

VIDEO AGE

MOVIE

i n t e r n a t i o n a l

DAY 3

WEDNESDAY

OCTOBER 10, 2012

Moving Movies at The AFM

With AFM bursting into Santa Monica in just three weeks, *VideoAge* Daily embarked on a quest to find out whether the market functions more as a platform to introduce buyers to movies, or to sell movies. In other words, does the AFM move movies?

"All of the above," said Irv Holender, CEO of Multicom Entertainment Group. "Oftentimes, AFM serves as a midway point — with either conversations being started and introductions made before the market — or deals being closed in the weeks afterwards."

Ken DuBow, president of Opus Distribution, concurred. "[AFM] acts as both. Sales are made, but introductions to new projects are happening as well. The big difference between MIPCOM and AFM is that at the former, it is exclu-

(Continued on Page 4)

Cisneros's LATAM

Adriana Cisneros de Griffin delivered the keynote speech at MIPCOM's inaugural "LATAM Global Dealmakers Network Luncheon," which brought together 80 of the most influential executives in the entertainment industry — including the key sponsors of the event, Mauro Valdés Raczynski of Chile's TVN and Marcos Santana of Miami, Florida's Telemundo International — at the Carlton Hotel yesterday.

After a welcome by MIPCOM organizers and a brief introduction by Telemundo's Marcos Santana, Cisneros, who is vice chairman and director of Strategy for the Cisneros Group of Companies, pointed out that the notable

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Disney's Latin Strength

Division is expanding in Europe

Cannes has cemented its status as one of the world's major market hubs for Latins, both sellers and buyers. One example is the expansion of Disney's Latin America Miami, Florida-based division into Europe.



Disney Media Distribution and the team of Disney Media Distribution Latin America (DMDLA) now work closely with each of Disney's local teams to produce and supervise the local productions of shows such as *El Don De Alba* for Spain, which is a format from *Ghost Whisperer*. In addition, *Golden Girls* is now taping in Holland and *Private Practice* is being shot in Turkey with a full Turkish cast, even while *Amazing Race* is now being produced locally in France, Norway and Israel.

In Mexico, DMDLA has the local version of *Brothers and Sisters* for TV Azteca. This particular local version has been acquired by Telemundo for U.S.

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Ronson's Digital Take

+E Networks' Steve Ronson and Sean Cohan took pity on us and explained in clear terms the facts of life as far as digital rights are concerned.

Ronson was baffled by the statement from MIPCOM organizers that there are 500 "digital rights buyers" at the market. "It's not as simple as black and white," he said. They are categorized as "linear rights or non-linear rights buyers."

Linear rights buyers are FTA, DTT, pay-TV and IPTV (linear and non-linear). Non-linear rights buyers are those who purchase content for OTT, VoD, SVoD and mobile.

According to Cohan, buyers are looking for package deals, which helps in

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© ESPN

Disney Media Distribution
Latin America

El poderoso capo de la droga Pablo Escobar, y la estrella de futbol más famosa de Colombia Andres Escobar en una vertiginosa película/documental
Producción ESPN
100 minutos



INSIDE:
RSI's Grossmann

A mother's true love can be seen through her tears ...

CROWN OF TEARS

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MY TWO CENTS

The Internet era has proven four things: First, that print is more reliable and desirable than online news. Second, that online sources too often use false premises in order to be quoted by print publications. Third, that blogs and other online news services are only taken seriously if associated with or ascribable to a print media. Finally, anonymity should not be allowed on the Internet.

Indeed, there should be no need for anonymity on the Internet because it is generally useless. One could argue that, the fact that anonymity is useless should be sufficient not to require further restrictive actions. But, identifying the original source is often very time-consuming and can delay any timely action.

In addition, technology helps those who, often for illegal or unsavory reasons, want to remain anonymous. For example, there are programs designed to hide IP addresses and fake name generators.

Proper online identification or real name policy should be a strict legal obligation. Society requires even expert drivers to obtain a driver's license to operate a car. If we can demand a license of those who cut people's hair, why not ask an Internet user to be identified?

We are not talking about restricting the content of the messages, but only holding people responsible for their actions. Acting under the cover of anonymity can encourage irresponsible actions.

Web reporting is full of prejudices and corrupted information, much more so than even FOX News in the U.S. Normally, print and broadcast media have various levels of filters to weed out bogus information, something that most blogs don't have.

Also, print media is driven by ignorance, which powers the need to learn and discover facts (see *Ignorance: How It Drives Science*, by Columbia University's Stuart Firestein, Oxford University Press), while blogs tend to subscribe to the findings of Cornell University professors David Dunning and Justin Kruger, "Unskilled and Unaware of It: How Difficulties in Recognizing One's Own Incompetence Lead to Inflated Self-Assessment."

Naturally, the issue is so complex that it extends to the dichotomy of whether portals and Internet service providers such as Yahoo! and Google are technology or media companies.

Plus, one has to explore whether, by losing anonymity, there would still be sufficient legal protections for the user, the common-carrier, and the Internet service provider. We also must distinguish criminal behavior from "political crimes" in non-democratic societies, keeping in mind that states that do not recognize private property can sue for libel if someone criticizes the state (going against public property). We also must consider whose laws are being enforced where, what judicial protection exists and the effect on anti-terrorist activities (defined by whom? Laws are territorial and a freedom-fighter can be viewed as a terrorist by others).

On top of all that, it's important to consider that, nowadays, each person has three different personas: The official (details recorded in various documents), the public (what each of us shows in the presence of others, or likes to be viewed as) and what Canadian professor Derrick de Kerckove calls "digital identity," which can be unpleasantly different from the other personas, especially if it's protected by anonymity.

So, as we can see, the issues are myriad and very complex. However, there are measures to be taken to minimize the effect of irresponsible online reporting while the experts come up with solutions. For example, MySpace supposedly lost out to other social media because it did not require that users utilize their real names. YouTube, on the other hand, has entered "nymwars" (pseudonym wars) to avoid outrageous comments on each video and Google is enforcing its real name-only policy.

I don't agree that "Real Names" policies are an abuse of power. In my view, if political activists in Russia, Iran or China, or whistleblowers in the U.S. want to get some information out without fear of retaliation, they would be better off using the Internet to contact reliable identified sources, not only to give the reports credibility, but also to increase their circulation.



"And now to Cindy with some misinformation from the Internet."

"We are not talking about restricting the content of the messages, but only holding people responsible for their actions."

