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IT'S ABOUT MAKING A DIFFERENCE**

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MIP TV 2005 PRODUCT GUIDE

The indispensable Guide to Television Product
Available At MIP TV

THE BUSINESS OF FILM'S • MIP TV 2005 PRODUCT GUIDE

Clear concise guide to products available at MIP TV 2005. See unabridged version at www.thebusinessoffilm.com. Over 3000 titles listed.

APRIL 2005 No 204

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Continuing Food For Thought As We Move Into The Micro World Of Mobile TV Viewing

MIP-TV, which has long held the role of the leading international audiovisual market, always at the forefront, brings to the delegates at this year's event promotion of the ongoing micro to macro technology.

The new initiative, the inaugural 'Made for Mobile TV Screenings in association with Vodafone, highlights the use of audiovisual content on mobile handsets and smart phones, and showcases programming from companies who have produced innovative entertainment content destined for mobile distribution that covers genres ranging from: animation, comedy, and drama, to general entertainment, music, news, and sports. The Screenings will demonstrate the huge potential of the emerging mobile content market and stimulate the production of 'Made for Mobile' Content and the initiation of commercial relationships along the mobile entertainment value chain. "The time for Mobile TV has arrived," said Graeme Ferguson, Director of Global Content Development, Vodafone Group Services Ltd. "The role of television producers will be key in providing real entertainment to mobile customers. New formats and new ideas are needed to meet customer expectations, and the program being launched at MIP-TV will be a great opportunity to showcase the potential for Mobile TV."

The world welcomes technology and the many substantial benefits it has brought to humanity, but in the continuing haste to provide made for exploitation of these ever ongoing new technologies, the audience is subjected to contrived and monotonous CONTENT to that Brave New World.

We are living in a world where the strict lines that actually exist between right and wrong are continually blurred and subjugated by the prevailing Me, Myself & I syndrome. A syndrome that has taken hold at all levels of being, to the continual erosion of society from deep within the core from which it can or should exist.

Television in the 21st century has become the two-headed monster. On one hand, it is a vehicle that can inform and produce a phenomenal mass hysteria of Goodwill that accumulates billions of dollars for the Tsunami victims in the fall of 2004. On the other, its dark side programs pulp fiction to such a degree that the mass audience has difficulty deciphering between fact and fiction.

There is some great television programming, but across the board the macro absorbs the micro and renders it devoid of enduring substance. It's not just that the continuous hours of TV viewing are generally of poor standard, particularly with the ongoing "craze for reality" television. More importantly, it's the long-term compound effect that this captivation with the television screen — now being made smaller and more accessible — is having that needs urgent reflection. The viewer develops a vacant eye that transforms into a must see tunnel vision that results in some startling statistics.

In the USA alone, 98% of American households have at least one television set; the average has 2.4. 78% of families have cable/pay TV. In the typical home, televisions are on more than 7 1/2 hours a day. The average American spends nearly 4 hours per day watching TV — almost 50 days per year. By age 65, he or she will most likely have spent nine years watching TV. Studies suggest that higher rates of television viewing correlate with increased tobacco usage, increased alcohol intake, and younger onset of sexual activity. (Source Mediascope).

In this issue of The Business of Film, Joe Camp — film writer, producer, director, author, and activist for animal rights — strenuously advocates for establishing more responsibility from the media with respect to content in TV programming and films. Camp's Benji films have brought and continue to bring untold wholesome pleasure and the upholding of good values to audiences worldwide. An independent filmmaker who, against the odds, has fought to bring a different and enduring perspective to the impact of filmed entertainment for both small and big screen audiences, Joe Camp is the first of our featured Spotlight on Independents articles. Throughout 2005, The Business of Film will feature select individuals who it believes truly succeed in combining the virtues of independence and determination to succeed with the goal of imparting passion and deep-rooted commitment without compromise to the power of commercialism and the dictates of the mass corporate mindset.

As we celebrate the 25th Anniversary of this publication and its continuous independent heterogeneous pursuit of core values, The Business of Film remains dedicated to sharing unbiased concise information with respect for its readers while holding a healthy disregard for the mass homogenized corporate information that today prevails in the world within the media and industry in every sector of our society.

