

VIDEOAGE

INTERNATIONAL

www.VideoAgeDaily.com

DAY 3

April 9, 2014

Buyers' Preparations For L.A. Screenings Start at MIP

The Road to the L.A. Screenings is paved with traps: Buyers are cagey about revealing what they like amongst the new season's series for fear of "compromising negotiations," and sellers are wary about buyers' intentions. Usually this dance starts in May, but since the U.S. TV networks have already announced a large number of pickups (either in pilot or straight-to-series form), buyers at MIP-TV have already started to jockey for position.

Some buyers, such as Walter Sequeira of ARTEAR in Argentina, are said to be disappointed by last season's attempt to copy shows like *Lost*, but he's impressed by cable's more audacious shows like *Game of Thrones*.

Dermot Horan from Ireland's RTE said he "can't really judge the



new ones until I see the full slate of programs earmarked for the 2014/5 season, and where they are scheduled. What is now clear, however, is that you can't just look at the U.S. free-to-air networks. The cable and premium cable channels offer a range and volume of programming that has become

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June Is For Mart Hopping and TV Shopping

If you think April is a busy month with MIP-TV and the concurrent NAB Show and Cable Show, be prepared for what lies ahead after a relatively quiet May. To allow time to attend just the key entertainment-related trade shows, the month of June should have 58 days. If we have to add hardware-related TV markets, then the days could reach over 70.

Unfortunately, June has only 30 days and the international TV industry will have to pick and choose among the 20 key trade shows in 10 countries.

Naturally, among those 20 markets there are some traditional favorites, like NATPE Europe (June 23-26 in Prague), Licensing Expo (June 17-19 in Las Vegas), Monte

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VideoAge Daily on the go



Hotel ★★★★★ Concierges Evaluate MIP

Many MIP-TV participants depend on hotel concierges to make their stay in Cannes less stressful. Whether they're well or poorly tipped, their service is always highly professional. They appear to know it all and have an answer ready for every question, almost on par with teenagers. But what do concierges think of MIP-TV and its participants?

VideoAge Daily posed this question to concierges at the Majestic, Carlton, Grand Hotel and Martinez. They all answered openly, but declined to be quoted.

Their general view of MIP-TV is that this year will be quieter than previous editions. The studios' reduced presence is sorely felt, but the concierges pointed out that since Reed MIDEM bought almost all of the hotel rooms, their hotels will be filled with participants who used to stay at other hotels.

In addition, considering that MIDEM, the music market in February, surprisingly rebounded and MIPIM, the real estate show in

(Continued on Page 4)

From Executive Producer
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My 2¢

Once the dust between the U.S. and Russia settles, Putin safeguards Crimea (with his T-90 tanks) and the Americans take Ukraine under their (F-22) wings, Sochi could become an ideal convention venue.



Wanted: A town in which to hold international TV trade shows for emerging countries that has the following characteristics:

- Located at a crossroads between Europe and Asia
- A resort vibe, possibly by the sea with mild temperatures during autumn and winter
- Close proximity to a well-served airport
- Inexpensive accommodations with plenty of hotels
- A good hotel for a market venue
- Easy to navigate by foot

No, I'm not describing Cannes or Santa Monica, even though the town I have in mind has many identical characteristics: It's Sochi, Russia's largest resort town, which sits on the Black Sea.

Let's compare: Sochi has a subtropical climate with temperatures ranging from 10 degrees Celsius in January to 12°C in December, with the hottest period in July and August, when it can reach 28°C. Cannes has a Mediterranean climate with temperatures ranging from 12°C in January to 13°C in December, reaching 27°C in July and August. In Santa Monica temperatures average 18°C in December and January, reaching 22°C in August.

Sochi's airport, served by 36 airlines, is 25 km from the center of the city. NCE is the same distance from Cannes. LAX is 20 km from Santa Monica. According to Kayak.com, a roundtrip ticket from New York City (JFK) to Sochi (AER) in April could cost about U.S.\$757 on Aeroflot.

Cannes is close to Italy, Spain, Germany, Austria, Switzerland, Croatia, Slovenia and Paris. Sochi is close to Romania, Bulgaria, Ukraine, Georgia, Kazakhstan, Moldova, Turkey and Moscow. Santa Monica is equally far from East and West.

Cannes has the Alps, Santa Monica has the Santa Monica Mountains, Sochi has the Roza Mountains. All three towns have avenues lined with palm trees.

Perhaps, Sochi might not be economically appealing right after the Winter Olympics, but give it a few years (especially after this year's Formula 1 Grand Prix and the 2018 World Cup) and Sochi could

be an ideal place for such TV trade organizers as NATPE Europe and DISCOP Istanbul.

The Olympics gave Sochi a U.S.\$51 billion makeover, but Russian observers predict that the resort town will face a tough struggle for visitors' money with most sporting venues becoming state properties. One way to beat the odds is to keep prices low, at least lower than in Miami Beach, Florida (a city Sochi likes to compare itself to. It used to be called the "Soviet Florida"), considering that the town is oversupplied with hotels. On average, hotels in Sochi cost 5,600 rubles (\$175) per night during high season (June through August), but in April they could go for \$75 a night at a four-star hotel and \$90 for a five-star hotel.