Dom Serafini

Disney Latin

(Continued from Cover)

and Puerto Rico.

Similarly, DMDLA's team co-produced with Disney Channels Latinoamerica, Europe and Middle East *Violetta*, one of the top telenovela series for Disney Channels worldwide, including Spain, Italy and France.

The strong presence of Latin companies has helped to solidify MIPCOM as the third largest international TV trade show for the Latins, after the L.A. Screenings and NATPE.

There are 113 exhibiting Latin companies and 62 visiting companies, with six registered as press, for a total of 181 Latin companies registered from Argentina, Brazil, Chile, Colombia, Venezuela, Peru, Uruguay, Costa Rica, Bolivia and Ecuador.

Latin buyer presence has also increased, with organizers listing 180 buyers from Latin America. Buyers from all Brazilian and Chilean networks, two Mexican networks, Colombian and Argentinean networks, one network each from Venezuela and Peru and the Pan Latin PTV are in attendance, among others from the region.

Of the 181 exhibiting companies, 95 are attending MIPCOM for the first time this year and many new exhibitors hail from Colombia and Chile, including Canal 13 Chile and Films International. The Argentinean and Mexican pavilions have grown with new exhibiting companies, such as Argentina's INCAA.

Plus, top-level Latin executives have a big presence at the market. Emilio Azcarraga Jean, chairman of Mexico's Grupo Televisa, is honored tonight with the 2012 Personality of the Year award, while Adriana Cisneros, vice chairman of Venezuela's Cisneros Group, delivered the keynote at the "LATAM Global Dealmakers Networking Lunch."

Pictured on the cover: Disney Media Distribution Latin America's Leonardo Aranguibel, Fabiola Bovino, Fernando Barbosa, Henri Ringel, Gustavo Sorotski.



U.S. studios LATAM presence at MIPCOM: 1. Sony Pictures International TV's Alexander Marin 2. CBS Studios International's Stephanie Pacheco. 3. Twentieth Century Fox International Distribution's Elie Wahba and Ricardo Rubini with Artear's Walter Sequeira (center).

Adriana Cisneros

(Continued from Cover)

growth of the region's middle class and the surge in new digital media platforms are revolutionizing the TV business.

She emphasized that Latin America's middle class is growing at the rate of 70 million people per year, thus transforming buying trends as consumers demand more sophisticated products and services from providers.

"Today, 51 percent of the population of the region's largest economies is currently part of the middle class. Cases such as Colombia, where the middle class nearly doubled in a year, or Peru, where today 56 percent of its urban population belongs to this segment, demonstrate how the region is being transformed," stated Cisneros.

She went on to explain that along with the growth of the middle class in the region, new digital media platforms are also revolutionizing the way television content is produced and consumed in Latin America. What's more, Internet usage in the region is increasing at an impressive rate, 16 percent in 2011 alone, and it's currently the third largest mobile market in the world. This opens up vast opportunities for the proliferation and commercialization of television content and its digital extensions.

Pictured below: Adriana Cisneros de Griffin with Telemundo's Marcos Santana.



A+E's Ronson

(Continued from Cover)

keeping track of available rights.

Cable and satellite operators are now developing OTT services inside the pay-wall, like BskyB's Sky Now and Comcast's Streampix.

Aggregators are also acquiring digital rights from smaller companies, but not from companies such as A+E, which produces in excess of 1,000 hours per year.

Moving Movies

(Continued from Cover)

sively about TV rights and at AFM you're really looking for buyers who will take all rights for their territory."

Carey Fitzgerald, managing director at U.K.'s High Point Media agreed that very different product is required for the two markets, commenting, "AFM is mostly about American movies — world cinema or art house just won't work there." Having said that, however, Fitzgerald added, "Content markets are generally becoming much more mixed, and the days of a distinction between a film market and a TV market are over."

Chevonne O'Shaughnessy, president of ACI/Mission Pictures, said, "We make a lot of sales at AFM. It's one of the major markets of the year." The timing allows companies to bring new titles that buyers haven't seen.

For Gene George, EVP of World Distribution for Starz Media, the market is "Definitely a combination of making sales and introducing product to buyers."

He continued, "Furthermore, AFM functions as a solid platform for DVD/digital sales, as well as an opportunity to conclude any outstanding deals with a few key TV broadcasters that attend coming out of MIPCOM."

For Breakthrough Entertainment's VP of Movies Marina Cordoni, AFM serves three functions. "The AFM has always been the ideal platform to launch and screen a recently completed film for U.S. and foreign buyers. Secondly, it is to re-group and catch up on pending business with our acquisition partners, as well as meet new ones. Thirdly, it's a fantastic platform to meet North American producers to initiate or continue conversations about production," she said.



Starz's Meggan Kimberley, Richard Schultz, Todd Bartoo, Kristen Stanisz, Gene George, Michael Messina

Grossmann To Retire From RSI

Veteran international sales executive Beatrice Grossmann is set to retire from Swiss-TV RSI after this MIPCOM. She was the head of business affairs for the Lugano-based Italian-language broadcaster. The new head of sales is Carlo Rezzonico, pictured below with Grossmann (center) and new hire Stella Bogliani (right).

The Swiss-born Grossmann, who was educated in Milan, Italy, entered what later became RSI in 1979. Within a few years she managed to make one of the most recognizable international brands out of Italian Swiss TV.

A tireless traveler, she attended all major



international television trade shows, including NATPE, ATF and the two MIPs on behalf of RSI. As one buyer commented, "Grossmann brought class to the art of content selling."

Her expertise extended to marketing and strategic planning.

VideoAge Daily will return at NATPE. See you in Miami



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Reports of Nine Net's Death Highly Exaggerated

Commenting on reports of the impending demise of Nine Network, Australia's Communications Minister, Stephen Conroy, said: "In terms of the survival of Channel Nine, I am sure [the network] will keep beaming no matter what the circumstances of its ownership, and I am sure we will see these issues resolved over the next month or two."

Nine has effectively been on death-

watch since 2007, when James Packer had CVC Asia Pacific pay more than A\$5 billion (U.S.\$5.18 billion) for the network and its magazine division, ACP. CVC paid Packer's Publishing & Broadcasting Ltd. (PBL) A\$1.46 billion in cash for a 75 percent stake in the media assets and also took on A\$3.6 billion worth of debt from PBL. A year later, the high debt and flimsy equity component made the business worthless. Plus, the financial crisis made it virtually

impossible to refinance the debt and emboldened lenders looking to take control of the business instead.

