



# VIDEO AGE DAY 1

January 21, 2020

INTERNATIONAL

www.VideoAgeDaily.com

## Overview and Inside View of a Mart in Tune With Its Time

**N**ATPE is finally here and one question resounding in the halls of the Fontainebleau is: "How will NATPE evolve in this year of 'perfect vision,' a decade after it moved from Las Vegas (where it was practically moribund) to be revived in Miami Beach?"

The turmoil in LATAM means that TV outlets will cut production and will increase acquisitions, even though they will demand steep discounts.

The little local production still happening will be for streamers as they seem to be immune to losses since they can count on Wall Street investors to open their wallets.

These two elements are in keeping with a worldwide trend wherein families in financial stress won't



sacrifice their TV subscriptions, but broadcasters will feel the effect of reduced advertising revenues. Streamers, on the other hand, will feel the effect of increased competition and thus will also reduce some production output in favor of acquisitions.

NATPE organizers are welcoming more than 400 exhibitors from 70 countries. As far as the composi-

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## Memories From NATPE of 10 Years Ago

**N**ATPE 2020 will mark the 10th consecutive year that the market is staged in Miami Beach, Florida.

*VideoAge Daily* was in Miami in 2011 — as it was at the market's various locations throughout its previous 31 years. NATPE Miami 2011 started on a Monday, but *VideoAge's* Day 1 Daily edition came out on Sunday January 23, to take advantage of the pre-market activities, and ran the headline, "Industry Celebrates Mart's Re-birth," to commemorate its move from Las Vegas. Other front-cover topics included DTT in LATAM and VoD in the U.S.

The front cover stories for the Day 2 Daily, which was released on

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*The good and bad of new technology*  
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**VideoAge Daily on the go**



## Meet Anjelica of Znaimer's Exercise Show

**I**n an effort to revitalize fitness TV shows — which were all the rage in the '80s and '90s, but have since fallen out of favor — Moses Znaimer, a onetime *enfant prodige* (and now, with age, an innovating pioneer) of Canadian television, has selected Anjelica Scannura's *Anjelica's 22 Minute Workout* as the exercise show that'll make exercise shows popular again.

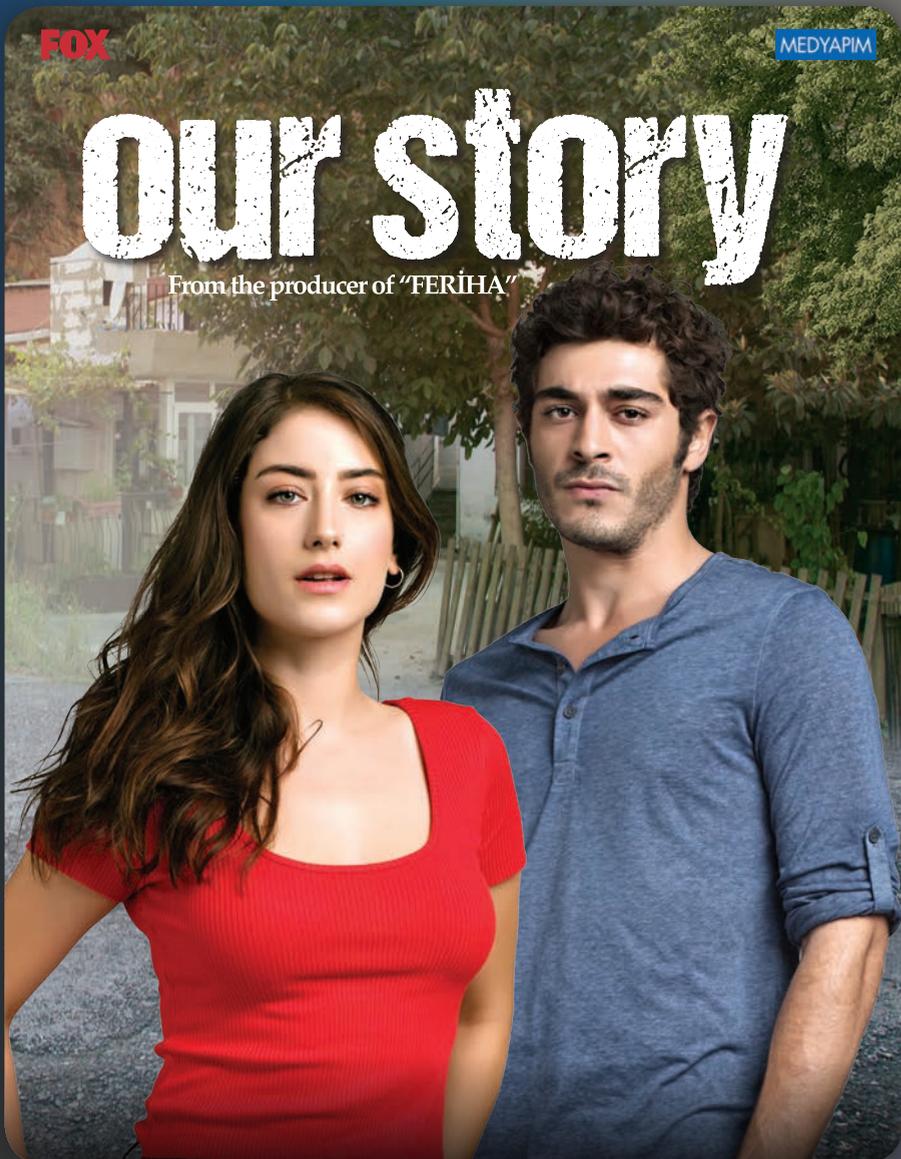
Why? Not because of her hard-to-pronounce Italian-sounding last name, not because of her beauty and stage presence, but because she is an award-winning flamenco dancer, a belly dancer, and an Irish dancer, who has worked as a choreographer, an actor, and a stand-up comedienne.

The 30-year-old Toronto-born Scannura — who is here at NATPE to syndicate her show worldwide — has produced 30 half-hour episodes of the series (each of which includes space for eight minutes of commercial time). It airs on Zoomer Media's Toronto-based One-TV, a

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# My 2¢

*The good and bad of new technology. You cannot have the one without the other thanks to corruption, unregulated markets, and duped voters.*



**I**t's amazing how as soon as a new technology is developed people start to abuse it... They attempt to monopolize it, employ it for illegal means, or use it for intimidation, blackmail, warfare, dirty politics, exploitation, and cartels.

And these technologies run the gamut: railroads, cars, airplanes, telephones, gramophones, cinema, radio, television, computers, plastic, medicines, energy, and the Internet, of course. No matter what it was the underground profiteers almost immediately started crawling above ground with elaborate schemes to find illegal openings.

And if new technologies didn't come out fast enough, villains started making them up themselves. Surely you've heard of leisure travels to Mars, various inventive scams (999 of every 1,000 inventions never make it to the marketplace), miracle creams, or losing weight while sleeping.

The abuses in the railroad industry strangled farmers with high rates for shipping their products. Plus, consolidation in the railroad business created unethical business practices. Then there's the monopoly over auto replacement parts under the original equipment manufacturers' rules that kept costs high.

And what about the quasi-monopoly over both the airline industry (with just four carriers in the U.S.) and the aerospace industry with the Boeing-Airbus duopoly?

Up until recently, every country had only one telephone company and it was in the realm of a monopoly controlled by an oligopoly set on defrauding consumers. In the early days, radio, television, and newspapers were used for political propaganda or unlawful commercial gain, and abuses were endemic.

Strangely, a good number of the people who first developed new technologies and products were not the ones to benefit the most from them. Examples include John Walker (matches), Amos Tyler (chewing gum), Antonio Meucci (telephone), Jonas Salk (polio vaccine), Tim Berners-Lee (the Web), and Daisuke Inoue (karaoke). However, the best example of all is the mail-order business that was first developed by Sears in 1886, but taken over by Amazon in 1994.

