brothers & Sisters*.

One piece of news that broke at NATPE was Venevision's agreement to exchange documentaries with China's CCTV. Per the terms of the deal, CCTV's Documentary Channel will air a Latin Week and Venevision's owner, the Cisneros Group, will secure a pan-regional channel in Latin America to air CCTV docs.

Starz had a big presence throughout the market, including a *Magic City* screening on a pre-market night and a "Coffee With...*Magic City*" session with the stars the next morning around the Fontainebleau pool.

In terms of territories, there was a good Turkish presence, which bodes well for DISCOP Istanbul, of which NATPE is a partial owner.

And in addition to all of the business going on at NATPE, there was plenty of time for fun, too, with at least 20 parties held.

Among the stars that could be seen walking around the Fontainebleau were the infamous Charlie Sheen for Debmar-Mercury's new series *Anger Management*, Katie Couric, in town to promote her new Disney-ABC talk show, and telenovela star Guy Ecker, as well as the cast of Starz's *Magic City*, the cast of eOne's *Femme Fatales* and their telenovela stars from Telefe, Telemundo and Venevision.



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The Nostradamus Files



A Vintage My2¢: "2012 Is Just Around The Corner"

By Dom Serafini

Have you set your agenda for 2012 yet? What do you mean "what's the rush"? 2012 is only eight years away. Do you remember MIPCOM in 1996? Isn't it like it just happened yesterday? It was only eight years ago when the Riviera wing was introduced; paranormal show *X-Files*' style invaded the Palais; MIPCOM gave up on The Man of the Year Award; in France the book *La Tele: 10 Ans d'Histoires Secretes* was all the rage; the rush to digitalize was on worldwide; in the U.K., Greg Dyke at Pearson shelled out \$264 million for Grundy and Silvio Berlusconi was up and running in politics.

The year 2012 will be a busy one and it will be here even before you realize it and then, again, you'll be scrambling for the dates to take that vacation you've been planning since 1996.

Just imagine: The XXX Olympiad could be held in Paris, New York, Moscow, London or Madrid. Also in sports, there will be the European Soccer Championship.

In 2012 Rupert Murdoch will be a spry 81, Kirk Kerkorian 95 and Sumner Redstone only 89, but that will not matter at all because, according to the Mayan Calendar, the world will end on December 21, 2012 due to the Izapa and the galactic alignment. But, it could be on the 22, because 2012 will be a bit longer than other years

since it's a leap year.

On the other hand, I really don't know how accurate this Mayan Calendar is, considering that it also predicts that a "sixth world" will begin in 2012 and includes the fol-

lowing changes: "The world will have gone beyond technology as we know it and beyond time and money," and that "our DNA will be reprogrammed," with the undoubted grin on messieurs Murdoch, Kerkorian and Redstone's faces.

ward to limits on media ownership being slowly restored, thus new companies will be popping up everywhere; broadband will have achieved parity with cable-TV; terrestrial TV will be fully digital and all their potential. Even today, prediction markets produce advance forecasts that outperform the natural alternative to polls. Prediction markets are used to make predictions about specific future events.

However, 2012 will bring the increasingly blurred distinction between politics and Hollywood to the next level. HBO is launching a new reality series entitled *Candidate 2012*, which will follow a young American on his/her path to the 2012 presidential election. California already has its Governor...

The year could also mark the time when Senator Hillary Clinton will be elected as the first female President of the United States of America. Then, we can all look for-

digital tuners will have replaced a good number of set-top boxes. It's when digital technology will really reduce production costs, and fighting piracy will finally target duplicating shops and bootleg distribution, and no longer just Internet downloading. With DTV, analog frequencies will be relocated to WiFi that, used with a special chip, can hop from channel to channel and will render bandwidth capacity irrelevant.

By 2012, the Six Sigma management tool will improve its 3.4 mistakes-per-million opportunity (a 99.999666 percent accuracy) to be widely used outside General Electric (GE used Six Sigma especially to make sure its satellite use was being maximized).

It is predicted that, by 2012, prediction markets will fully develop

For example, since 1988, the Iowa Electronic Market (www.biz.uiowa.edu/iem) has been running markets designed to predict the outcome of elections, box-office receipts and earnings reports.

But the real question is whether or not predicting the weather is part of the prediction market's realm? Then will the "weather weenies" (as the Weather Channel fans are called) have another source for more reliable data?

Unfortunately 2012 will not bring good news to Oprah Winfrey's fans, since *Oprah* is renewed only up to the 2011 TV season. Finally, on a cautionary note, 2012 is when batteries on the market today will expire.

This My2¢ editorial first appeared in the November 2004 issue of VideoAge.

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