CVC has now lost the A\$2 billion it injected into the Nine group, which has struggled under the weight of its high debt load, bad conditions in the media industry, and Nine losing its ratings crown to Seven. However, Nine regained its ratings mojo this year. The TV business is still making a profit and cut Seven's ratings lead with a strong

Olympics performance, and other successful shows such as *The Voice*, *House Husbands* and *Underbelly*.

Talks between CVC and the hedge funds that control Nine's debt are centered on whether a deal can be reached that will deliver ownership of Nine to its debt holders. If the talks fail, Nine will collapse under debt it cannot refinance or repay. The prospect of transferring ownership to its lenders, in return for the cancellation of its debt, could represent salvation for Nine.

Content on U.S. Screens Brings Revenue Growth

Spending in the U.S. communications industry will increase 5.2 percent in 2012 to reach \$1.189 trillion, as consumers and businesses increasingly embrace digital technology and return to spending levels not seen since before the recent worldwide economic downturn, according to the 2012 *Forecast* released by Veronis Suhler Stevenson (VSS), a New York City-based global capital private investment firm.

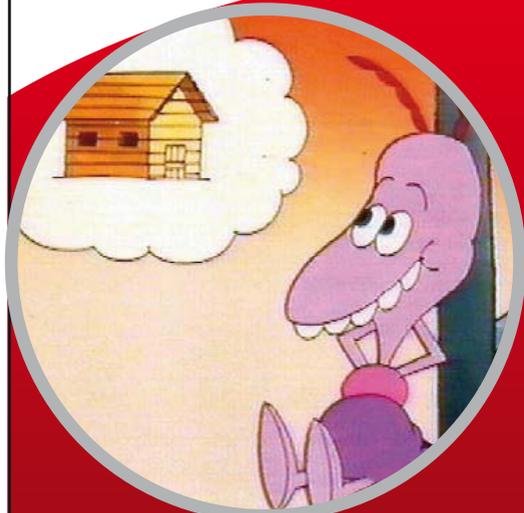
The 26th edition of the *VSS Communications Industry Forecast 2012-16* found that U.S. communications industry spending grew 4.4 percent in 2011 to \$1.129 trillion, despite a sluggish economy in which nominal Gross Domestic Product (GDP) expanded by 3.9 percent. Spending rose at a compound annual growth rate (CAGR) of 2.7 percent in the 2006-2011 forecast period, surpassing GDP by a 0.3 percentage point. VSS expects the communications industry to grow at a 5.2 percent CAGR to \$1.455 trillion by 2016, almost two times the growth rate during the past five years. At that pace, the communications industry will remain the fifth-largest industry among 15 economic sectors in 2016.

In particular, television programming spending, excluding barter syndication, grew 4.4 percent to \$33.85 billion in 2011, marking a deceleration from 8.2 percent in 2010. Basic cable network investments in original programming fueled growth, despite the absence of broadcast TV network coverage of political campaigns and the Olympics. Spending grew at a CAGR of 4.3 percent in the 2006-11 period.

Home video spending fell 9.2 percent to \$18.48 billion in 2011. Overall entertainment media spending is expected to grow 3.4 percent to \$86.46 billion in 2012, as solid growth in television programming, box office and home video offsets weakness in videogames and recorded music.

Swiss Television Programs

SRG SSR



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Children - Length 13 x 6' - Format: 16:9
Version Italian / French / Spanish / English (initial comment only)



Stripy

in High definition

Stripy is the main character of this cartoon series and his essential feature is an everlasting optimism and a contagious laughter.

Children - Length 13 x 6' - Format: 16:9

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Disorderly Conduct at Artear

In Artear's *Compulsive Times* (*Tiempos Compulsivos*), Dr. Ricardo Buso and colleague Ezequiel try to bring relief to outpatients at a therapeutic center for those suffering from Obsessive Compulsive Disorder. Their patients have a range of maladies, but the professionals themselves are haunted by some of their own ghosts (pictured).

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

Following the sudden death of their harsh and biting mother, three single sisters discover that her death hasn't freed them at all. Unable to find Mr. Right, the characters of sitcom *Left on the Shelf* (*Para Vestir Santos*), must lean on each other.



Every episode of *Fantastic Biographies* (*Biografías Fantásticas*) revolves around a different fictional literary character — such as Emma Bovary of Flaubert's "Madame Bovary" and Gregor Samsa of Kafka's "Metamorphosis."

Doc series *Methods* (*Métodos*) delves into the creative process behind works of art. The series asks questions like: How is a work of fine art created? And what are the steps a band goes through before making an album?

Argentine Sommelier School director Marina Beltrame offers a behind-the-scenes look at the world of wine in *Tasting Notes* (*Notas de Catas*) through reports, investigations and interviews with industry makers and experts.

Stand 20.18

www.artear.com

Master-ful Movies at Telefilms

Telefilms' catalog is topped by sci-fi fantasy film *Looper* (pictured) in which a criminal organization from the future sends murderers through time to kill the last version of themselves (starring Bruce Willis, Joseph Gordon-Levitt and Emily Blunt).

Set in the 1950s, *The Master* revolves around a Naval veteran (Joaquin Phoenix) who arrives home from war unsettled and uncertain of his future until the charismatic leader



(Philip Seymour Hoffman) of a faith-based organization catching on in America takes him under his wing.

A young girl buys an antique box at a garage sale, unaware that *The Possession* houses a malicious ancient spirit. Her father and his ex-wife must team together to end a curse placed on their child.

A mother and daughter move to a new town and find themselves living next door to a house in which a young girl murdered her parents in *House at the End of the Street*. When the daughter befriends the surviving son who lives next door, she learns that the story is far from over.

A wife tries to convince her grumpy retired husband to join a local choir in *Song for Marion*. Vanessa Redgrave and Gemma Arterton star.

Stand 09.05

www.telefilms.com.ar

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NEW LATIN AMERICAN PRODUCT



Million Dollar Ideas at Caracol

Caracol Television introduces us to some complicated characters in its new programs.

A new mega production tells the story that everyone wants to know: that of **Pablo Escobar, the Drug Lord**. Based on the testimonies of those who, in one way or another, had something to do with the notorious criminal, the series follows the Colombian drug kingpin's life, starting from his childhood.