Monopolies, duopolies, or market dominant status, however, cannot be achieved without relaxed regulations and political support, which involve bribes (i.e. political contributions), government incentives (land exploitation, reduced taxation, cash back), and financial wheeling and dealing.

Then, once a monopolist achieves multi-billionaire status, a new foundation is usually established to help underdeveloped countries with issues such as water, hygiene, and agriculture, but not with eradicating corruption, which put those nations in that situation in the first place. And this goes for both the private and public sectors.

Take a look at Afghanistan or Iraq's local officials, who use U.S. financial aid as private ATMs, with little or no money actually going to the suffering population. In these cases, fighting corruption is not a priority because corruption is what made them opportunistic in the first place.

It is possible that technology will eventually empower the under-privileged masses, but this aspect cannot be envisioned until masses are duped by clever uses of new technologies.

**Dom Serafini**



## VIDEOAGE DAILY AT NATPE MIAMI

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*(Continued from Cover)*

## NATPE Overview

tion of participants, organizers reported that 32 percent are content buyers, 24 percent are content distributors, and 10 percent are “general management.” The remaining 34 percent combines members of the press, panelists, and support personnel.

Of the total participants, 83 percent come from the Americas, 10 percent are from Europe, and the balance hail from Asia.

NATPE organizers don’t release specific attendance figures, but it is speculated that more than 3,500 people will be there this year.

“The year 2019 was a very hard year full of changes in the [LATAM] region,” said Ivan Sanchez of Turkey-based Global Agency, who is in Miami promoting new series aimed at Latin audiences, but he hopes that “2020 will bring some stability.” He’s noticed that the situation has directly affected the advertising market and that budgets are very tight. “Therefore, buyers have become even more selective with their acquisitions.”

Sonia Mehandjiyska (pictured below), head of International Distribution for Los Angeles-based



Electric Entertainment, said that the situation in Latin America was unfortunate for all. “We have had to curb our expectations,” she said. “But at the same time, we have to continue our business with LATAM.” She went on to say that due to the geopolitical situation and the market shift from linear to digital, her company is focusing more and more on discovering and working with new digital platforms.

TV France International’s Hervé Michel, who is at the market with a delegation of nine members, noted that the current instability in the LATAM region hasn’t had much of an effect on his company. “Latin America has always been, for different reasons, a zone where French distributors and content have struggled,” he said. “This is not a new situation.”

TVFI’s sales of content in LATAM have, however, been growing consistently in the last few years, with numbers up 11 percent from 2016 to 2017. “The figure remains low, though, representing around 2.4 percent of our total worldwide sales,” he said, explaining that French companies’ continued attendance at NATPE is “mainly supported by animation programs, which represent 75 percent of our sales in the Latin American continent. Multi-territory deals are the ones dominating our business, and Brazil and Mexico are the two countries where French content does best.”

Chris Knight, president and CEO of Gusto Worldwide Media, is excited for the opportunity to grow Gusto’s presence in LATAM now that the company has a significant catalogue of Spanish-dubbed programming. He hasn’t seen any nega-

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## 10 Years in Miami



the market’s official opening day, January 24, covered the large number of telenovelas produced annually in Latin America (95), the large number of top-level buyers who’d come to the market from all over the world, and retrans fees that, having hit \$574 million that year, had started to become “serious” money for local U.S. TV stations and national TV networks.

*VideoAge’s* Day 3 Daily heralded the return of “the 800-pound gorillas,” as the big U.S. studios were then labeled, and ran a story about the U.S. syndication business.

NATPE’s return to Miami in 2011 marked the third time that it had been held in Miami Beach. The 14th edition of the event was held there in 1977, as was the 31st iteration in 1994, just after the terrible earthquake that hit Los Angeles.

A clear sign of NATPE’s 2011 revival was also evident in the number of parties that took place during the market. Although there were 12 official shindigs, the number of recreational activities swelled to 20 during the market, with some described as “large private events.” The celebrations kicked off on Saturday and continued in a big way through Sunday, even before the market officially opened. Wednesday, the final day, saw four parties, the largest of which was hosted by Disney.

At an on-site press conference, then-NATPE CEO Rick Feldman noted that the market recorded “substantial growth,” with the some 4,500 attendees, 702 of which were buyers, representing a 22 percent increase over 2010’s Las Vegas affair. At the same press conference, Feldman credited *VideoAge’s* petulant editorials over the previous four years for the fortuitous move to Miami Beach.

Many participants from the 2011 event are missing this time around, including over 100 distributors that have since closed up shop, notably: 20th Century Fox, D’Ocon Films, Eyeworks Distribution, Power, RHI, Sandy Frank, and Starz Media. 🇮🇹



January 21, 2020

## Anjelica’s Exercise



*Anjelica is putting viewers back in shape*

cable and satellite specialty channel owned by Znaimer. In addition to being the show’s host, Scannura is also its associate producer and writer. The show currently airs on One-TV at 8 a.m. and again at 7 p.m. each day.

First-season episodes of the series contain 22 minutes of exercise each, not only because TV outlets need eight minutes of commercial time, but because the U.S. Department of Health and Human Services recommends that adults get about 150 minutes of moderate activity a week. Divided by seven, that’s 21 minutes and 42 seconds.

The fitness genre began in the U.S. in the 1980s. In 1983, a Canadian lookalike began airing on CityTV, part of the Toronto TV group that Znaimer then ran. That Canadian series was called the *20-Minute Work Out*, and was syndicated in the U.S. by Orion. By the early 1990s there were seven aerobics shows broadcast in the U.S.

Anjelica — who explained that she’s actually of Irish and Maltese descent despite her Italian-sounding name — defined her program as an “aerobics show of the ’80s with a modern twist.”

Here’s what else she had to say during a Q&A with *VideoAge Daily*:

**VideoAge Daily:** *How does your show differ from the fitness series of the ’80s and ’90s?*

**Anjelica Scannura:** We [now] know so much more about exercise and have a deeper understanding of how to work out safely. [Then, there] is the presence of the fitness technology incorporated into the show: the step-counter, heart-rate monitor, and calorie-counter.

**VAD:** *Which fitness TV stars from the past do you identify with?*

**AS:** I drew inspiration from all of the fitness stars of the past. I remember working out to Cindy Crawford’s tapes with my mom and using hairbrushes as weights! Jane Fonda was definitely a pioneer in the fitness industry. Richard Simmons was so encouraging and positive, and Bess Motta’s attitude and image was captivating and powerful. Also, Olivia Newton-John with *Let’s Get Physical!* I definitely had that cranked on repeat while creating the show.

**VAD:** *Will new episodes be produced?*

**AS:** I really hope we do more episodes as I’m always bubbling with a surplus of inspiration. I’d want to use those massive exercise balls, Thera-Bands, yoga blocks, kettlebells, and more ’80s-centric dance moves. Of course, I don’t want people to have to go and get stuff just to do the workout. Also, I would love to have a distinct

*(Continued on Page 6)*

**“Anjelica’s 22 Minute Workout brings back the ‘80s – Spandex and all!”**

– Melissa Hank, National Post, Canada

**“There oughta be a law about Anjelica Scannura! She can frighten the life out of the sedentary and is the sort of figure the camera loves.”**

– John Doyle, The Globe and Mail, Canada

# ANJELICA'S 22 MINUTE WORKOUT

**A TRIBUTE TO THE HOTTEST AEROBICS SHOWS OF THE 1980s WITH A MODERN TWIST!**

Hosted by lifelong fitness fanatic, champion dancer and former “Belly Dancer of The Universe”  
**Anjelica Scannura**

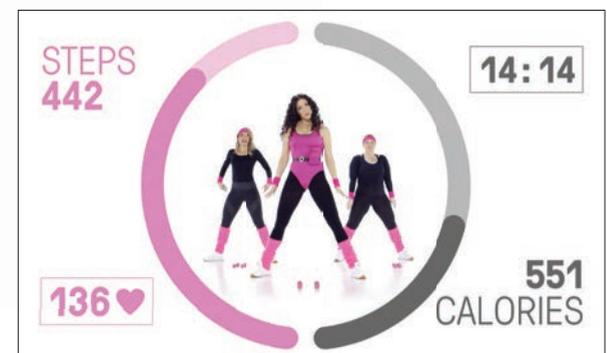
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## NATPE Overview

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Global Agency's Ivan Sanchez

tive effects from the goings-on in Latin America. "So far we've had the best early response for meetings in the last three years of attending NATPE," he said.