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THE BUSINESS CHART FINANCIAL UPDATE

Monitor

TRACKING THE FLUCTUATION OF THE US DOLLAR AGAINST KEY CURRENCIES

Taking a base of \$10,000, the figures below show the average rate for each of the currencies against the US dollar during each of the years listed, the value of the currency on 15 March 2005 and the percentage change in rate since The Business of Film update on 9 February 2005. The graphic chart shows US\$ to Euro.

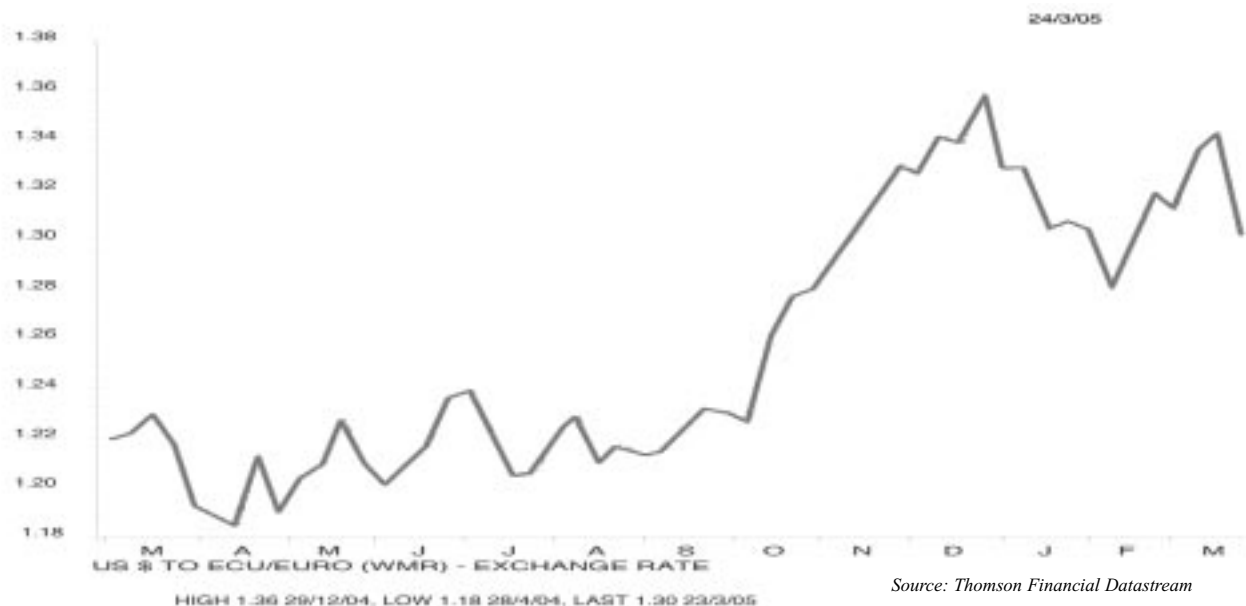
Source: Thomson Financial Datastream

	Pound Sterling	Japanese Yen	Australian Dollar
1982	5,732	2,489,000	09,920
1990	5,711	1,494,000	12,090
2001	6,919	1,113,200	18,310
2002	6,462	1,241,600	18,075
2003	6,348	1,198,700	16,736
16 Sept 2003	6,298	1,164,445	15,100
21 Oct 2003	5,971	1,096,500	14,282
9 Feb 2005	5,375	1,057,350	12,880
15 Mar 2005	0.5542	1,107,350	13.586
% Update	4.48%	5.05%	7.31%

Since 1982, The Business Of Film has tracked the Pound Sterling, French Franc, German Marc, Italian Lire, Spanish Peseta, Japanese Yen and Australian Dollar. The chart to the left shows the value of the dollar against the 3 key currencies which are not part of the EEC (The Euro). The chart below shows 9 new currencies we have introduced based on requests from our subscribers. On-line at www.thebusinessoffilm.com we will continue to track the European currencies until they expire.