After a business mistake (and quite a few debt collectors on his tail), Patricio Umaña must pick up his sophisticated family and relocate to a small and simple coastal town in comedic series **Where the Heck is Umaña?** (pictured)

When nightclub owner Harvey Noriega masterminds the robbery of a huge treasure in a bank vault, his grand

plan becomes a failure. Noriega then sets off a series of deceptions in new series **Made in Cartagena**. The series is shot against the spectacular landscapes of the beautiful Colombian city of Cartagena and its surroundings.

Five Widows on the Loose follows the lives and torments of five women with nothing in common but husbands who are locked up in prison. Each story has high doses of drama, humor, passion and reality.

Contestants win prizes based on their musical abilities — singing, dancing, identifying music and playing instruments — in one-hour game show **Sounds Like a Million**.

Suite 13.21

www.caracolinternacional.com

Dreams Come True at Telefe

Telefe International's telenovela **Candy Love** (pictured) follows the love stories of four couples across four generations, and four kinds of love that are completely different but equally intense. The story takes place amid social unrest — a candy factory faces bankruptcy and a real estate development is in the works.

Romantic comedy **The Graduates** revolves around a group of high school graduates who meet 20 years after graduation, with a love story that will change the course of their lives. Teenage wishes will be revisited, too.

A widowed and childless engineer with a huge fortune finds his simple life changed forever when a young woman sets out to find her mother's sperm donor in **The Donor**.

In this musical comedy, the **Qitapenas** own a mom-and-pop restaurant that's in debt and about to close. They soon find that music — and a reality TV show — may be what they

need to change their fate.

Dirty Old Man is a comedy about an excessive, rich alcoholic who died of a Viagra overdose and was reincarnated as a parrot. If that's not enough, Coco still remembers his former life and must purge all of his sins, despite being a bird.

An enterprising businesswoman, a cosmetics company owner set to retire soon, devises a plan to learn more about her family and expose their true interests in **The Chairwoman**.



The second season of comedy **The Man of Your Dreams** picks up with Hugo, a single father who becomes employed by his cousin Gloria, who happens to own a match-making agency. Each episode includes a special guest star.

Stand RSV 14

www.telefeinternational.com

Love is Bittersweet at Telemundo

Telemundo Internacional's new telenovelas explore the issue of destiny. Rosa Puentes assumes the identity of her best friend to confront the man who betrayed her and left her heartbroken and pregnant. But things get complicated as Rosa finds herself falling in love with the man who broke her best friend's heart in **Precious Rose** (*Rosa Diamante*).

Thirty-year-old Diego Mercader is released from the psychiatric unit of a prison where he's served a 20-year sentence for allegedly being the mastermind behind a school massacre in **Facing Destiny** (*El Rostro de la Venganza*). He now must adapt to a new life and soon learns that there is only one woman he can trust, but she has plenty of secrets to uncover (pictured).

Bittersweet (*Dulce Amargo*) follows five couples facing infidelity, jealousy, ambition and addiction. At the center of it all are Mariana and Nicolas, a couple that have just split up.

When the wealthy Cotapos discover that their son was switched at birth, a new reality sets in. When a court order forces the two boys to live with their real



parents some odd and funny situations ensue in **The Switch** (*Pobre Rico*).

In **Esperanza: Love's Destiny** (*Esperanza: El Destino del Amor*), the title character leaves her beloved Peru for a better life in Chile. When she arrives at her new job as a nanny she finds a loving female employer, unpleasant co-worker and her new boss — a man with whom she's had an affair, who happens to be the father of her child.

I'm the Boss (*Aqui Mando Yo*) tells the story of a separated couple with two daughters. Despite obstacles, the two will discover that there's still a strong attraction and the flame of love is far from burning out.

Stand A0.21

www.telemundointernacional.com

Televisa Has Tots and Telenovelas

Televisa Internacional's new slate consists of traditional soapy telenovelas and kid-centric series. A mother, Refugio, deprives herself of personal pleasures and will have to bear harassment and humiliation to get her kids ahead in new series **Crown of Tears**.

In children's series **Carrosel**, kids with very diverse backgrounds share a classroom, in which teacher Helena preaches union and equality and addresses real conflicts.

Loren, a shy teenager just starting out in the music world, falls in love with a rock star at the top of his game in **Hollywood Heights**. But as Eddy's star begins to fall, they learn that the road to stardom is a difficult one.

The security Victoria and Nicole get from their bodyguards will turn to **True Love** after spending every day together.

But it's up to José Angel and Francisco to get around the barriers of their destiny.

Little Giants astonishes viewers with kids showing off their talents in singing, dancing, acting and comedy.

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NEW LATIN AMERICAN PRODUCT

Record's Gone Biblical

Brazil's Record TV Network has some classic stories of love, deception and power. In **Masks** Maria is the wife of a rich landowner who is kidnapped along with her son as they head back from a therapeutic cruise. Her husband follows the trail of the supposed kidnappers, but the biggest challenge seems to be finding people he can trust.

Things get complicated for a group of lottery winners who make a pact that whoever accomplishes certain goals within a year of winning gets to stake claim to half of the **Jackpot!** Conflicts intensify as winners begin to die off and they realize they've entered into a game of life and death.

The story of **King David** begins in Bethlehem, with a 10-year-old David preparing to herd his father's flock of sheep. He grows up to become a good shepherd but remains humble. He's also a talented harp player who plays music for King Saul. He is then anointed as God's chosen one to replace the ailing Saul. After a battle with Goliath, he becomes the new King of Israel.

River of Intrigues is a contemporary soap set in a historic and beautiful town whose river is used to play sports. Everything in the sleepy town is trans-

formed with the arrival of a mega-project, which impacts the social lives of every inhabitant. Politics and police action take center stage and murders begin to occur.

In biblical story **Samson and Delilah**, Samson is a strong, fearless Hebrew warrior who fights enemy troops and savage beasts. Delilah is a beautiful and ambitious Philistine. The Philistine prince Inarus enlists her to seduce Samson and find out the secret of his strength.

Esther, the Queen was a Jewish woman married to the king of the Persian Empire during a time when her people were being persecuted. Though her husband doesn't know she's Jewish, Esther finds the courage to tell him about her roots when she's told of the plans the king's prime minister has to destroy her people.

In **The Law and the Crime**, Catarina is a high-society woman who decides to become a police commissioner after her father is murdered. Catarina's path crosses with Nando, a drug dealer, and Romero, a militia policeman. The plot thickens when Nando kills his father-in-law — Romero's father.