Regardless of that, has he noticed a change in the tastes of LATAM buyers in recent years? Yes, he has. "Like the rest of the world, LATAM viewers now have access to more varied content with more streaming and OTT options," Knight said. Still, "we've had lots of interest in the three formats we're bringing to the market."

Mehandjiyska concurred with Knight, noting that LATAM buyers are changing due to the SVoD and AVoD boom. "Also, many U.S. platforms are launching in LATAM, so we're looking for new business opportunities in that regard, as well," she said.

Sanchez added that, while the demand for Turkish dramas is still high with LATAM audiences, "things have calmed down" a bit. "They know the Turkish market much better than before and they are very selective," he said. "But I believe that in 2020 we will still work with most of the countries in the region."

And Michel believes that buyers' tastes are constantly changing in LATAM and across the globe, but thinks that format sales could be a way for foreign companies to compete with "very dynamic LATAM productions" as "drama has always been our weak point there." ■

## FilmRise and Sky Studios' New Co-Pro

**N**ew York-based FilmRise and Sky Studios have entered a co-production agreement for *Bloodline Detectives*.

Produced by Peninsula Television, the true-crime documentary series tackles cold cases through Familial DNA investigation. Each hour-long episode follows detectives who track down suspects by using the genetic materials from relatives. The docu-series shows how that additional DNA information is revolutionizing genetic profiling in criminal investigation cases.

Discovery UK has been secured as the U.K. funding partner. On behalf of FilmRise and Sky Studios, NBCUniversal Global Distribution will oversee sales outside of North America. Meanwhile FilmRise will retain all sales and distribution rights, except physical home videos, to the series exclusively in North America.

For more on the FilmRise slate, see page 18. ■

## Anjelica's Exercise

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line of bodysuits and legwarmers that are exclusive to the show.

**VAD:** Do people have difficulty pronouncing "Scannura"?

**AS:** Yes. One time I was introduced onstage as "Anjeleaks Skina-marinkydink-a." Another time I was "Skuh-roo-nah-you." I had my passenger name in Uber set to Anjelica, and the drivers would frequently call me "Anjeleesa," so I decided to change it to Angie. Well, now I'm getting called "Angus."

**VAD:** How did you end up teaming with Moses Znaimer?

**AS:** Moses created IdeaCity (a conference where some of the world's most influential minds gather to give talks and performances). After I won "Belly Dancer of the Universe" in 2013, I was invited to lead a stretch break at IdeaCity. It went so well that I was invited back the following year, and after the positive feedback, Moses conceptualized *Anjelica's Dance Workout*. We did 10 episodes for One-TV and each one featured a fusion of different dance forms. [After that came] *Anjelica's 22 Minute Workout*.

**VAD:** What is your strategy here at NATPE?

**AS:** It is to walk the floor dressed in my fitness gear, handing out neon *Anjelica's 22 Minute Workout* headbands and wristbands. I want to get [TV buyers] excited. I want to introduce the world to this really amazing series that is unique and current, but brings a sense of nostalgia and familiarity.

**VAD:** What is your goal in terms of international sales?

**AS:** NATPE is the world release for the series, so I'm hoping to get into as many territories as possible. Also, I want to introduce [TV buyers] to a new style of fitness show that incorporates humor, while spanning the spectrums of age, diversity, fitness levels, and abilities. ■

## Paul Zilk's MIP Anniversary

**T**his year marks Paul Edward Zilk's 20th year with Reed MIDEM. The 63-year-old Zilk is the second-longest serving president of the group that organizes MIP-TV and MIPCOM. (MIP-TV founder Bernard Chevry ran it for 22 years).

Before Reed MIDEM he worked for America's National Basketball Association and held posts in marketing and general management at Nestlé. He is a graduate of Harvard College and Harvard Business School. Zilk was born in Idaho, but has lived and worked in Europe for more than 30 years. ■



## Today's Key Events

*NATPE Miami Opening Remarks*

with JP Bommel and Andy Kaplan (Fontaine, 9:15-9:30 AM)

*The Future of Television is Here: Constant Evolution and Continuous Opportunity*

With Alexia Quadrani, JPMorgan Chase; Jeffrey Sine, The Raine Group; Mark Greenberg, MSGCI; Jeffrey Cole, Center for the Digital Future; Shahid Khan, Meridian Advisory Group; and Laura Molen, NBCUniversal (Fontaine, 9:30-10:15 AM)

*A Fireside Chat with Paul Buccieri, Dan Abrams, and Doris Kearns Goodwin*

with Robert Friedman, Bungalow Media + Entertainment (Fontaine, 10:20-11:00 AM)

*Press Conference – Iberseries: The Opportunity for Content In Spanish*

with Raúl Berdonés, Grupo Secuoya, and Samuel Castro, Iberseries (Glitter, 10:30-11:15 AM)

*All the World's a Stream 2020*

with Ryan Chanatry, Topic; Brendan Yam, ViacomCBS; Dade Hayes, Deadline; Sean Gupta, BET; Sang Kim, Samsung Electronics; and David Freeman, Creative Artists Agency (Glitter 1/2, 10:30-11:15 AM)

*What the World is Watching: Global Formats*

with Jennifer Dettman, CBC/Radio-Canada; Enrique Guillen, NBC Entertainment; Vasha Wallace, Fremantlemedia Group; Cyle Zezo, The CW; Phil Gurin; The Gurin Company; Julien Degroote, TFi; and Mike Beale, ITV Studios Global Entertainment (Fontaine, 11:00-11:45 AM)

*Netflix in Latin America, En Español*

with Rodrigo Mazón, Netflix; Monica Lozano, Alebrije Producciones; Vicente Canales Celdran, Film Factory; and Milli Roque Pitt, FAM Contenidos (Glimmer 1/2, 11:15 AM-12:00 PM)

*What Do Viewers Want in 2020: Cable Content*

with Courtney White, Scripps Networks; Sean Boyle, Discovery Communications; Bruce David Klein, Atlas Media Corp.; Jane Latman, Discovery Communications; and Lauren Gellert, WE tv (Fontaine, 11:45 AM-12:30 PM)

*A Conversation with Pluto TV*

with Jeff Shultz, Pluto TV; Amy Kuessner, Pluto TV; and Andrew Wallenstein, Variety (Glimmer 1/2, 12:00-12:30 PM)

*Documentary Leadership Keynote Panel*

with Ricki Stern, Break Thru Films; Annie Sundberg, Break Thru Films; Eliot Goldberg, AMC Networks; Robert Friedman, Bungalow Media + Entertainment; Gena McCarthy, Lifetime Networks; Elaine Frontain Bryant, A+E Networks (Fontaine, 2:30-3:15 PM)

*Content Revolution: The Future of Free*

with Adam Lewinson, Tubi (Glimmer 1/2, 2:45-3:10 PM)

*Monetizing Content in Today's Multiplatform World* With Peter Blacker, NBCU Telemundo Enterprises (Dazzle, 3:15-4:15 PM)

*Maximizing IP: Rights Retention & Exploitation Strategies with NPACT*

with Jennifer Daly, Critical Content; Michelle Van Kempen, NPACT; Hayley Babcock, A+E Networks; and Sarah Coursey, GRB Studios (Dazzle, 4:45-5:45 PM)

*NATPE Opening Night Party*

(Fontainebleau Poolside, 6:00-8:00 PM) ■

mist

Market Floor 308



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## Film Franchises Need Help With Reboots

In November, Sony Pictures Entertainment released a reboot of *Charlie's Angels*, directed by Elizabeth Banks. The movie brought back the well-known franchise that began as an American crime drama series in 1976. The film flopped with a domestic opening of \$8.4 million. Earlier in the month, Paramount Pictures saw a similar fate befall *Terminator: Dark Fate*, which saw Arnold Schwarzenegger return to his iconic role from the 1984 original. The reboot took in a less than satisfying \$29 million during its opening weeks.