Perhaps an obstacle that could keep Sochi from becoming an effective international convention town is the bureaucratic difficulty in obtaining traveling visas from the Russian government. However, there are services that, for about \$250, will take care of all formalities without the need to go to Russian consulates in person. This is a service that the market's organizers can also provide at a fee. Plus, citizens of 32 countries are not required to obtain a visa, including Argentina, Brazil, Chile, Colombia, Israel and Turkey.

An issue that could be more problematic is Internet

security. However, the report of the NBC journalist at the Sochi Games claiming that his computer was hacked as soon as the device was connected to the Internet was disputed by U.S. experts (the journalist's computer was hacked in Moscow, and not in Sochi, after downloading hostile apps). To be extra safe, Internet experts say that Sochi visitors can disable geolocation data and/or switch on a Virtual Private Network (VPN) service provider when connecting to public WiFi.

Dom Serafini



VIDEOAGE DAILY AT MIP-TV

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(Continued from Cover)

L.A. Screenings

as attractive to international buyers as those broadcast on CBS, ABC, NBC, FOX and the CW.”

Lanny Huang of Hong Kong's Promo Group TV is “expecting many hot new pilots for 2014 with strong storylines” and some based on novels. She is particularly excited about *The Club* from CBS, *Damaged Goods* and *Selfie* from Warner Bros. and *The Strain* from Fox.” She expects the season to be filled with “much drama, good storylines, adventure, action and nature.”

As far as trends for the season, Huang noted, “With the success of *Scandal* and *The Walking Dead*, I am looking for similar storyline trends. I am also sourcing trends that target younger audiences, like 20-somethings.”

Asked about hot new pilots, Aline Marrache-Tesseraud of Canal Plus in France said, “It's too early for me to announce that we are more interested in some titles than others.” Though she did note that there seem to be more projects than last year.

Marrache-Tesseraud added, “A lot of new comedy projects are on the market and are very interesting, and this is a genre that will explode in the coming years.” Plus, she noted, “Psychological thrillers are very much in the air right now.”

Kayo Washio of Japanese pay-TV broadcaster WOWOW is looking forward to screening “*The Nicks* on Cinemax...and *Extant* on CBS, starring Halle Berry. Strong talent attachments...are of great value to us when we launch new series on WOWOW and begin promotional pushes.” She continued, “We normally acquire new series after seeing their results in the U.S.”

Washio explained that “Comedy is very difficult for us due to intrinsic cultural barriers,” but she added that she is “willing to keep experimenting with new genres that might be appealing to younger audiences.”

As for independent sellers, Isabella Marquez expects “more than 30 Latin American companies exhibiting, and maybe as many as 40, although we might not make quite as many as 40. All the Latin American exhibitors will be located at the Hyatt Regency Century Plaza Hotel.”

In terms of broadcast pilots, 97 have been announced already, and 16 have been picked up. For cable (and digital nets like Netflix and Hulu), around 160 pilots have been announced and over half have been picked up.

Finally, some dates to remember: Cisneros' opening party (Wednesday, May 14), Caracol's screenings and cocktail (Thursday, May 15), Disney's Upfront party (Sunday, May 18), Telefilms' screenings and cocktail (Saturday, May 17) Sony's party (Monday, May 20), Veteran's Luncheon (Thursday, May 22).

For the latest updates consult: videoageinternational.com/screenings.htm.

Pictured on the front cover are CBS Global Distribution Group's Armando Nuñez and CBS Studios International's Barry Chamberlain. ■

Busy June

Carlo TV Fest (June 7-11) and E3 (June 10-12 in Los Angeles). Plus, there are favorite newcomers like the New Europe Market (June 10-13 in Croatia) and the Next TV Summit (June 11 in London).

A good number of executives have asked why market organizers would try to squeeze even more shows into an already crowded month. The answers vary: Some because they grandfather the dates in; others because they expect their market to succeed over the rest; some to take advantage of reduced venue costs and a good number because they think that their markets are different and unrelated to the others.

However, according to many people here at MIP-TV, the fact remains that the international entertainment sector is composed of a finite number of people and they have to spend some time in their offices, especially after MIP-TV and the long and demanding L.A. Screenings. ■

Concierges

March, was very successful, the concierges hoped that the momentum would continue at MIP-TV, and that it will ultimately be a good market. This is despite the sorely missed presence of the usual large number of Russians upon whom Cannes' economy depends nowadays.

So do the concierges have a favorite event? The unanimous answer was, excluding the Film Festival in May (which is not considered a market), no, they don't have a favorite congress: all clients are the same.

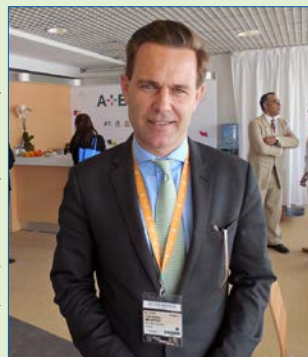
Then, what are the most common client requests? At the top of the list are restaurant recommendations or taxi bookings, but they're also very busy helping clients with their lost or missing luggage and, at times, helping to find special gifts for some guests' lovers. ■

THIS & THAT

■ With just four series from Brazil's **Record TV**, Mundo Fox quadrupled its ratings on its U.S. Spanish-language network. Starting with *King David*, Mundo Fox recorded a 237.74 percent growth compared to its ratings two weeks prior. *Esther* gave the net a 301.89 percent growth compared to the previous eight weeks. *Samson and Delilah* recorded a 226.42 percent growth from the previous nine weeks, while *Joseph* gave a whopping 724.52 percent growth from nine weeks prior. Pictured below are Record's Delmar Andrade with Reed MIDEM's Jose-Luis Sanchez.