Stand 05.02
www.recordtvnetwork.com

Venevision Is Apasionada

Venevision International's telenovelas are overflowing with love, fate, jealousy, and, of course, some unsuspected twists.

Rosario (pictured), a young and brilliant law student, and **Alejandro**, a prominent lawyer, fall deeply in love and plan their future together. But their plans hit a serious roadblock when Rosario discovers that her lover is the same man her mother was to marry over 20 years earlier.

In **My Ex Wants Me (Mi Ex Tiene Ganas)**, a romantic comedy with a twist of mystery, three young women find their lives intertwined in a missing person case, and rekindling lost love.

The women of the Lopez family have had to deal with **The Love Curse (Válgame Dios)** for 100 years. It goes like this: faced with two men to marry, they always choose the one who will make them miserable. But the only one who can break the curse is the most evil of them all.

Years after losing the family farm, **Camila**, an agricultural engineer, returns to the area and re-encounters the love of her life: **Pedro**, the man who stole everything from her father. While desperately trying to fight her feelings, she discovers that he is not who she believes he is in **The Talisman (El Talismán)**



In **Passions of the Heart (Corazón Apasionada)**, **Patricia** is a young woman who's grown up under the iron hand of her grandmother, a wealthy landowner. When Patricia falls in love with a man that doesn't live up to her grandmother's standards, she must pay the consequences.

Natalia and **Luis** have been in love since childhood in **Natalia (Natalia del Mar)**. They refuse to let their social differences get in the way of their love, but circumstances conspire against them ... that is until a secret from the past changes everything.

Gorgeous swimsuit models show off equally beautiful locales in **Bikini Destinations (Destinos de Bikini)**.

Stand 14.02
www.venevisioninternational.com

Azteca and Comarex Got Novelas

Mexico's Azteca and Comarex are showcasing teen and adult telenovelas and even an action series. **Los Rey (The Kings)** is set in a kingdom of kings, ruled by a group that is equally loved and hated. Everardo Rey Martinez built his empire from the ground up with hard work, but he also betrayed his best friend Pedro, taking away his patrimony and his true love.

Jorge Bustamante plans to take over **Nicolas Santacruz's** bank shares by having him, his wife **Soledad** and their daughter **Alejandra** killed. A hired hit-

man, **Edmundo** thinks his job's made easier when he finds **Nicolas** confronting his wife about an affair. But just as **Jorge's** wife struggles with **Nicolas** to defend her friend, a gun is fired and **Nicolas** is killed. **Edmundo** escapes and abducts **Alejandra** while **Soledad** disappears without a trace in **Amor Cautivo (Prisoner of Love)**.

According to her grandfather's will, **Paulina** will become sole proprietor of the country's most profitable hotel chain upon her wedding day in **Quererte Asi (Loving You)**. As she prepares to marry **Alberto**, everyone around her secretly plans to manipulate her and get their hands on her money. But just before the wedding, she heads to a small island, gets in an accident and meets a friendly young doctor.

Natalia investigates the legend of

"The Bride Behind the Veil," a woman who's said to dress as a bride and kill her enemies, in **La Mujer de Judas (Legendary Love)**.

Comarex's teen telenovela **Popland!** revolves around **Carla**, a charismatic 18-year-old photographer who works for the number one teen gossip site, where celebrities' careers are made and broken. When a famous rock star picks her to be his head photographer, she becomes top of the paparazzi food chain.

Another teen telenovela from Comarex, **Grachi** (pictured) follows a young girl who must learn to use her newfound magical powers. A bewitching battle of spells kicks off when a classmate named **Matilda** fights her for the affection of heartthrob **Daniel**.

An ex-Special Forces soldier dreams of a quiet and peaceful life, but a personal



tragedy forces him back into service after a serious accident in **Intelligence** (also from Comarex).

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www.comarex.tv

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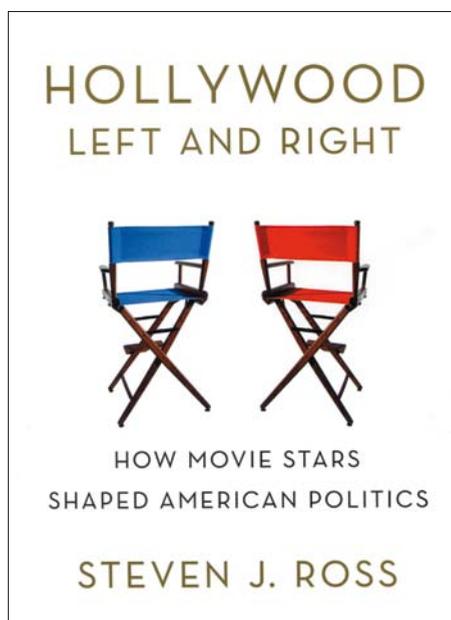
Hollywood Left and Right: A History of Tinseltown Politics

The politicization of Hollywood is well ingrained and apparent in American society. Alec Baldwin is one of the industry's more outspoken liberals. George Clooney substitutes award acceptance speeches with sermons lamenting the most recent African disaster (at least he's keeping track). President Barack Obama attends fundraisers at celebrity mansions in Los Angeles and New York. Matt Stone and Trey Parker, best known for their cartoon series *South Park*, made the topic a major theme of their 2004 movie, *Team America: World Police*, which in itself is a highly politicized, albeit screwball comedy about American foreign policy.

USC professor Steven J. Ross has enough material for an encyclopedia on the matter, but he selects 10 individuals to focus on in his nine-chapter book *Hollywood Left and Right: How Movie Stars Shaped American Politics* (Oxford University Press, 418 pages, \$29.95).

They are — presented in “roughly chronological order” — Charlie Chaplin, Louis B. Mayer, Edward G. Robinson, Ronald Reagan, George Murphy, Harry Belafonte, Jane Fonda, Charlton Heston, Warren Beatty and Arnold Schwarzenegger. Each was selected not for their particular importance or popularity, but because they are representative of a particular form of activism, thoroughly examined in context with their lives — up to and including their involvement in politics. The work is biographical in nature, not political. Thus, the narrative ends when the actors and studio heads are elected to office, because, Ross explains, at that point they cease being actors and become politicians.

Ross draws from a balanced and representative sample, selecting individuals from both sides of the political spectrum, ranging from Populist Chaplin to conservative Mayer. A recurring theme is the depiction of Hollywood figures as “Outsiders” detached from the back-



room politicking of Washington, D.C., capable of using their star power and natural communication skills to mobilize grassroots movements. Whether this was actually the case varies from instance to instance. While Chaplin or Reagan could fit this paradigm very closely, others do not: MGM's Mayer emerged not only as one of the Republican Party's largest private backers, but also maintained an influential behind-the-scenes decision-making role.