A number of other reboots have fallen short in the U.S. in recent months. *Godzilla: King of the Monsters* (from Legendary Pictures) grossed \$110.5 million domestically, but reportedly cost \$170 million. And Lionsgate's *Rambo: Last Blood* made \$44.8 million in the U.S. and Canada, failing to recoup its \$50 million budget.

As these examples demonstrate, profiting off nostalgia does have some limits. Hollywood's latest reboot strategy for popular franchises has seen box-office successes when exploiting the cinematic universe of superhero brands.



The Walt Disney Company has shown how to strongly tap into the nostalgia market with its latest remakes and superhero projects. Disney's *Avengers: Endgame* broke several records and had the highest-grossing opening weekend ever in April 2019. Now box office expectations are high for *Frozen 2* and *Star Wars: The Rise of Skywalker*, both of which are also from Disney and reached \$450 million domestically in early January.

Studios with comic book-based adaptations have also seen remarkable turnouts. Warner Bros. grossed \$323.3 million domestically with the Batman spinoff, *Joker*, and Sony earned \$390.5 million with *Spider-Man: Far From Home*.

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## Danish TV Needs Talent

With the increase of international interest in Danish dramas, the country's production industry has been trying to keep up with the demand.

Some series have had to delay production — six months for some series, while indefinitely for others. The problem in the country, however, is that there are not enough skilled workers to complete a production. The Danish Film Institute and the public broadcaster TV2 have called on the Danish Film School to boost its enrollment numbers in an effort to match the demand.

The Danish Film Institute is also pushing local broadcasters and streaming platforms to support Danish production companies in order to offset the expenses of training new entrants to the industry. Whereas other countries in Europe offer some form of tax incentives to production companies, Denmark currently does not.

Late last year, there were nearly 20 projects in development at any one time in Denmark, a number which has grown significantly from a decade ago. Earlier in December 2019, HBO Europe greenlit its first Danish original series, *Kamikaze*. Danish production has become more and more popular in international markets, with well-known series such as *The Killing* and *The Bridge* receiving English-language remakes.

**mist**

Market Floor 308

# GOLDEN CAGE



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## Cord-Cutters Face Terabyte Reality

Those who have autoplay enabled on their streaming TV services could be paying extra for their broadband connections, not realizing that there is a cap.

When Internet providers, such as Comcast, notice that clients have almost used up their monthly data allowances, they alert them. After using all 100 percent of their data, Comcast starts charging about \$10 extra, following a two-month grace period.

The extra \$10 for overages would give clients another 50 gigabytes (GB) of data, equal to another 150 hours of TV viewing. This is on top of the one terabyte, or TB, (1,024 GB) of data consumption they are allotted monthly.

Cox Cable, which also has a one TB data cap, explained on its website that one TB per month will allow its clients to:

- Watch 140 two-hour HD movies, or
- Watch 100 half-hour standard-definition TV shows, or
- Watch 1,500 three-minute videos, or
- Surf the web for 2,000 hours, or



• Listen to 500 hours of streaming music (7,500 songs that are each four minutes long).

However, not all providers have caps. Spectrum, Verizon FIOS, and Frontier don't. For the "unlimited" data plans, Comcast charges an additional \$50 on top of the up to \$60 regular monthly fee for Internet service (on Cox Cable it is \$10 extra).

The main reason for going over the one TB allotment is autoplay. In any case, one TB represents 240 hours a month of watching movies, or about eight hours a day of viewing time, every day of the month, which should be enough even for movie buffs in retirement. According to Comcast, three percent of its customers go over the one TB cap, while the average data usage is 200 GB per month.

# VideoAge Gets Animated at MIP-TV for



## CARTOONS ON THE BAY in Abruzzo, April 2-5, 2020

Special report on animation in *VideoAge Daily*

Distributed at MIP-TV and Cartoons on the Bay

## Streamers on Notice

Roku stock tumbled 15 percent last December after Morgan Stanley downgraded the San Jose, California-based video streaming company, warning that revenue and profit growth could slow this year.

Morgan Stanley cut Roku to "underweight" from "equal-weight" and trimmed its price target by \$10 to \$110, warning of "overall exuberance over all things streaming." The stock fell \$23.50 to \$136.87.

As one of the major winners in the consumer shift away from cable TV to streaming services, Roku's stock had gained more than 300 percent in 2019.

Shares of Roku are valued at an elevated 12 times revenue expected over the next twelve months, compared to a multiple of about six for streaming leader Netflix, which in December fell 2.2 percent, trimming its gain in 2019 to 15 percent.

Reflecting growing competition in hardware devices used to deliver streaming services, Roku's stock fell 28 percent in September after U.S. cable giant Comcast announced it would offer Internet customers a set-top box for free. However, as the streaming video market becomes more crowded, Roku is shifting its focus from device sales to advertising, which is now the company's fastest-growing revenue stream.



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KEEPING UP WITH THE KAHNANS



THE FLASH



GREY'S ANATOMY



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THE BIG BANG THEORY



STORAGE WARS



LA MALDICIÓN DE LA ISLA



THE GOOD DOCTOR

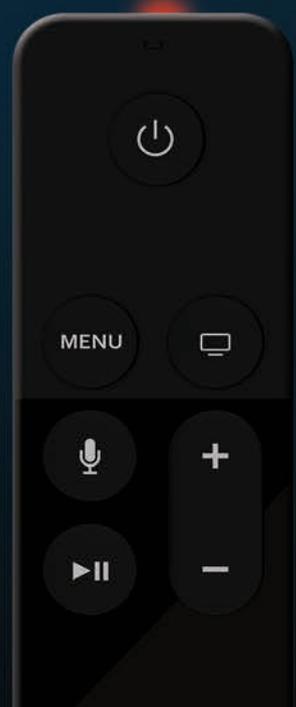


JARDÍN DE BRONCE

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## Ledafilms Is Miraculous



**L**edafilms is stationed in the Fontainebleau with an eclectic mix of animated, horror, and dramatic content. Based on the global entertainment phenomenon, animated film **Miraculous-Ladybug and Cat Noir: Awakening** (pictured) tracks the fun adventures of Ladybug and Cat Noir as they strive to teach audiences about family bonds, responsibility, and the hearts of two young souls.

When Egor comes home to find that the nanny has vanished with his little sister in horror film **Baba Yaga**, he's scared. But he becomes terrified when he realizes that his parents are in a strange trance-like state and don't even remember having a daughter, and her toys and clothes are gone as though she never existed. So Egor sets out with his friends to look for her. If they fail, their parents will forget them, too.

Set in a small English village in 1936, **The Banishing** tells the tale of Lionel, his wife Marianne, and their daughter Adelaide, who move to town when Lionel is tapped as the new reverend. He's been tasked by the Church to renew the villagers' faith, which has been lost after the unexplained deaths of the previous reverend's family. Strange things soon start happening and it quickly becomes clear that an evil entity is seeking to possess Adelaide and that the villagers are hiding a secret.

Flight attendant Meche is the focus of **En Viaje**. In her blog, "On Board," she takes an in-depth look at some of the passengers that board her flights, in order to find out their hidden stories and the reasons for their trips.

**Playmobil: The Movie** takes audiences on an animated adventure through an imaginative universe in the first-ever feature film inspired by the classic Playmobil brand.