	Danish Krone	Swiss Franc	Swedish Krona	Chilean Peso	Mexican Peso	Brazilian Real	S. Korea Won	Thai Baht	Indian Rupee
9 Feb 2005	5,87700		7,1891	587,650	11,0985	2,9325	1,166,250	39,020	45,200
15 Mar 2005	6,09530		7,5582	605,250	10,9600	2,9045	1,175,250	39,515	45,210
% Update	4.62%		5.78%	4.76%	0.01%	-0.22%	1.31%	1.63%	0.04%

Tracking the Euro - \$US to Euro Mar (2003) - Mar (2005)



Source: Thomson Financial Datastream



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Frederic Back At Academy Marc Davis Lecture

Frédéric Back, Academy Award-winning animator-director, participated in the Academy of Motion Picture Arts and Sciences' Marc Davis Lecture on Animation on March 23 at the Academy's Samuel Goldwyn Theater. Open to the public, the event featured a discussion with Back, as well as several of today's most respected animators and historians, including Pete Doctor (Monsters Inc.), production designer Paul Felix (Lilo and Stitch and The Emperor's New Groove), Glen Keane (Tarzan and Pocahontas), Bob Kurtz of Kurtz and Friends Animation Studio and Charles Solomon, animation critic for The Los Angeles Times. Back's Oscar-winning shorts, **The Man Who Planted Trees** and **Crac!**, were screened in their entirety.

Back ranks among the world's most honored animator-directors. With two Academy Awards, two additional Oscar nominations, the

Governor-General's Award and dozens of festival prizes and citations, Back, who received his first Oscar nomination for **All-Nothing (Tout-Rien, 1980)**, began drawing with colored pencil on frosted acetate cells in 1980. **All Nothing**, like all of Back's films, combines a delicate beauty with a plea for an environmentally sane way of life. His next two films, **Crac!** and **The Man Who Planted Trees** won Academy Awards in 1981 and 1987 respectively. **The Mighty River**, Back's most recent film, a history of human interaction on the Saint Lawrence River, earned him his fourth Oscar nomination in 1993.

The Marc Davis Lecture was established to provide a forum for film animators and other experts in the craft to share their experiences as well as to explore with colleagues the challenges of creating animation for the screen.

Monte Carlo Festival Festival Announces PGA Nominees

Preparing for the 45th annual Monte Carlo Television Festival to be held June 26th - July 1, David Tomatis, Executive Vice President of the Festival, announced that the U.S. drama and comedy series nominees (determined by the Producer's Guild of America) will compete with series from around the world. "The Festival gives us a wonderful opportunity to honor the talent and quality in the television industry and a chance to recognize all of the individuals nominated by the PGA," stated Tomatis.

The U.S. nominees for drama are **Six Feet Under**, **Sopranos**, and **The West Wing**; the nominated comedies are **Arrested Development**, **Scrubs**, and **Will & Grace**. A jury of international judges representing all creative aspects of television including writing, producing, directing, and

acting will select the winners. In each category, Gold Nymphs will be awarded to the Best Producer, Best Actor, and Best Actress at the Festival's prestigious Golden Nymph Award ceremony on July 1. PGA Executive Director, Vance Van Petten said, "We are pleased that the Festival organizers recognize our membership as the definitive voice of what represents quality television, and we are delighted to be associated with a prestigious international event like the Monte Carlo Television Festival."

Other highlights of the 45th Monte Carlo Festival include international premiere screenings, a television program competition and awards, and the glamorous and elegant receptions which all contribute to the special atmosphere of Monaco.

Minister Revitalizes Filming In Greece

Dimitris Avramopoulos, Minister of Greek Tourism Development, visited Los Angeles recently to promote filming in Greece and revitalizing that sector with the proposed establishment of the Greek Film Commission. Greece has had a spectacular love affair with the silver screen since 1957 with the first foreign production *Boy on a Dolphin*. Since that time, Greece has been the location for a number of movies over the years including **Patton**, **The Other Side of Midnight**, **The Bourne Identity**, **Ginger and Cinnamon**, and the **Big Blue**. The country is renowned for its breathtaking locations, ancient sites and historical monuments. Award-winning Director of Photography Chris Doyle has described Greece's light as "the most unique in the world". Stars of the silver screen Melina Mercouri, Anthony Quinn, Peter Ustinov, Andie McDowell, Roger Moore, Helen Mirren, David Niven, Jacqueline Bisset, Nicholas Cage, Angelina Jolie, Matt Damon, and Penelope Cruz are just a few of those who have experienced the country's mythical magic.

The Greek Film Commission has set its sight to be the most suitable, attractive and convenient film destination in Europe. The Commission will be the government's 'one stop shop' for international filmmakers and the first point of call for any new production when looking for information, advice, direction,



Dimitris Avramopoulos

ideas, and inspiration. It intends to develop, create and maintain a range of useful resources for producers including: a website with accurate up-to-date information with respect to filming in Greece; a comprehensive electronic locations library; and a detailed production directory.