Belafonte did not want to render the civil rights movement “less serious” because he supported it, and indeed is rarely mentioned as one of its major participants, even if he was Martin Luther King's liaison to Robert F. Kennedy. Last, George Murphy both conforms and doesn't conform to the stereotype, depending on the time period: He spent many years after his acting days had all but ended as a marketing director of sorts for the Republican Party, before ultimately running for the Senate.

Early chapters of the book often deal with run-ins with the infamous House Un-American Activities Committee (HUAC). Although early on, studios did not care about an actor's political affiliations — a bankable star is a bankable star after all — HUAC hearings made it the

business of the federal government to investigate “Communist” sympathies in Hollywood. The Red Scare eventually got the better of stars like Eddie Robinson and Charlie Chaplin, the former having his career cut short by persisting investigations (for the most part based on circumstantial evidence with little basis in fact), and the latter eventually leaving the country, dying in a sort of exile in Switzerland.

It is interesting to note how actors like Charlie Chaplin, Ronald Reagan, George Murphy and Arnold Schwarzenegger were reluctant to expound on their political views, waiting until the twilight of their careers to enter politics (the notable exception being Belafonte: He was involved in the Civil Rights Movement at the height of his career). Unless the HUAC accused an actor of holding extremist views, the evidence shows that most people were indifferent to a star's political affiliation. In Chaplin's case, he continued to write and direct with success as soon as his HUAC investigation ended when he left the country. Reagan and Murphy's movies saw resurgence during their electoral campaigns.

Another recurring theme is how Hollywood figures as a rule use the media masterfully (quite understandably). Take Chaplin, for example. The Americanized Brit not only had the honor of being the first major movie actor willing to take a political stance, but also the first to actively incorporate his views into his feature films. Not only was he greatly devoted to the Populist cause of the '30s and early '40s, his “tramp” films ridicule institutional authority (facilitated by his ability to direct, produce and distribute his own films).

Warren Beatty wrote, directed and duped Fox into producing *Bulworth*, a film blatantly criticizing President Bill Clinton's gradual shift rightwards in the name of political expediency. Mayer used the studio he owned to push the conservative agenda, and rendered it

financially unsound for actors or writers to not cooperate (and in the process brought more people over to the far left than he did to the right).

When George Murphy and Ronald Reagan (often called “The Great Communicator”), ran for office, they categorically trounced their opponents in public appearances, keeping a calm and smiling demeanor, easily producing sound bytes that might not actually mean anything, but made a better impression than their opponents, who groped for words when responding to complex or difficult questions.

Finally, Arnold Schwarzenegger announced his candidacy for the Governor of California on Jay Leno's late-night TV show and blatantly used his own movie quotes as sound bytes.

It is with Schwarzenegger (with whom Ross closes the book) that the tone of the book changes. Although comparisons to Murphy and Reagan were common during Schwarzenegger's gubernatorial race, Ross argues that those men were both established spokespeople for their party by the time they ran for office. Schwarzenegger's endorsement of presidential candidate George H.W. Bush in 1988 hardly qualified him as a comparable candidate.

Blurring the line between celebrity and electoral politics, Schwarzenegger favored appearing on celebrity gossip shows like *ET* and *Extra* over traditional news channels, making the candidacy more about a celebrity who happened to be a Republican than a Republican who happened to be a celebrity.

Ross is not only skeptical as he describes Schwarzenegger's campaign, but even dedicates the closing pages of the book to examining Schwarzenegger's time in Sacramento, namely, the vast difference between the skills needed to get elected, and the skills needed to actually run a state. Ross is not as critical of the idea of mass entertainment being used to deliver a political message, but of Schwarzenegger treating his political messages as if they were entertainment. Perhaps, argues Ross, it is better for a politician to become a celebrity, than for a celebrity to become a politician. The empirical evidence does indeed support this thesis.

Of the actors who went on to hold office, Ross only examines Schwarzenegger's career in politics, and it is disappointing that he discontinues his examination of any given figure upon their election to public office (or death, whichever came first). It would have been interesting to see the effectiveness and impact Hollywood figures have while in office. Even Schwarzenegger is given only a mere three pages of analysis.

However, literature on such matters is already vast, especially in the case of individuals such as Reagan and perhaps it is wise to leave it at this: an examination of their political roles as media figures (and, for Schwarzenegger, we can argue that he never stopped being a media figure). This is a book about Hollywood *and* politics. Not Hollywood *in* politics. **YS**

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Starz Is Summoned

Starz Media's AFM slate showcases thrillers, disasters, holiday magic and family feuds. Detectives John Callendar (Cuba Gooding, Jr.) and Michael Fletcher (Bailey Chase) investigate the mysterious deaths of jurors who served in an infamous trial. One of the jurors, Laura Alcott (Ashley Scott), thinks the serial killer they convicted has returned from the grave in thriller **Summoned**.

When a massive storm system heads toward Texas, it's up to weather scientist Ethan Walker to convince the skeptics, including his TV reporter wife and their kids, that they must act before it's too late in action/disaster film **F6: Twister** (pictured).

A young woman must leave her fiancé during the holiday season in **All About Christmas Eve**. In one scenario, she misses her flight and catches her boyfriend



with another woman. In a concurrent storyline, she catches her flight and never knows the truth about him. But Christmas magic will intervene and show her the right path to take.

The Dog Who Saved the Holidays is the fourth film in the franchise. This time, the Bannister family heads to California to spend Christmas at Aunt Barbara's beach mansion. All new adventures occur when Zeus the dog must contend with a new puppy named Eve and frenemies Ted and Stewey.

Hatfields & McCoy: Bad Blood brings the decades-long feud between the two families to life. Asa McCoy, a Union soldier, is shot by his neighbors, the Hatfields, who are Confederate sympathizers. The feud becomes even more complicated when two young people from each family fall in love.

www.starzglobal.com

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For more information link to: www.VideoAgeLatino.com & www.VideoAgeDaily.com

Breakthrough's Resurrection

This year, Breakthrough Entertainment has hitmen and unlucky men on tap at the AFM in Santa Monica.

The Resurrection of Tony Gitone is directed by award-winning Jerry Ciccoritti and has just completed post-production. It's the story of a young Italian-Canadian who returns from Hollywood to his home country, where he endures the challenges of being a stranger in his own country.