Rex lives a life of luxury in Buckingham Palace as **The Queen's Corgi**. But when he somehow winds up in a London dog's home surrounded by tough strays, he's going to have to learn what it takes to really be a true top dog.

Ten-year-old Mia's life is turned upside down when her family decides to relocate from London to South Africa to manage a lion farm in drama **Mia and the White Lion**. She eventually finds happiness after developing a close bond with a white lion cub called Charlie. But after three years, she discovers an upsetting secret and decides to run away with Charlie in search of a place where Charlie can live out his life safe and free.

Tresor Tower Suite 2-2005  
www.ledafilms.com

## Record TV Faces the Apocalypse



**B**razil's Record TV is at NATPE Miami with telenovela **Jezabel** (*Jezebel*). Set in Israel, the series tells the story of a Phoenician princess who uses her beauty and seductive powers to achieve all that she wants (pictured). She marries King Ahab to become queen, but suffers strong opposition from the Israelite people when she tries to impose on everyone the worship of pagan gods.

**Topíssima** is a contemporary telenovela that delves into the feminine universe to bring the struggles of modern women to the surface. The plot is built on four pillars: romance, a police investigation, drama, and humor.

Telenovela **Jesus** (*Jesús*) depicts the little-known passages and lesser-known stories of the man who'd change the world forever.

After the death of their mother during childbirth **Leah** (*Lea*) is forced to take responsibility for her newborn sister, Rachel. Years later, Leah falls in love with Jacob, but is saddened to learn that he prefers her younger sister. Jacob is tricked into marrying Leah, but once he realizes he was deceived he comes to hate Leah. They are still wed when he also marries Rachel. Despite all of this, Leah resolves to be a good wife to her husband.

**Apocalypse** (*Apocalipsis*) tells the story of one of the most controversial topics in the Bible: The End of Times. The first phase begins in New York in the 1980s and centers on four university students, Alan, Adriano, Deborah, and Susana. The second begins in the 1990s with the return of Adriano and Deborah and their son Ricardo to New York, where they reestablish contact with Alan and Susana and their son, Benjamin. The third phase takes place in the present day. Benjamin is a prestigious scientist in a happy marriage with Zoe. Ricardo will use his rival's studies in a plan of world domination that will bring his true identity to the surface: He's the antichrist.

Asher, Joanne, and Zach were inseparable childhood friends in **The Rich and Lazarus** (*El Rico y Lázaro*). Until both boys fell in love with Joanne, that is. This love triangle will play out against the backdrop of the fulfillment of the prophecy of Jeremiah: that the sons of Israel will be punished for its failure to obey God's laws through the invasion of Jerusalem by Nebuchadnezzar, the king of Babylon.

After Moses's death, Joshua is the new leader of the Hebrews. The experienced warrior must lead his people to **The Promised Land** (*La Tierra Prometida*).

Tresor Tower Suite 2-2014  
www.recordtvnetwork.com

## Telefilms Goes To Midway



**A**rgentina's Telefilms brings films galore to NATPE 2020. Directed by Roland Emmerich and starring Woody Harrelson and Mandy Moore, **Midway** (pictured) tells the true-life tale of an undermanned American fleet and the brave Navy leaders and pilots who triumphed against all odds over the Imperial Japanese Navy at the Battle of Midway. The stakes for democracy and freedom are high in this epic clash that symbolized a heroic feat for the Allies in the Pacific Theater during World War II.

**Green Book** stars Mahershala Ali and Viggo Mortensen in a warm-hearted road movie about two very different men who break barriers of race, class, and education to form an enduring bond. This unlikely friendship between a chauffeur and a concert pianist shows what is possible through tolerance and cross-cultural understanding.

Inspired by a viral *New York Magazine* article, **Hustlers** follows a crew of former strip club employees who band together to turn the tables on their Wall Street clients. With wit and charisma, the band of women work over old rich men for more money. Jennifer Lopez, Constance Wu, and Julia Stiles star as part of an ensemble cast.

A disgraced NYPD detective (*Black Panther's* Chadwick Boseman) uncovers a massive conspiracy during a citywide manhunt for a pair of cop killers in action thriller **21 Bridges**. In an effort to keep the killers from escaping Manhattan, authorities close all 21 bridges to prevent any entry or exit from the island. As the search intensifies, the lines become blurred as to who is chasing whom.

Katie Holmes stars in **The Boy II**. After a family moves into Heelshire Mansion, their young son soon makes friends with a life-like doll called Brahm. The family soon learns of the twisted story that has marked the house for decades.

Tresor Tower Suite 2-2301/2-2303  
www.telefilms.com.ar

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## Cutting Costs and Unleashing Creativity: AI in the TV Industry

Those were the words of Dr. Simon Ziegler (Toby Jones) to describe the artificial intelligence (AI)-based protagonist in the trailer for the Hollywood thriller *Morgan*. Yet they could just as easily describe the producer of the trailer itself: none other than IBM's Watson AI.

The AI platform needed just 24 hours to create the piece and drop the jaws of film creatives everywhere. It was a groundbreaking application of AI in the media business and a reminder of just how influential the technology will be in the years to come.

The potential of artificial intelligence to revolutionize media and entertainment isn't lost on industry executives. A recent industry survey by adtech firm Xaxis and IAB Europe found that 80 percent of respondents believe AI will have an impact similar to that of the industrial revolution, while 62 percent believe the technology will improve strategic decision-making, and 41 percent see it yielding competitive advantages. However, the most telling response of the survey is that

*(Continued on Page 24)*

## L.A. Screenings: New Schedules, Changes, Mergers

With the increasing uncertainty, confusion, and unpredictability surrounding the 2019 edition of the L.A. Screenings, it's a comfort to take stock of what actually is known.

It's a definite that Twentieth Century Fox TV Distribution won't be

*(Continued on Page 30)*

## TCA History: Critics set the stage for the new TV season

## NATPE Review: A double-edged market for exhibitors

## Dubbing enters a revolutionary phase through technology

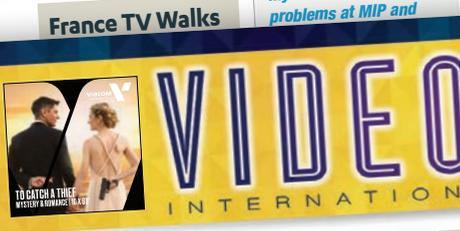
## My 2c: My 40 years of reporting the good news and the bad at MIP-TV



## Challenges and Areas of Focus for MIP Attendees

MIP-TV 2019 is officially underway. But before it began, we spoke with a host of attendees to find out what challenges they're facing at this year's market, which territories they're focusing on, and whether or not they'll make time for any of the panels or conferences that are being held during the event.

London-based Banijay Rights is in Cannes with an eclectic slate that includes drama series *Hierro* and *Wisting* — both of which are being launched here. According to CEO Tim Mutimer, the biggest challenge the company is facing at the market is the growing complexity of putting together financing for high-end dramas. "As a consequence, the distributor is required to take a greater risk," he said. In the past, commissioning



## With Armando Nuñez MIP Celebrates Int'l Television

This is the second award at MIP-TV received by the 59-year-old Armando Nuñez (pictured), president and CEO of CBS Global Distribution Group and Chief Content Licensing Officer of CBS Corporation. His latest award was for Achievement in International Television with a ceremony that was held yesterday at the Palais followed by a cocktail reception at the Carlton Hotel.

Previously, in 2013, Nuñez received the MIP-TV Medal of Honor, together with his father Armando Nuñez, Sr., a former U.S. studio executive. That award marked the first time a Medal of Honor was instituted at the market. At that time Nuñez served as the CEO of CBS Global Distribution.

In his 36-year career, Nuñez also held executive positions at ABC, Via-



## Turkish Content On Display at MIP-TV

It's now common abundance of Turkish content brought by international companies to exhibit.