■ **A+E's** Christian Murphy (pictured on the right) announced that the six-hour History Channel series *World Wars* will premiere in the U.S. on Memorial Day as a two-hour special. Internationally the series will be available at a later time and broadcast as six one-hours.



■ **WCPMedia Services** got positive feedback about their platform: “The WCP platform represents a major breakthrough in the digital multimedia content supply chain. And it will contribute to opening up new landscapes for creativity and business,” said Marco Mueller, producer, distributor, professor and festival director. “The ACE association is happy to become a partner of WCPMedia Services as this new online tool will be precious to all independent producers,” said Ronan Girre, CEO of ACE, Atelier du Cinema Européen, the producers network spread across 42 countries. “Its flexibility and its cost efficiency make it suitable for all sizes of production. The secure exchanges it allows for visual material of all kinds makes it useful for

international collaborations requiring permanent and easy communication between countries, artistic or financial partners, or with distributors and sales agents.”

■ Monday evening, **Cisneros Media Distribution** and **Azteca** announced their partnership with digital content distributor AfricaXP to launch Romanza+Africa, a premier telenovela channel. The channel will be available through AfricaXP's multiple digital distribution platforms and will target Africa's English-speaking audiences. Pictured below are Azteca's Marcel Vinay Hill, AMM's Craig Kelly, Cisneros' Cesar Diaz.



■ Yesterday in a press conference attended by **Azteca's** Marcel Vinay Hill, **Astro's** Agnes Rozario and **Khairul Anwar Salleh**, **Global Station's** Datin Zaiton Muhd Jiwa and **National Film Development Corporation Malaysia's** YBhg Datuk Haji MD. Afendi Datuk Haji Hamdam, **Azteca** and **South East Asian pay-TV broadcaster** and producer **Astro** signed a Memorandum of Understanding by which **Astro** and **Global Station** will co-produce **Azteca** telenovela formats adapted for **Malaysian** and **regional** audiences. **Azteca** will handle the international distribution of the produced telenovelas.

■ The Board of Directors of Italy's **RAI** approved the launch of a new subsidiary that will comprise the Trade Department of RAI, **RAI Net's** commercial activities and the digital sell-thru of **RAI Cinema**.

Luigi De Siervo (pictured here with **Rai World's** Giovanni Celsi) will serve as CEO of the new entity, whose name is currently under consideration.



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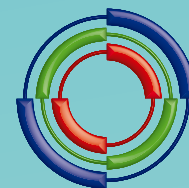
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The Znaimer Museum Gets A Facelift

Next month, on May 8, the Moses Znaimer Museum of Television (MZTV Museum) will complete its relocation and reopen in its new venue in Liberty Village on Front Street in Toronto, the same site as Znaimer's Zoomer Media.

MZTV Museum originally opened in December 1995 at The Royal Ontario Museum in Toronto. Znaimer is the former head of Canadian broadcast station Citytv.

The museum has one of the world's largest collections of historical television sets, TV cameras (both mechanical and electronic) and ephemera. All artifacts are housed in a temperature- and pressure-controlled environment.

VideoAge was among the invitees at the MZTV Museum's opening reception during a blizzard in 1995 (reported on in *VideoAge's* January 1996 Issue) and returned last February for a pre-opening review just after another blizzard.

Improvising as a tour guide, Znaimer first showed *VideoAge* MZTV Museum's two prized possessions among the more than 380 items of memorabilia: The original 1928 Felix the Cat puppet, which was the first TV image transmitted in the U.S., and the TRK-12 Phantom Teleceiver, the first RCA commercial



TV set, which was officially shown at the 1939 World's Fair in New York City. Both items are insured for C\$1 million each, however, under insurance policy requirements, the original Felix the Cat has to be stored in a safe, while only a replica can be on display.

Among the earliest pieces are a 1928 GE Octagon mechanical television set and a 1928 Daven Tri-standard Scanning Disc.

Also on display are TV apparatus from Charles Jenkins, John Baird, Vladimir Zworykin, Lee Deforest, Boris Rosing and Allen B. Du Mont, among others.



Pictured on the left: Moses Znaimer pointing out a few mechanical TV receivers from 1925-35.

Pictured above: Znaimer next to the 1928 Felix the Cat puppet, the first TV image transmitted in the U.S.



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Top Execs Showcase Record TV



From Brazil, top-level Record TV executives are often at MIP-TV to promote and license worldwide their network-produced content. Seen in Cannes at the Record Internacional booth to lend support to international sales director Delmar Andrade (who is assisted by Edson P. Mendez) are executives such as Mafran Dutra, the network's artistic director; Marcus V. Vieira, EVP, and Marcelo Silva, the network's CEO.

Pictured above from l. to r.: Mafran Dutra, Marcus V. Vieira, Marcelo Silva and Delmar Andrade.

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Matters of the Heart at Cisneros

Cisneros Media Distribution is big on drama at MIP. When her young daughter is murdered, Veronica Garcia embarks on a quest for justice in **Dangerous Confessions** (*Confesiones Peligrosas*), but when her suspicions turn to a renowned psychiatrist, he uses his power to have her arrested and declared insane. To make matters worse, she is put under his care and the doctor begins experimenting on her (pictured).