Previously screened at the Montreal World Film Festival, romantic comedy



Please Kill Mr. Know It All (pictured) is about a hitman who falls in love with an advice columnist.

Also screened at the Montreal Film Festival, comedy feature **Unlucky** follows the misfortunes of Darren, who hands out the winning checks at the Lotto Corporation. Jim Annan stars.

www.breakthroughentertainment.com

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The Best of The Water Cooler

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

"Not Your Father's NAB"

The NAB show may be months away (conferences will take place April 6-11, and exhibits from April 8-11 at the Las Vegas Convention Center), but we're intrigued by the hardware trade show's recent move toward focusing on content (the tagline is now "Where Content Comes to Life").

The Washington, D.C.-based National Association of Broadcasters (NAB) is one of the most powerful lobbies in the U.S. and the most important association for the TV broadcast industry (similar to the Motion Picture Association of America for the film industry).

We caught up with Jason Stookey, VP of Sales for NAB, to find out more about how the show will cater to content companies at the 2013 edition.

Is NAB shifting its focus away from hardware and onto content instead?

By no means are we shifting away from hardware. Our strategic goal is about moving forward and growing the show, and that's being driven by the proliferation of multi-platform content distribution. Given the audience that attends NAB, and NAB's membership constituents, we have an ingrained audience that we should be engaging.

By no means are we going to be another NATPE or MIP-COM, but we can help facilitate sales of content in the electronic space and help capitalize upon that. Having said that, we recognize that Sony Pictures can pick up the phone and clear a show in 90 percent of the market with five phone calls, but that doesn't mean there aren't more opportunities to provide them.

We also have a strong international brand, which we think we can leverage to get international distributors and content creators to NAB. We should be able to get some reasonable traction. It is an area of growth for us.

We know a lot of players are coming to Las Vegas who don't set foot on the show floor because they're not interested in hardware. We want to capture them and give them some added bonuses.

How will you cater to content companies?

We're not going to sell exhibit space around this. We're trying to create an intimate, off-campus venue where people can get together and network. We'll do it at the Wynn and the Encore, using suites or meeting rooms at the properties. We know anecdotally that people are not going to the convention center, and we want to go to them instead of pushing them to come to us on the floor. We're going to have a networking event — a low-key affair — on the first night. Last year we did a formal dinner and feedback showed that people want something more casual. We'll also be having a small golf tournament on Tuesday morning. It'll be an intimate, upscale, off-campus aggregation of folks from that community.

What are the goals for NAB's 2013 edition?

The goal is to establish ourselves as a viable venue for the selling of content, whether it's the traditional selling of shows or selling of digital content vis a vis companies like Netflix and Hulu. There's not really a home for that, especially on the digital side, and we want to help facilitate those kinds of deals.

Why is now a good time to revitalize the content side of the market?

Audiences are very fragmented across the board. Sure, if you're selling content to a mobile platform, your business development guys are probably selling all year long, but NAB also seems a logical place to do that. While NAB is known for equipment, I like to say: "This is not your father's NAB anymore."



NATPE's Perth Outlines the 2013 Event

In advance of NATPE 2013, new NATPE president-CEO Rod Perth held a press conference to alert attendees (and possible attendees) of what's in store for this year's event, which will be held January 28-30, 2013 at Miami Beach's Fontainebleau Resort.

Perth announced that each of the major studios has signed on to attend this year's event, in addition to many independent distributors, producers, networks and program representation firms, including Content Media, FremantleMedia, Lionsgate, Televisa and many more.

Perth said that in terms of registration for this year's NATPE, the numbers are "well ahead of any other benchmarks in the past." Room reservations are pacing "well ahead of last year," he said.

The 2013 theme will be "Beyond Disruption," a phrase that "describes how content, advertising and technology are now interdependent ecosystems that are encouraging reinvention of tomorrow's business models," according to a press release from NATPE.

"I thought we needed a theme that became a kind of metaphor for the conditions all of us are dealing with these days. We want it to be a theme that touches everyone who walks in the door," Perth said. "The word 'disruption' for many is a negative word, but I believe it's a metaphor for opportunity," he said.

Perth announced that NATPE's 10th Annual Brandon Tartikoff Legacy Award honorees will include Steve Levitan, creator of *Modern Family*, John Langley, creator/executive producer of *Cops* and Debra Lee, CEO of BET. They are still waiting to announce the fourth nominee, however it is clear there is a dominant U.S. domestic component, which will not resonate well for an international TV event.

Perth also mentioned that one of his primary objectives as head of NATPE has been to "build stronger relationships with parallel organizations. Ultimately, the customers we share will benefit from this relationship. I'm hopeful these conversations will lead us to ways we can amp up the market and conference experience in an increasingly relevant way. These are exploratory conversations," he said.

Perth also mentioned that he's going to be attending MIP-COM to "meet with old friends." He added that he recently took a trip to Canada and "we will have the most significant buyers from Canada. I got that commitment from the people I met with," he said.

And he also promised "more fun" this year. While he couldn't divulge details, he said plans are underway for celebrations of NATPE's 50th. He also stayed mum on keynote speakers for this year's event.

Perth did acknowledge the conflict between NATPE and Realscreen Summit (taking place in Washington, D.C. from January 27-30).

"We're well aware that there's a scheduling issue. We believe that most people will attend both. D.C. and Miami are not far away. You can probably imagine that I've reached out to build a relationship with Realscreen, and it's a positive [one]. And we both understand that we need to coordinate things like dates in future years," he said.



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1. Record's Edson Mendes, Delmar Andrade, Hiran Silveira, Mafran Dutra
2. Telefe's Diana Coifman, Julian Rodriguez Montero, Maria Eugenia Costa, Maria del Rosario Cosentino, Guillermo Borensztein, Fernando Varela
3. Telefilms' Tomas Darcyl
4. Venevision's Cesar Diaz, Manuel Perez
5. CBS Global Distribution's new prez and CEO Armando Nuñez (c.) with CBSSI's Joe Lucas (l.) and Barry Chamberlain (r.)

6. Televisa's Hugo Treviño
7. The Animation Band's Marco Marcolini, Alberto Ventafridda
8. Comarex's Marcel Vinay
9. Arter's Julieta Gonzalez
10. Mission Pictures' Chevonne O'Shaughnessy, Cindy Bond
11. SyFy's Mark Stern, Michael Engelman, David Howe
12. Multicom's Irv Holender with a group of buyers
13. Viacom's Caroline Beaton, Pierluigi Gazzolo



10.