The Greek Film Commission is also charged with researching and making recommendations regarding appropriate financial incentives to put in place so as to be in line with the international market and ensure that Greece is an attractive and competitive destination for international filmmakers. The schemes that will be examined include tax incentives, VAT rebate, social security contributions, and other one-off subsidies. Based in Greece and Los Angeles, Nico Mastarakis is the Film and Television Consultant to the Film Commission.

Cannes Film Festival May 11-22 2005

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Technology Fuels Consolidation Of Pan European & US Administration



Serap Acuner and Nesim Hason

sales, importing and exporting, and the management side of the business." When Hason decided to move to America to set up the New Films International, Acuner was made president of the Turkish operation.

Turkey's rapid rise from the end of the Ottoman dynasty to the Republic is today credited to Mustafa Kemal Atatürk. Ataturk became the charismatic leader of the Turkish national liberation struggle in 1919. Following a series of victories, he led the nation to full independence, creating the Republic of Turkey in 1923 which established a new government representative of the nation's will. President for 15 years, until his death in 1938, Mustafa Kemal Atatürk introduced a broad range of swift and sweeping reforms - in the political, social, legal, economic, and cultural spheres - virtually unparalleled in any other country. The 1982 constitution replaced the constitution of 1961. Today the Republic of Turkey is a "democratic, secular, and social state governed by the rule of law," respecting human rights and loyal to the political philosophy of Kemal Atatürk. In this atmosphere, women particularly have been able to work alongside their male colleagues, and have been given many opportunities to succeed in the business world.

The many advances in technology, from the speed of the internet to the use of email as just another language in our business dealings, have been adopted by all sectors of commerce. New Films International is a company that has embraced the age of technology and taken the flexibility it affords one step further by consolidating all the company's administration, including the US office, in one centralized location: Turkey. Independent film companies by definition in both television and films have to be extremely flexible in orchestrating ways to make the various pieces of production or distribution work so as to maximize the bottom line. New Films International Pan European operation was no exception when it came to how best to take advantage of a growing international

Turkey was the ideal location, for it had two great advantages. Acuner not only knew the Turkish market and industry but also in the 17 years she had worked with Nesim, she had proven herself a loyal and hard working member of the New Films family, the philosophy at the core of Hason companies. The second advantage was that geographically Turkey was ideally placed. It is located at a point where the three continents making up the Old World - Asia, Africa and Europe - are closest to each other, and straddle the point where Europe and Asia meet. Increased economic integration with Europe has been high on the Turkish agenda since the 1980s. The EU is a major trading partner, accounting for over 50 percent of the country's trade. With the figures expected to grow, in order to take advantage of trade opportunities and respond to competition in the domestic market, the technological capabilities were upgraded countywide.

The seeds to this long association and collaboration started when Serap Acuner, then working in an agency, persuaded Nesim Hason, who was distributing video in Turkey, to design the cover sleeves. Scuner recalls: "During our first business dealings together, in order to deliver the job without any delay and to make my client (Nesim) happy, I had undertaken to do some extra work, which normally was not the domain of the advertising agency. I guess Nesim was very happy with my work! He asked me to join the company and I have worked with him ever since. The film business was the first and only job that I have loved. I had the opportunity to learn many things, from accounting through to

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was the first and only job
that I have loved*

*New Films International
Pan European
operation was no exception*

business, with the complexity of rights issues across a number of medias and the encumbering actives of physical distribution from theatrical through to DVD across the borders of Europe and into the United States. Nesim Hason, President of New Films International, and Serap Acuner, President of the operation in Turkey, found the solution in concentrating all the administration of the five companies into one central location.

In this environment Serap Acuner, the newly appointed president of New Films International Turkey, had no problem with acceptance from the business world. Acuner continued: "Nesim and I worked very closely together, over the seven years whilst he was still in Turkey. It was only when he left that I realized how much of his character and his way of doing business had rubbed off on me. It was a hard and important decision to take on the new position. I went through some difficult moments, many of the day-to-day decisions were now my responsibility. So many things seemed so easy while Nesim was here. However at every difficult phase, I ask myself the same question: "If it was Nesim, what would he do?" And against every situation, I reminded myself: "Nesim would never have given up!"