The Lujan and Rincon families live in almost opposite worlds in **Sweet Thing** (*Cosita Linda*). The Rincos are middle class while the Lujans are upper class. The love between Diego Lujan and Ana Rincon will lead these two families to cross paths.

In **Emerald Heart** (*Corazón Esmeralda*), a young ecologist battles a powerful industrialist, unaware that she is actually heir to the capitalist's fortune. The line between reality and idealism becomes blurred, as does the one between love and deception.

Amnesia leaves Lucia with an unknown past and an uncertain future in **Lucia's Secrets** (*Los Secretos de Lucía*). She struggles with flashes from her past as a ruthless arms dealer and killer, and must bury it all before embarking on a promising future.

Inside Football (*Futbología*) is a news magazine focused on the world of international soccer, presenting in-depth coverage and informative stories about players, teams, clubs, leagues and stadiums around the world.

Mayor Eduardo Garcia is a powerful figure in **Hacienda Heights**, who is in a constant battle to remain in control of his community. He has to learn to balance his duties as mayor, family man and head of a criminal operation.

In reality series **My Life in Sayulita** (*Mi Vida en Sayulita*), a group of teenagers live it up in a tropical paradise during summer break. The free spirit of the coastal village of Sayulita captivates these seven young souls, forever altering their perspective, philosophy and outlook on life.

P-1.G50

www.cisnerosmediadist.com



Hope Rises at America Video Films

America Video Films has drama, romance, thrillers and docs at MIP-TV. In **Savannah** (pictured), Ward Allen, a romantic and bombastic character, rejects his plantation heritage for the freedom of life on the river. It's based on a true story.

In **Middleton**, a man and woman fall in love while taking their kids on a college admissions tour.

Documentary **The Rise of Hope** covers the recent papal election process in Rome, with new footage and interviews with key Vatican figures, and stories about the upbringing and early life of Pope Francis in Argentina.

Hanna (Kaley Cuoco) is an aspiring but clueless writer looking for a place to develop her craft in comedy **Authors Anonymous**.

Set in 1950s Los Angeles, **Hotel Noir** revolves around a detective who hides in a hotel, hoping to escape an assassin.

Borgen (a.k.a. Government) is a political drama series about the fight for power and the personal sacrifices and consequences for those involved.

In series **The Killing**, Sarah Lund is looking forward to her last day as a detective with the Copenhagen Police, that is until a 19-year-old girl is found raped and brutally murdered and an ex-soldier who served in Afghanistan is savagely killed. Her plans to move to Sweden are put on hold.

R7.K11

www.americavideofilms.com



Caracol Gets Musical

Caracol Television brings to Cannes a varied cast of characters that includes musicians, mothers-in-law and scheming widows (among others). **La Viuda Negra** (*The Dark Widow*) tells the tale of Griselda Blanco, a frightening but beautiful woman who has killed off her former lovers and serves time in jail for drug trafficking. When her son is kidnapped, Griselda escapes from prison on the day of her execution. She conquers the obstacles life throws her way until the day she dies on a street in Medellin.

In **Dulce Amor** (*The Sweetest Love*), debt-ridden Martin Guerrero takes a job as the chauffeur to an important executive named Natalia Toledo. The woman's countless demands and Martin's habit of breaking rules bring the two together, and they discover they are perfect for one another (pictured).

In **La Ronca de Oro** (*The Voice of Freedom, Helenita Vargas*), Helena finds music is the best way to express her deep desire for freedom. She understood that popular music transcends age, sex and class and that in times of violence her voice could unite a nation, even during the 1950s, when women were expected to be only wives and mothers.

After her American talk show becomes embroiled in a scandal, Victoria Maldonado returns to her country. But she soon learns that her children have ruined her once-successful wedding gown company and that the love of her life is dating her best friend. In order to take control, she makes them all live under one roof in **La Suegra** (*The Mother in Law*).

La Selección (*Football Dreams: A World of Passion*) follows the hectic lives of four emblematic players from the Colombian National Football Team: Carlos Valderrama, Freddy Rincón, René Higuita and Faustino Asprilla. The series recreates the sacrifices, disappointments and happy moments both on and off the soccer field.

Buenaventura, no me dejes más (*Buenaventura, Don't Leave Me*) tells the story of Colombian musician Yuri Bedoya, who left his hometown of Buenaventura, a port city on the Pacific Ocean, for Paris. He lived on the streets of Paris until he found a space in the Latin music scene, becoming one of Latin America's most important artists in Europe. It was Colombia that gave him his flavor and rhythm, and Paris that gave him a place and an audience.

Format **La Pista** (*The Dance Floor*) is a dance competition that sees 16 groups led by 16 experienced singers take the floor.

P-1.G25

www.caracolinternacional.com



Brave Brothers at Artear

Argentina's Artear has series about strong — if flawed — characters. In telenovela **The Brave Ones** (*Valientes*), three brothers decide it's time to take the law into their own hands and seek revenge on the man who stole their father's land and sent him to an early grave. But love plays a central part in this bitter struggle.

Compulsive Times (*Tiempos Compulsivos*) follows Dr. Ricardo Buso and his colleague, Ezequiel, who treat outpatients at the Renacer Foundation, a therapeutic facility for people suffering from Obsessive Compulsive Disorder. Their patients have a range of disorders, but the professionals have their own ghosts, too.