In addition to the usual Pavilion, all six major distributors (referred to as "sisters" — soon to be joined with the recent addition of Entertainment) are in Cannes in individual stands, many impressive in terms of decor.

To get a sense of what companies — which tend to be international TV companies — are featuring and their strategy for the market, we asked them a series of questions.

*(Continued on Page 24)*

## MIP-TV Buyers' Baits: Summit and Exchange

At this year's edition of MIP-TV buyers committed to attending are being recognized with a special event within the market. Reed MIDEM is giving the buyers center stage by teaming up the MIPDrama Buyers Summit with the newly created MIP Buyers Exchange.

The fourth edition of the MIP-Drama Buyers Summit kicked off during the weekend. The event drew 450 buyers and commissioning editors to exclusive previews of 10 upcoming series.

The summit opened yesterday with a lunch at the Majestic Hotel, which was followed by a session hosted by K7 Media that aims to provide trend insights and forecasts on drama content in the television industry.

The screened drama productions came from different parts of Europe, except for *The Gulf*, the New Zealand crime thriller distributed by Banijay Rights. In terms of numbers, two drama series

*(Continued on Page 4)*



## Medals of Honor Salute Talent and Leadership

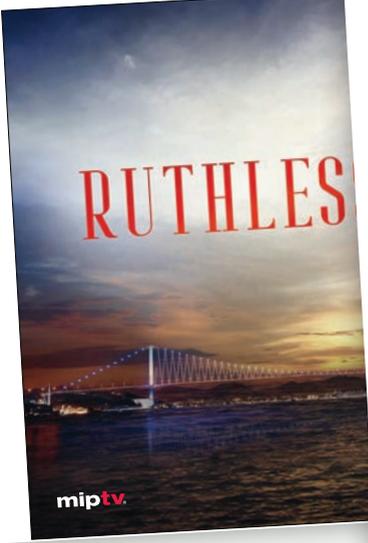
Yesterday evening, EbonyLife Media CEO Mo Abudu, producer Ilene Chaiken, Banijay Group chairman Stéphane Courbit, and Sky Vision's MD Jane Millichip received MIP-TV 2019 Médailles d'Honneur.

MIP-TV recognized executives from Nigeria, the U.S., France and the U.K. for "their talent and leadership in the international television community." The ceremony took place at Cannes' InterContinental Carlton Hotel.

Forbes magazine described Abudu as "Africa's Most Successful Woman." She launched the Nigerian broadcaster EbonyLife TV in 2013 and went into filmmaking with EbonyLife Films in 2015. Sony Pictures Television (SPT) announced a three-project agreement with EbonyLife TV in March 2018.

Chaiken is best known as the creator of *The L Word*, as well as her role as showrunner of *The Handmaid's Tale*, for which she received an Emmy. She is also

*(Continued on Page 4)*



## Donald Duck Embracing Fox Leaves Buyers Misty-Eyed

Since the start of the television business, many a U.S. studio has disappeared. Orion, Lorimar, DIC, Embassy, Filmation, Group W Productions, ITC, King World, MetroMedia, Republic Pictures, and Tribune Entertainment are just some of the many that have closed their doors over the years.

Some of them are still remembered fondly today, while others have been forgotten. All of them made some impression on the entertainment business, but no merger has made an impact as big as that of Fox Studios being absorbed by Disney. It's not just a studio that's going away, but a business model.

Fox is soon to return as a distribution company that will be part of New Fox, but to get a sense of the overall effect of this loss on the industry,

*(Continued on Page 6)*



## L.A. Screenings Challenges Reflect Industry's Change

At MIP-TV, this time the "talks" about the upcoming L.A. Screenings are just as loud and worrisome as those about MIP-TV itself.

Some buyers are concerned that, in the short run, the U.S. studios will keep their best content for their own SVODs. But the understanding is that, in the long run, the fearsome rivalry among the many competing streaming services will create many Netflix-style, money-losing operations that will force the studios to return to monetizing their content through international sales.

Because of the impending changes in Hollywood that are going to impact the whole television industry,

*(Continued on Page 4)*

## MIP No. 40 For VideoAge's Editor-in-Chief

As the expression goes, "The blessing and curse of the TV trade media is that everyone thinks they can do what it does, even though no one has a clue what it does."

And, for 40 years, VideoAge's editor-in-chief, Dom Serafini, has been attending MIP-TV and doing what everyone seems to think they can do — without having a clue of what it is that he actually does.

His very first MIP-TV was in 1979, when he attended as International Editor of *Television/Radio Age*. The market was then held in the Old Palais (the current site of the JW Marriott), and the registration area was at the adjacent La Malmaison.

Serafini continued attending the market as VideoAge International's



## MISTCO Opens A Golden Cage



**M**ISTCO, the Istanbul-based international brand management and distribution agency, arrives at NATPE Miami with a wide array of drama titles.

Romantic drama **Golden Cage** (pictured) is the story of an enchanting love born out of revenge. Despite their hostile families, Zuluf and Kenan will nurture their relationship through tears and patience.

**Melek: A Mother's Struggle** portrays a mother who is willing to sacrifice everything for her children. The romantic drama chronicles her struggle to protect them.

In **My Champion**, a father grieves his wife's death, but must return to his life as a boxer in order to help his son. He was ready to give up everything until he learned of his son's serious disease.

**Hold My Hand** is a romantic drama about Azra and Cenk. Their love story begins as a tragedy but later brings great fortune.

Set in Istanbul in the '70s, **Family Honor** revolves around Cemal Ocak and his wife and four children. Cemal earns a living from his automobile repair shop. His wife dreams of a better life and her fantasies often mislead her children, who harbor similar pipe dreams.

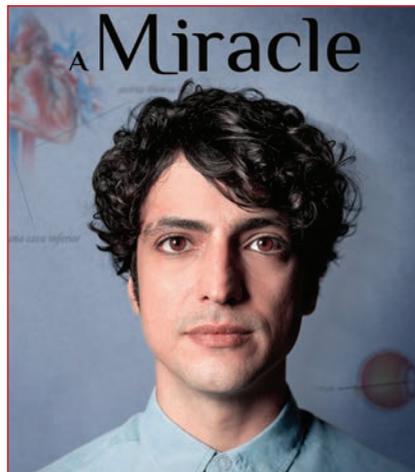
In romantic drama **Beloved**, Aziz and Feride must foster an impossible love. In the midst of an emotional labyrinth, the two must resist the challenges of old love interests and confront the consequences of past secrets brought to light.

Crime drama **The Circle** illustrates the bravery of two young men in a dark world. Cihangir and Kaan, played by Serkan Cayoglu and Kaan Yildirim, respectively, are pulled into mafia schemes about money and death. While struggling to untangle their interwoven pasts, the two also find love. Bahar, a successful cop, falls for Kaan, while Mujde, the daughter of an infamous criminal, has a crush on Cihangir.

Booth 308

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

## Madd For A Miracle



**M**add Entertainment is at NATPE with a dramatic roster that includes **A Miracle** (pictured), which tells the tale of Ali, an autistic savant medical school graduate who dreams of becoming a surgeon. He's a genius, but has trouble communicating with people because of his condition. His godfather, Adil, is the chief physician at the Anka Private Hospital. He wants to hire Ali as an assistant doctor in the hospital's surgical unit, but faces much resistance from other doctors who fear that an individual with autism will make too many mistakes and jeopardize the hospital's squeaky-clean record. Adil eventually convinces them to take Ali on for a six-month trial period. During this time, he makes some errors, but he also saves many lives. Will he be able to stand on his own two feet when the trial period concludes?