11.



12.



13.

ITV Inter Medya Hits 20-Year Mark

Turkey's film and TV distribution powerhouse ITV Inter Medya celebrated its 20th anniversary yesterday at a party held at the Plage Royal here in Cannes.

Founded in 1992 in Istanbul by Can Okan and Eli Hakim, in 2001 it expanded to cover Central and Eastern European territories, CIS countries and the Baltic States.

In addition to a large and varied catalog of U.S. features, the company represents Turkish television series, telenove-

las and films for worldwide distribution. Among the titles showcased at the market are series *Love Is In The Air*, *The Tulip Age* and *Canan*.



ITV has two sister companies: Plaza Cinemas, operating movie theaters throughout Turkey, and Fono Film, a 35mm and video post-production lab.

The party featured belly dancers, classic drinks and a buffet full of Turkish delights.

Up The Ladder

Schweitzer Leaves, Kloiber Steps In

At the beginning of the new year, Dirk Schweitzer will leave TeleMünchen for personal reasons. Since May 2011, Schweitzer had been in charge of content licensing and affiliates CTM, Concorde Home Entertainment and Ondemand Deutschland.

On October 1, Herbert L. Kloiber joined TMG as managing director. In his new role, Kloiber manages TMG's licensing activities and affiliated companies, as well as activities in the following business areas: Merchandising, Home Entertainment and Video-On-Demand. He also oversees international program sales.

Kloiber studied management at Boston University with a focus on finance. He graduated from Columbia University in 2005 with a Master's degree in international affairs, concentrating on media. From 2005-2007, Kloiber headed international business development for Bruno Wu's Sun Media Investment Holding from Beijing and New York.

Studio 100 Group Appoints Vauthier-Cellier

Studio 100 Group appointed Sandra Vauthier-Cellier chief Brand officer as of October 1. In her new role, Vauthier-Cellier is charged with providing leadership in the development and execution of branding strategy globally. Initially, she will focus her efforts on Studio 100's global brands *Maya*, *Heidi*, *Vicky*, *Hotel 13* and *Blinky Bill*.

Vauthier-Cellier will work across Studio 100 Group worldwide. The company maintains offices in Belgium, Germany, the Netherlands, France, Hong Kong and Australia.

For the past eight years, Sandra Vauthier-Cellier worked for 4Kids Entertainment International and 4Sight Licensing Solutions International.

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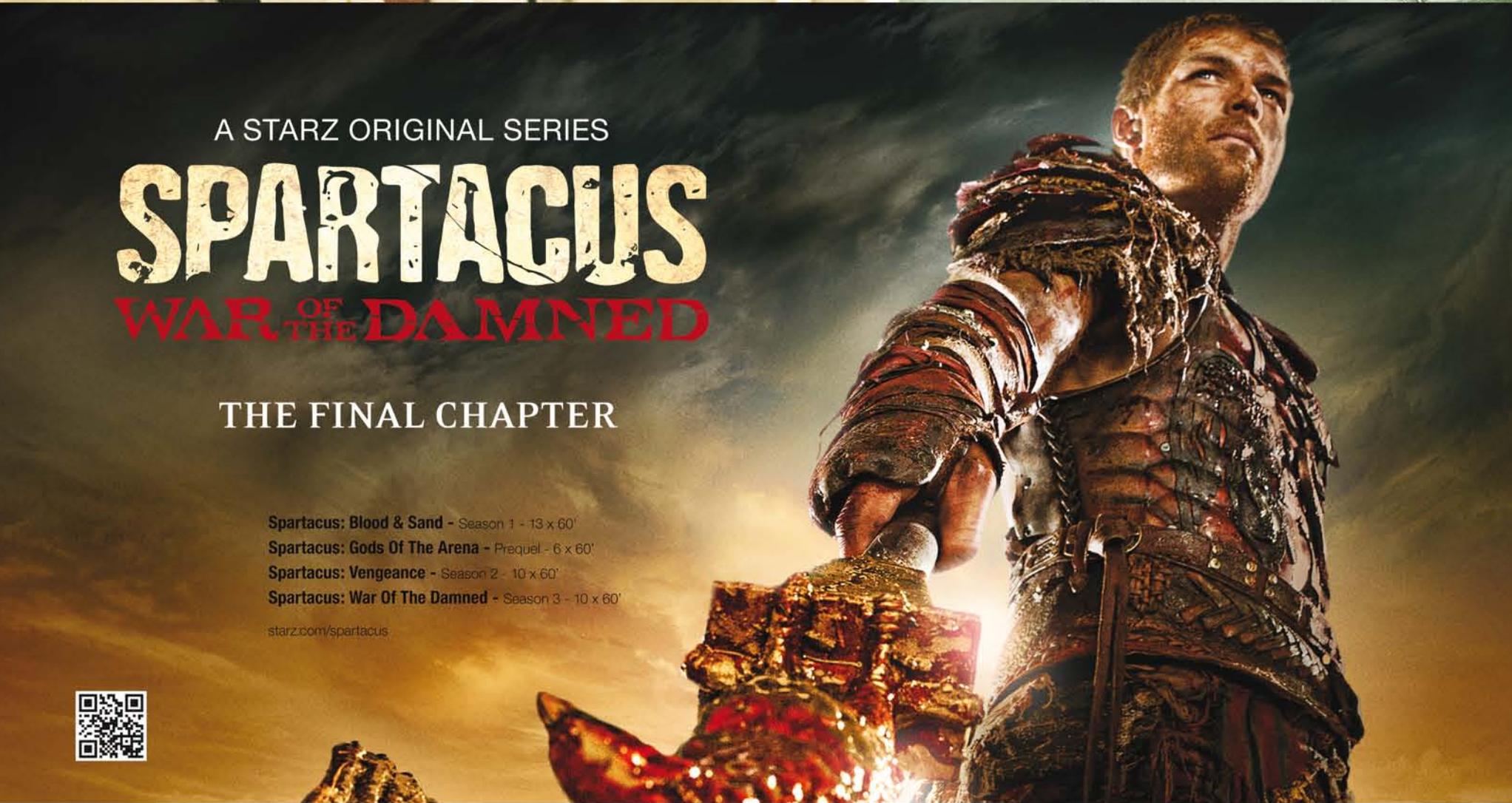
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