The seventh son of a seventh son, Lucas becomes half-man, half-wolf during a full moon in telenovela **Wolf** (*Lobo*).

The Social Leader (*El Puntero*) is a series about a political staffer who wields power over his neighborhood, influences neighbors' actions and drives their destinies. The series focuses on the frustrations and unfulfilled wishes the leader must endure.

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Passion Runs Wild at Televisa

Televisa Internacional's got dramatic telenovelas, reality series ... and a dolphin competition show. Lucia discovers that her "perfect" family is anything but, and that the woman she always considered her mother is responsible for her loved ones' misfortune in **Color of Passion**. Marcelo shows up in an effort to take revenge on the family he holds responsible for the death of his brother, and meets Lucia. Despite believing her to be guilty, he falls in love with her. Both must defeat ghosts from their past to find true love.

In **What Life Took From Me**, Montserrat is in love with Jose Luis, a Navy Corporal with whom she has a secret romance. But thanks to her mother's ambition and greed, she's sold to Alejandro Almonte, heir to a large fortune. Montserrat's mother also accuses Jose Luis of a crime he didn't commit. Over time, Montserrat falls in love with Alejandro, though Jose Luis returns, searching for what life took from them.

In **Loving You Is All I Want**, Mauro is the owner of a coffee plantation he inherited from his deceased wife. As time goes by, he falls in love with Florencia, the young owner of some coffee lands next door. But when Mauro and Florencia are about to marry, Mauro discovers that Lucrecia, an old friend, is pregnant with his child. Thirty years pass, and Florencia and Mauro's past is brought back to life when Mauro's son falls in love with Amaya, Florencia's daughter.

In **Dolphins with the Stars**, celebrities pair up with dolphin partners and perform for the public in a dolphinarium. A jury of three experts and the public decide on the winners in this celebrity competition show with a twist.

Hidden camera comedy show **Mad Mall** surprises shopping mall customers with wacky personalities who play endless jokes on them.

Project Adam and Eve is a reality show in which five men and five women live for two months at the "M Clinic," an aesthetic improvement center. They become voluntarily isolated to undergo a process of physical and emotional changes that transforms them into the perfect Adam and Eve.

R9.A2

www.televisainternacional.tv



New, Old Testament at Record

Brazil's Record TV Network presents tales of epic proportions. In soap opera **Mortal Sin**, set in the 1970s, Michele Vêneto goes to Brazil running away from financial difficulties and problems with the police.

Joseph from Egypt revolves around power and a family dispute between brothers, set around 1716 B.C.

Market worker Carlota Losano is a kind woman who helps the poor and fights for a dignified future for her children in **The Penny Lady**.

In **Tricky Business**, architect Isabel Vilela discovers she is pregnant on the eve of a romantic trip. But she soon learns that her husband has a gambling habit and is plagued by debt.

King David begins in Bethlehem, Israelite territory, in the year 1045 B.C. The story focuses on David, a good shepherd whose life is marked by love, hate, intrigue, friendship, betrayal and forgiveness.

Betrayal, drama and murder ensue after a group of friends win the lottery together in **Jackpot!**

Miracles of Jesus (pictured) presents 18 important miracles performed by Jesus, including The Wonderful Fishing, The Leper of Gennesaret, The Impure Woman and The Resurrection of Lazarus.

P-1.G22

www.recordtvnetwork.com



Dangerous Women at Telemundo

Telemundo Internacional's lead female characters take matters into their own hands. In **Camelia La Texana** (pictured), a small-town Texan girl falls for Emilio Varela, who promises to leave behind his life of crime. Camelia risks it all by helping him claim a large sum of money in a shady business. But when he reveals that he plans to return to his wife, Camelia shoots him. She then begins a desperate escape and gets help from an unexpected person — a drug lord who turns out to be her father.

Monica Serrano, a world-renowned pianist, dies a tragic death after being betrayed by her niece and the man she loves in **En Otra Piel (Part of Me)**. But Monica's soul inhabits the body of Adriana Aguilar, a modest waitress killed by a gangster, and tries to defend her children and seek justice. Adriana's soul, on the other hand, wanders the world trying to recover her body.

The Legend of the Kiss of Eternal Love claims that two people who kiss in one spot on New Year's Eve will find eternal love. When Blanca kisses Eduardo, she doesn't know that he's the son of a ruthless businesswoman named Raquel who's committed an injustice against her own father. Hired by Adriano, Blanca pretends to be a millionaire named Victoria in order to get closer to Raquel and destroy her. Things get complicated when Eduardo falls in love with Victoria, not realizing she's actually also Blanca in **La Impostora (The Impostor)**.

Po.B1

www.telemundointernacional.com



Family Ties at Telefe

Telenovelas cross genres at Telefe Internacional. Dramatic comedy **Dear Daddies (Sres. Papis)** follows four modern and attractive men who become friends due to parenthood. They all have different family backgrounds, but they share conflicts, surprises and a bond that helps them in a world mostly populated by moms.

A desirable bachelor becomes a tutor for four orphans in **We Are Family (Somos Familia)**. At the same time, a journalist who's been separated from her baby daughter pretends to be a maid in the home in a desperate quest to find her. The tutor and the fake maid will unexpectedly fall in love in this family comedy.