Adapted from a hit Japanese series, **Love Makes You Cry** is the story of Ada, a 19-year-old girl who's lived in a remote village serving her mean uncle and invalid aunt since her mother's death many years earlier. One terrible day, Ada loses her purse, which contains a letter her mom wrote to her before she died, and her uncle sells her to a petty gangster set on making Ada his wife. Thankfully, a hitchhiker finds her purse. The hitchhiker's friend, Yusuf, also an orphan, recognizes the significance of the letter, and decides to return it to Ada. He borrows a truck, drives to her village, and finds Ada working at a local market. Yusuf quickly realizes that she's in dire straits, and convinces her that she doesn't have to go along with her uncle's plans. After a humiliating confrontation with her would-be fiancé, she agrees to run away with Yusuf.

Irfan is an idealistic professor of economics at a state university in **The Choice**. His world is turned upside down when he is wrongfully terminated and his seven-year-old son, Deniz, gets sick. He soon finds himself on a dark adventure he never could have imagined

Tresor Tower Suite 2-1612

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

## ATV Is One Grand Family



**A**TV comes to NATPE Miami with loads of dramas, including **The Ottoman** (pictured), which tells the sweeping story of the people of Anatolia, who were forced to live in constant danger due to the presence of the Byzantine empire and the Mongolian invasion. The Kayi tribe is located in a dangerous spot and are in a continuous state of red alert. Who will rise to power?

When Reyyan, the granddaughter of the Sadoglu family, one of the strongest families in Midyat, falls for Miran in drama **Hercai**, she thinks she has found the perfect man. But after just one night of wedded bliss, Miran ends the relationship. Why? Reyyan's father had killed Miran's parents many years ago, and Miran was raised by his grandmother to avenge their deaths. Will this star-crossed pair ever find their way back to each other?

**Love and Secrets** tells the dramatic tale of Sevda, who steals money in order to rescue her brother, who has been taken hostage by a drug gang, and Ali, a former orphan who is unaware that his own brother is in the gang. Will their love ever be allowed to blossom?

**Lifeline** is the story of Nefes, a child bride sold to an abusive businessman. Although she tries, she repeatedly fails to escape with her young son. Will Tahir, the younger brother of one of her husband's business associates, be able to figure out a way to save her?

Hizir tries to balance time between his wife and girlfriend in drama series **Grand Family**. Will he also be able to fix his family's never-ending stream of problems, as well as climb to the top of the mafia world?

**Don't Leave Me** is the story of middle-aged Arzu, who seems to all to be happily married with two sons. But all is not as it appears. One son was conceived when Arzu was raped while at university. Will she be able to protect her family?

**Love and Hate** tells the tale of Ali, who spent his youth in prison and never learned to love, and Mavi, who never loved anyone. Will they start to feel affection when they get to know each other? Or will their secrets crush their budding romance?

In **Orphan Flowers**, Eylul is thrown out by her mother and abusive stepfather, and forced to live in an orphanage. There, she manages to form lasting friendships

Booth 318

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## Lionsgate's Love Life



**L**ionsgate Entertainment will be in town at the Fontainebleau with a slate filled with original and daring content.

The company's NATPE Miami lineup highlights the drama series **Zoey's Extraordinary Playlist** (pictured), created by Austin Winsberg. After an unusual event, Zoey, a whip-smart computer coder in San Francisco, starts to hear the innermost wants and desires of the people around her through song. At first, she questions her sanity, but soon comes to like this unique gift of hers.

**Manhunt: Lone Wolf** is an anthology drama about one of the most complex manhunts ever conducted on U.S. soil. The hour-long drama chronicles the search for the 1996 Atlanta Olympics bomber, Eric Rudolph.

**The Goes Wrong Show** follows the fictitious Cornley Drama Society as they undertake another overly ambitious endeavor that is destined to be undermined by the troupe's eccentric actors with their over-acting and screen-hogging tendencies. Each show will attempt to conquer a new genre, ranging from a courtroom drama to a World War II spy thriller.

Romantic comedy anthology series **Love Life** centers on the journey from first love to last love, sharing everything in between. In the process, viewers will see how the people along the way make us into who we are when we finally end up with someone forever. The series will follow a different protagonist's quest for love each season, with each episode telling the story of one of their relationships.

Comedy series **Ramy** follows Ramy Hassan, a first-generation Egyptian-American, on a spiritual journey in his politically divided New Jersey neighborhood. The series will explore the challenges of being caught between a Muslim community that thinks life is a moral test and a Millennial generation that thinks life has no consequences.

Drama series **Cold Courage** centers on Lia, a Finnish woman escaping an abusive relationship, who finds herself drawn into The Studio, a clandestine group dedicated to bringing their own forms of justice to those beyond the law. As the fight against sexual trafficking and political exploitation intensifies, will the Studio's ends continue to justify the means for Lia?  
**Sorrento Penthouse 5th Floor, Suite 3-0512**  
[www.lionsgate.com](http://www.lionsgate.com)

## A+E Is Top Dog



**A**+E Networks presents a roster of dramas and factual series at NATPE 2020. In 1519, **Hernán Cortés** landed on the Mexican coast with 500 soldiers. This epic drama tells the story of the conquest of continental America and the meeting of two civilizations (pictured).

Set in the same 1880s London society that gave rise to Jack the Ripper, British detective drama **Miss Scarlet and the Duke** follows an independent heroine (played by Kate Phillips), who is more interested in running her late father's detective agency than behaving like a proper lady.

From writer/director Robert Zemeckis comes **Project Blue Book Season 2**, a series inspired by the real-life Project Blue Book, the U.S. Air Force's investigation of UFOs. Aidan Gillen (of *Game of Thrones* fame) stars as astrophysicist Dr. J. Allen Hynek, who is recruited to the top-secret program along with Captain Michael Quinn (Michael Malarkey). Hynek is tasked with uncovering the truth behind a string of mysterious sightings, and soon realizes that he is at the center of a dangerous cover-up.

In factual series **Damian Lewis: Spy Wars**, the actor delves into some of the most thrilling covert missions in modern-day history with the aid of newly declassified information, high-profile experts, and intelligence officers who were there.

Caveman Rob and Adam Thorn, two of the world's most expert animal handlers, have been bitten and stung by some of the planet's deadliest creatures. Viewers will travel with these **Kings of Pain** to remote corners of the globe as they try to make the world safer by experiencing bites and stings from some of the most poisonous creatures around, including a Goliath bird-eating tarantula and a reticulated python, and then ranking them on a scientific pain scale.

In 2018, *The New York Times* ran a front-page story on a secret government program that studied UFOs and the threat of alien invasion. The program ran from 2007 to 2012 and allegedly compiled its evidence into a 600-page report. **Unidentified: Inside America's UFO Investigation** presents the report's classified contents, which includes video analysis that wasn't released until now.

**Top Dog** chronicles the goings-on at the ultimate dog sport competition, where elite professional canines and their handlers battle it out on a course that tests them in a range of high-intensity situations.

**Versailles Tower Suite 962**  
[sales.aenetworks.com](http://sales.aenetworks.com)

## Viacom Travels With Los Internacionales

**V**iacom International Studios, a division of ViacomCBS, oversees content production for Viacom brands and third-party platforms, and covers global sales for original series, co-productions, and formats.

The company's NATPE Miami lineup showcases **Los Internacionales** (pictured), which tells the story of Colombian thieves who travel to Argentina during a period of political and economic crisis. This group of robbers take advantage of the chaos to infiltrate apartments and houses, nabbing money and jewels.

Incorporating an innovative two-story narrative thread, **El Nudo** is a drama about a friendship between two married couples that becomes the starting point for a forbidden love.

**Victoria Small** revolves around four women who share the same desire to become mothers. Their lives become intertwined starting with the birth of Victoria, who will help them fulfill their dreams. The four women will have to overcome their differences to find out how to raise a young woman.

Sci-fi thriller **Dani Who?** follows Dani, whose life has become a nightmare after the disappearance of Lorena. Set in the town of San Gregorio, Dani and a group of classmates realize they have more in common than they originally thought.

Based on the famous film by Alfred Hitchcock, **To Catch A Thief (Atrapa a un ladrón)** follows Juan Robles, who, hours after his wedding, must fly to Buenos Aires to resolve a family issue. His uncle, who has Alzheimer's disease, has been arrested for a heist perpetrated by the thief known as El Gato. But Juan knows his uncle has been framed since Juan is actually El Gato.

**Se rentan cuartos** is the story of a wealthy family whose luck runs out when they go bankrupt. Socially ostracized, they have no choice but to start a new life on the only property they have left. They turn their old house, located in one of Mexico City's most popular neighborhoods, into a guest house.

In **Noobees 2**, Silvia and David's young romance is interrupted when the AI bot Game Over enters the scene with plans to transform the real world into a video game.

**Versailles Tower Suite 762**

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





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# BIOS

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## Multicom Raids The Archive



**M**ulticom Entertainment Group heads to Miami with a diverse array of content. **The Archive** is a channel dedicated to folks who love rare, retro, and 4K-restored films and classic TV. The channel features yesterday's legends (such as Boris Karloff and John Wayne) and today's stars (like Reese Witherspoon and Jared Leto).

With hundreds of documentaries, specials, and unscripted series on every subject from around the world, **The Grapevine** channel will enlighten, touch, and inspire. Topics covered include food, travel, politics, religion, pop culture, crime, current events, and social issues.

**Remarkable Life of John Weld** (pictured) tells the true story of one man's extraordinary existence. He went from a stuntman during Hollywood's golden era to a journalist and novelist who shared adventures with some of the most influential writers, actors, politicians, and industrialists of the 20th century.

A **Woman Called Moses** stars Cicely Tyson as escaped slave Harriet Tubman. Risking recapture each day, Tubman helped organize the Underground Railroad, which allowed hundreds of enslaved African Americans to escape to freedom in the North.

**Blood 13** focuses on a reckless female detective who faces a gruesome crime scene in a basement bathroom during a murder investigation. When a fellow detective insists that her case is but a small piece of a larger serial killing spree, she puts herself in the killer's sights to bring him to justice.

Things aren't going well for Anna in **Fat Legs**. She and John broke up. She isn't landing auditions. And her parents are pressuring her to find a more stable career. Dreading the uncertainty of her future, she travels to the Paris home of her best friend, Jean, who gave up acting for a steady paycheck and a life with his partner, Phillippe. But Phillippe's dying mother has been the cause of some turmoil of late. Eager to find a distraction from his own problems, Jean shifts his time and attention to Anna.

A former POW leads a special task force to hunt down those responsible to carry out the orders to murder 50 of the 76 escapees from Stalag Luft III in **The Great Escape 2**. The film follows the exploits of Major Johnnie Dodge (Christopher Reeve), an American-born British Army officer (and cousin of Winston Churchill).

Booth 403, Cabana 18  
[www.multicom.tv](http://www.multicom.tv)

## Get Close Up With GRB

**G**RB Studios has paved the way in the development and distribution of dynamic productions.

At NATPE Miami, the company is highlighting **On The Case**, a crime series that explores murder mysteries with in-depth interviews and examines the evidence to unravel the case.

Emmy-winning scripted drama **The Bay** (pictured) revolves around the affluent and dysfunctional residents of a posh seaside town. Bay City is cursed by a scandal involving a political figure and his socialite granddaughter. Ron Moss (*The Bold and the Beautiful*) stars.

Each episode of the documentary series **Cinderella Bride** follows wedding planner Sheri Steffans as she and her team prepare dream weddings for deserving couples.

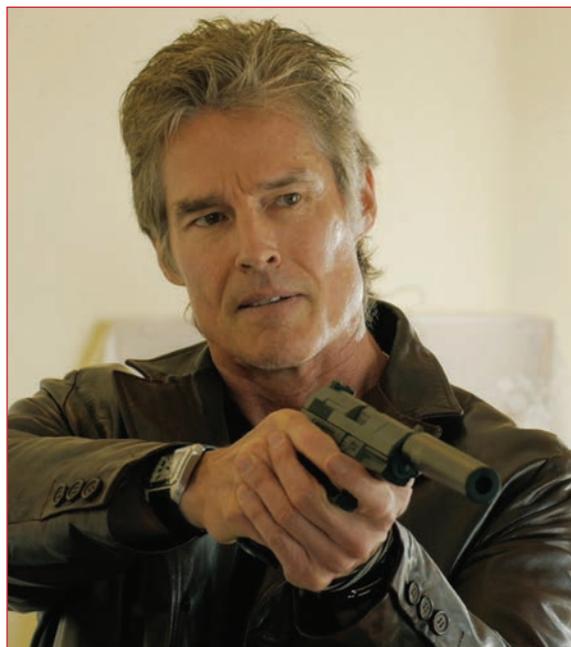
**Listen** is a documentary about ordinary people who are forced to spend time with people who have opposing views on important topics. The program touches on contemporary issues such as birth control, gun policy, and immigration. Will they be able to listen to each other and learn something from the experience?

Marijuana legalization takes center stage in **Highland: Thailand's Marijuana Awakening**. Far from the tropical beaches of Thailand, there is a growing community of Thai activists pushing to legalize marijuana. The documentary series looks at the role marijuana plays in the country's laws and policies.

Produced for TLC, **Untold Stories Of The E.R.** is currently in its 13th season. These real-life tales demonstrate the dramatic elements at play when medical practice is under pressure.

Celebrity series **Close Up With the Hollywood Reporter** features roundtable interviews with some of the hottest A-list stars and directors from the year's most talked about films and television series. Guests include Tom Hanks, Guillermo del Toro, Matt Damon, Emma Stone, and Nicole Kidman, among others.

Booth 515  
[www.grbvtv.com](http://www.grbvtv.com)



## A Short History of FilmRise



**H**eadlining FilmRise's slate at NATPE Miami is **Driveways**, a film that follows single-mother Kathy (Hong Chau) as she travels with her shy eight-year-old son Cody (newcomer Lucas Jaye) to Kathy's late sister's house, which they plan to clean and sell. During the process, Kathy comes to realize how little she knew her sister, while Cody develops an unlikely bond with Del (Brian Dennehy), a Korean War veteran and widower who lives next door.

An official selection at the 2019 Toronto International Film Festival, **The Dog Doc** (pictured) follows the founding father of integrative veterinary medicine, Dr. Marty Goldstein, and his colleagues in South Salem, New York. Combining conventional medical training with cutting-edge alternative therapies, they have created a mecca for holistic care, offering hope to previously hopeless animals (and their owners).

**Browse** stars Lukas Haas (*Mars Attacks*) as a man who becomes convinced that his identity has been hacked and that someone is using it to manipulate and control him. Chloe Bridges (*Insatiable*) and Sarah Rafferty (*Suits*) also star.

As far back as Sasha Neulinger can remember, his father constantly filmed his family's life, from birthday parties to hockey games to holidays. But his camera was also documenting a hidden secret, the revelation of which would lead to a media firestorm, a court battle, and a generational reckoning. Neulinger revisits these events 20 years later to piece together a story about the cycles and consequences of abuse and what it means to heal in documentary **Rewind**.

**Short History of the Long Road** tells the story of Nola, a teenager who grew up living out of a van with her charismatic dad, Clint (Steven Ogg). When tragedy strikes, Nola realizes that life as an outsider may not be her only choice.

**The Cat and the Moon** follows teenager Nick as he comes to New York City to stay with Cal, a jazz musician friend of his late father's, while his mother seeks treatment in rehab. While in the Big Apple, he makes friends who show him all that the city has to offer.

After a botched home invasion, 15-year-old Blake finds himself facing life in prison. His single mom and his high school sweetheart must battle the system for **1275 Days** in a small town in Indiana to try and bring Blake home.

Tresor Tower Suite 2-1406  
[www.filmrise.com](http://www.filmrise.com)



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