Taxxi, Crossed Hearts (Taxxi, Amores Cruzados) revolves around Martín Montana, a doctor-turned-taxi driver, who meets a woman who looks exactly like his late wife. Diego, Martín's son, discovers that a woman he's recently fallen for is also the mother of his young girlfriend. They will all be manipulated by the evil Moretti in this telenovela, where the title's double X's refer to the female chromosome, showing that women have the real strength.

Teen telenovela **Allies (Aliados)** focuses on seven youngsters chosen to carry out a mission of love whose objective is to save the world. They will be inhabited by seven "envoys of light," who become their Allies, get the best out of them and help them become the positive leaders the world needs.

Nobody — not even her husband, Rafael — knows that Mecha Crespo, now a slightly bored housewife, was once a member of a gang of swindlers. Mecha's world is turned upside down when her old flame and former partner-in-crime moves into the neighborhood in family comedy **Neighbors at War (Los Vecinos en Guerra)**.

Telenovela **Candy Love (Dulce Amor)** follows the love stories of four couples across four generations (with four very different kinds of love), that are all unique but equally intense. Bandi Candy, a candy factory facing bankruptcy, is at the center of all the drama.

In romantic comedy **Graduates (Graduados)**, a group of former high school classmates meet 20 years after graduation. But an unexpected secret changes their lives forever and forces them to rethink what they have done with their teenage hopes and dreams.

R9.A2o

www.telefe.com.ar



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Hit the Road with **Blue Ant**

Blue Ant International has everything from fantastic homes to migrating wildebeest. Veteran safari guide Jean Du Plessis takes viewers along on a ride through the Serengeti with a herd of two million migrating wildebeest in five-part natural history series **Nomads of the Serengeti** (pictured). They pass some of Africa's most magnificent locales, including the summit of Mt. Kilimanjaro.

Every episode of factual and lifestyle series **Live Here, Buy This** explores where a couple could live if they up and sold their home and everything they own, in three different locations that fit their lifestyle. It introduces viewers to envy-inducing properties across the globe that match the cost of their current home, like a \$260,000 farmhouse in Granada, Spain, or a rustic stone apartment with a spa bathroom in Umbria, Italy. Format available.

Matt Basile (a.k.a. Fidel Gastro) takes his food truck on the road, delivering his take on the Cuban sandwich to various locales, from underground food markets to overnight bush parties in factual and lifestyle series **Rebel Without A Kitchen** (format available).

Each episode of **Dog's Best Friend** tells the story of different "odd couple" pairings in the animal world, like dogs that make friends with elephants, turtles or birds.



Factual and lifestyle series/format **My Retreat** brings viewers inside unique cabins located along some of the most scenic shorelines, riverbanks and mountainsides.

P-1.J7
blueantmedia.ca/international/titles

Tricon Launches **The Divide**

Tricon Films & Television is launching internationally WE tv's first original scripted drama series, **The Divide**, and lead actress Marin Ireland is lending her star power to the launch by attending MIPTV.

The series revolves around Christine Rosa, a caseworker with The Innocence Initiative who confronts a passionate district attorney named Adam Page while investigating the case of a death row inmate who she believes is actually innocent. Christine and Adam's pasts re-emerge as they try to determine whether the inmate is innocent or guilty.

R7.J7
www.triconfilms.com

Azteca/Comarex is **Feeling Lucky**

Among the drama titles Azteca/Comarex brings to MIP are drama series **Siempre Tuya...Acapulco** (**Acapulco...Forever Yours**) and **Corazón en Condominio** (**Lucky Me**).

La Academia Kids is a reality show that aims to find the child artists of tomorrow and help them develop their musical talents. On the show, the children live and learn together, along with their mothers.

A love triangle plays out inside the walls of the Consorcio Aguilera textile emporium in **Prohibido Amar** (**Forbidden Love**).

Comarex's youth telenovela **Niñas Mal 2** follows Adela, who accepts her friend Maca's invitation to help her bring her students — particularly the "bad girls" of the class — into line.

R8.Br0
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A Sainly Friendship at Multicom

Multicom Entertainment Group brings anthologies, docs, drama and action to MIP. **John Paul II, A Man A Saint** (pictured) is the true story of a great friendship between Pope John Paul II and a private ski instructor that was born amidst the white mountain peaks of northern Italy.

The **Golden Age of Television Series** encompasses over 700 hours of programs, including *Peter Gunn*, about a stylish, sexy and tough L.A. detective; *Mr. Lucky*, where high society and the Underworld collide on a casino boat; *The Invisible Man*, in which a scientist who holds the secret to invisibility joins forces with British Intelligence and *Decoy*, a detective series based on true stories from an undercover policewoman in New York.

Two Wall to Wall Action Films includes *Send No Flowers*, about a mafia princess who has to join forces with her estranged sister after their father is gunned down; and *The Night Never Sleeps*, a gritty and dark drama that proves if you want to kill the Devil, you have to go to hell to do it.

Over 3,000 hours of factual history, music, biographies, documentaries and series are included in the **Factual, History, Biographies, Documentaries Package**.

Jonathan Winters provides the voice of Tweedledee and Tweedledum, Phyllis Diller is the Queen and Mr. T is Jabberwock in *Alice Through the Looking Glass*. The Charles Dickens Collection includes eight 90-minute specials such as *Oliver Twist* and *A Christmas Carol*. And Peter O'Toole voices the original crime scene investigator, *Sherlock Holmes*, in four exciting adventures. All these, and more, make up the animated series in **International Family Classics** (HD).

Religions of the World is a collection of programs that explore the differences and similarities among many major world religions, providing viewers with additional perspective and understanding. Narrated by Ben Kingsley.

Dean Stockwell hosts **Phenomenon Archives**, an intriguing and detailed exploration of the most startling mysteries and conspiracies of our time, stories that can now be revealed since the cold war is over and the Berlin Wall has fallen.

P-I.J66



www.multicom.tv

Priority at MIPTV To Fill PR Needs

Priority PR is a Los Angeles-based leading global PR, marketing and branding company. Priority PR's clients include top media & entertainment companies in the U.S., Latin America, Europe and Asia.

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Jeff Pryor, president & CEO

Kristien Brada-Thompson, vice president & general manager

Tingting Fu, account manager/France

Lionel Moniz, account manager/Holland

www.prioritypr.net



The Italian Pavilion at MIP

There are over three dozen companies exhibiting at this year's MIP-TV as part of the Italian Trade Agency's Italian Pavilion, located at R7.L23.

Here's a complete list:

• 1st Pop/Ahora • 93 Steps • A Pictures • Albatross Entertainment • Alberto Mascia • Alexandra Cinematografica • Italian Riviera — Alpi del Mare Film Commission • Brave Film • D4 • Dall'Angelo Pictures • Enanimation • FilmExport Group • Graphilm • Intramovies • Kimera Produzioni • K + • Liliun Distribution • Manga TV • Mediterranea Productions • MindProduction • Monica Carpi • MovimentiProduction • Palcouno • Paypermoon • Prime Time Promotions • Publispei • Regione Siciliana — Sicilia Film Commission • RomaFictionFest • Sdi Media • Square MTC • Studio Ascì • Studio Campedelli • Mailander • Videoshow • Lux Vide • Minerva Pictures • Studio Bozzetto • Variety Communications

www.italtrade.com

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TLN At 30 With Salsa, Soccer & a New All-Spanish Channel

This year marks the 30th anniversary of Toronto-based Canadian media company TLN Teletelino Network. TLN's anniversary line-up of celebrations promises to deliver the whole enchilada, seasoned with sexy soccer stars, luscious Latinas and sizzling salsa bands. The festivities kick off this June with multilingual coverage of all 64 matches of the 2014 FIFA World Cup Brazil featuring wall-to-wall coverage and world cup specials across the TLN family of channels.

The celebrations then hit the streets of Toronto as TLN hosts the 10th annual "Salsa on St. Clair," Canada's largest Latino street festival. Inspired by Miami's famous "Calle Ocho" festival, the mid-July "Salsa on St. Clair" weekend is an annual free celebration of music, dance, food and culture.

One special anniversary announcement is TLN's launch of all-Spanish channel Univision Canada. "The Spanish-speaking community in Canada is an important and growing multicultural group," stated TLN president Aldo Di Felice, "and we are proud to celebrate our 30th anniversary by delivering the iconic Univision channel to Canadians."

Other anniversary events will include a series of TLN Originals, programs shot in Canada, Italy and Latin America. *Amore al Dente*, a silent black and white cooking series, is a mix of comedy, nostalgia and Italian dishes, like *I Love Lucy* meets *The Artist*. Opening Argentina showcases Toronto celebrity restaurateurs/chefs on a rustic journey through Argentina in search of "food inspiration."

The main TLN TV channel was one of Canada's first specialty cable networks when it launched in 4,000 local homes in 1984, broadcasting a unique mix of Spanish- and Italian-language shows. Since then, TLN has launched an entire family of digital TV channels including three all-Italian-language channels (Mediaset Italia, Sky TG24 Canada & TeleBimbi), and two all-Spanish language channels (Univision Canada — formerly TLN en Español & TeleNiños), in addition to providing Canadian representation for the Cinelatino premium Spanish-language movie channel.

TLN's main channel is now carried by almost all pay-TV providers in Canada in some six million homes and now includes a large number of English-language TV shows.

According to the Argentina-born Di Felice, who is of Italian origin, the network's ability to appeal to the English-speaking mainstream while preserving its Latin heritage is what makes it special. "We Canadians have a multicultural society that loves to sample and enjoy the best sounds, sights and tastes from around the globe and we consider ourselves ambassadors of all the good things our ethnic communities have brought to the world."

www.torontosalsa.ca

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 11. Lionsgate's Peter Iacono
 12. Studio Hamburg's Christine Klinker, Birte Zywko, Christiane Wittich, Pascale Begelinger, Wiebke Farwig, Ines Pridat
 13. From Starz's new series Power: Courtney Kemp Agboh, Curtis "50 Cent" Jackson, Omari Hardwick, Mark Canton
 14. Content's Jamie Phillips, Vicky Ryan
 15. AMC/Sundance Channel Global's Harold Gronenthal and Marco Frazier



Kids TV Trade Show in NYC Leverages Canada's Strength

At this year's Kidscreen Summit in New York City, the opinion of Italian children's TV executives in attendance was that this edition was not on par with previous ones. It is, of course, possible that the unrelenting bad weather that hit New York City in February contributed to the low participation.

Kidscreen Summit is an annual event created by *Kidscreen*, a Canadian magazine that specializes in television programs for children. It takes place annually at the Hilton Hotel in Manhattan.

Unlike MIPJunior, the event is not all about the sale of rights, but rather it revolves around a conference schedule that facilitates meetings between producers, distributors and some buyers.

The publisher relies on the fact that Canada is indeed "the gatekeeper" through which animated productions can arrive on American TV screens and subsequently LATAM TV screens. Kidscreen Summit attracts European producers, especially Italians, looking for contacts for co-productions with Canadians. In fact, Kidscreen Summit was born as a Canadian event and is supported by Canadian animation companies and a combination of government subsidies for Canadians.

The event could be easily incorporated into the NATPE market that takes place in late January in a much more welcoming climate: Miami Beach, Florida, but the American association that organizes NATPE conceded control of TV programs for children to the Canadian magazine. As if this weren't enough, the same publisher has developed ReelScreen Summit in Washington, D.C., in direct competition with NATPE, which forced NATPE to move the dates of its next trade show one week earlier than usual.

The reason so many trade journals organize trade fairs and conferences nowadays is due to the fact that now even the largest publishing



*Animation in Italy
is now in the hands
of mainly four
companies: The
Animation Band,
Atlantya, Mondo
TV and Rainbow.*

houses cannot survive with advertising revenue alone. Publications use their marketing power to create their own exhibitions, losing part of their independence in the process.

Traditionally these types of publication-organized trade fairs do not allow easy access to other members of the press, therefore participants and potential participants struggle to receive

accurate reports.

Kidscreen Summit hinges primarily on its conferences, and according to some participants, they are not enough to justify a trip to the U.S. given the fact that the conferences could be followed online via streaming.

In fact, according to Matteo Corradi of Italy's Mondo TV, his company preferred to participate in Toy Fair, which took place in New York City just after Kidscreen Summit.

According to an estimate by Luca Milano, deputy director of Rai Fiction, Kidscreen Summit was attended by 15 Italian companies, some without accreditation, like Giovanna Bo, founder of Achtoons in Bologna, who couldn't justify the high cost of registration given the potential results expected.

To minimize costs, Bo limited herself to meeting potential Canadian co-producers in the hotel lobby, considering also that Achtoons product is distributed worldwide by Bejuba! Entertainment, a Toronto-based company specialized in animation.

Among the largest Italian animation companies to attend was Rainbow, represented by Luana Perrero. Representing the international sales department of RAI was Sabrina Eleuteri. At Kidscreen Summit, Eleuteri announced the relaunch of RAI's animation catalog following the restructuring of the department, as well as the expansion of their catalog with the acquisition of quality animation product not just from Italy.

Kidscreen Summit also offered an opportunity to analyze how animation in Italy is now in the hands of mainly four companies (Rainbow, Atlantya, Mondo TV and The Animation Band), and the poor state the sector is now going through. *Pictured above is Luca Milano, deputy director of Rai Fiction.* 🇮🇹

Canada's Film, TV State Subsidies

The recent crackdown by the CRTC, Canada's communications regulator, of three adult channels because they didn't show enough Canadian sex, gave the Vancouver-based Fraser Institute (FI) a reason to diss the entire Canadian film and TV subsidy program.

In a study, FI, a donation-financed, politically conservative Canadian think-tank, stated that the reason for the crackdown is to "protect Canadian adult movie producers from international competition."

According to Steven Globerman, author of the 56-page study (titled *The Entertainment Industries, Government Policies and Canada's National Identity*), the "Canadian governments support the entertainment industry in two main ways — financially and through regulation, at a cost to taxpayers."

Globerman, who's an FI senior fellow and professor at Western Washington University in Bellingham, U.S., wrote "The main focus of government regulation is to protect Canadian producers of entertainment programming from foreign competition. For example, private television licensees must devote at least 60 percent of the broadcast year, and at least 50 percent of the evening broadcast period, to Canadian programs."

Both the federal and provincial governments provide grants to the Canadian entertainment industry, in addition to indirect funding in the form of tax credits. For example, Telefilm Canada, a federal corporation headquartered in Montreal, provides up to 49 percent of production costs (to a maximum of C\$4 million per project) for Canadian films.

In 2012-2013, the federal government spent more than C\$1.6 billion on entertainment industry grants and subsidies (although a large portion went to public broadcaster CBC).

Globerman wrote that proponents of government funding say subsidies also help strengthen the entertainment industry's role in the Canadian economy. "However, the arts, entertainment and recreation industries combined for about one percent of the GDP produced by all service industries in 2012, so it's a great exaggeration to say that the entertainment industry makes a major contribution to Canada's economy," he said.

Globerman concluded, "Fundamentally, it's unfair to expect the Canadian public to bear the costs of launching the careers of Canadian entertainers."

Responding to Globerman's analysis, *VideoAge Daily's* Dom Serafini pointed out that the Canadian film and TV subsidy system is one of the best in the world, if not the best.

In addition, the ROI from those subsidies cannot be measured in direct GDP, but in benefits for the country as a whole. There is no better publicity for a country than a film or TV product.

The strength of the Canadian film-TV subsidies lies in its export-oriented model that rewards risks with financial support for international marketing.

In addition, the fact that Canada borders the U.S. entertainment powerhouse, it needs an incentive to enter that market by being competitive in terms of costs, services, creativity and talent. In order to be competitive, a country needs a strong domestic market that allows production costs to be easily amortized. Lacking this element, it can never emerge as a viable place for production without some form of economic incentive.

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