Under Acuner's stewardship the Turkish operation has grown in all stages of the distribution windows, from the marketing and PR to the release of the films into the theatres, through the release to on video, and the windows of the TV releases working with the TV stations. Up until two years ago New Films just handled

many of the day-to-day decisions were now my responsibility

its own local strategies and sales. Serap Scuner realized that the Turkish office had to be proactive and establish new goals and challenges, if the operation was to keep ahead of the downturn in the market that had proceeded the three previous years. Scuner said, "With this goal in mind, I asked Nesim what areas of business he thought needed more attention and improvement. We discussed the strategy of establishing all the administration for the worldwide company in one central location. Turkey was chosen for a number of key reasons: my ability to utilize my 17 years of experience in the field to over-see the operations, plus my determination to organize the team and create structured plans to establish the Turkish office as the Administration center of New Film International. In putting together the team, I have determined my goal in the New Films family as a mentor, transferring my knowledge and experience to the newcomers who have joined our family."

The structure which has been put into place and which serves as the Administration center is divided into four departments that have the capability to oversee and control all aspects of the chain of delivery and fiscal position of all the New Film Offices. The Accounting Department controls the account and financial position of NFI in all of its offices. The Contract & Available List Department controls the avails lists, sales & acquisition contracts, receiving approvals from the producers about sales, and preparing of royalty statements. The Theatrical Department coordinates the

theatrical schedules for the countries, providing the theatrical materials and organizing the delivery, receiving approvals from the producers about P&A and Posters, collecting box offices and reports for the producers. The Client Follow-up Department follows up all client balance sheets, and oversees deliveries of material to the TV Channels and customer relations.

all the people in our offices speak at least two other languages as well as English

Acuner continues: "The acceptability of available technology, especially the e-mails, has made it all very easy once our systems were in place to operate efficiently. A plus for the company is that all the people in our offices speak at least two other languages as well as English."

The Turkey based administration centre for New Film International took two years to put into place. It ensures that for a company that sells films worldwide, all the back end service functions for all the companies in Romania, Bulgaria, USA, Chile, and Turkey are handled in and dealt with without delays. Serap Acuner concluded "After two years of work on this operation, we ask only one thing from our America office and our branches: to sell our products. They have no need to worry about the rest; we are taking care of all the product servicing and customer relations. I can confidently say that we have firmly established the foundation, and with a few changes as we go along that we may need to adapt to for any new factors in the business, the operation is working well for our group of companies."

The Unabridged version of the Product Guide Section Pages 25-64 is available online at www.thebusinessoffilm.com the magazines Home on the Web



What do HBO's documentary

WE STAND ALONE TOGETHER:

THE MEN OF EASY COMPANY,
Cinemax

THE BRANDON TEENA STORY

PBS OF CIVIL RIGHTS AND WRONGS,
The Sundance Film Channel's

NEW YORK IN THE FIFTIES,
& the Academy Award Nominated

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Distribution Is The Locomotive For Constant Production Flow



Gene George, President

Gene George, President of Regent Entertainment's worldwide sales division, attends MIPTV with five new productions available to the international marketplace. Working closely with its established partners in Europe and broadcasters worldwide, the company has now achieved a constant production mode with the ability to produce 3 to 4 new films each quarter for the international marketplace. The new titles at MIPTV profile a bevy of familiar and well-known talent. In the pure action genre, **Phantom Below** stars Adrian Paul, Catherine Dent, and Mathew St. Patrick and is directed by Brian Trenchard-Smith. **Force of Impact**, an action/disaster film, stars Antonio Sabato Jr., Rae Dawn Chong, and Michael Moriarty, and is directed by Sam Irvin. Complementing the action are two thrillers: **Fatal Reunion** directed by George Erschbamer and starring Erika Eleniak, David Millbern, Michael Bergin, and Juliet Landau; and **Blind Injustice** directed by Rex Piano and starring Jamie Luner, Theresa Russell, and Josie Davis. The Family comedy **Eve's Christmas** directed by Timothy Bond and starring Elisa Donovan, Cheryl Ladd, and Sebastian Spence completes the quintet.

we have worked very hard to generate the financial ability

Two years ago the company repositioned itself with the recognition that one of the difficulties facing many independents is the inability to sustain the longevity of a constant flow of quality product to buyers. In the fourth quarter of 2003, Regent Entertainment secured substantial financial resources and actioned the commitment to meet those long-term objectives. Gene George commented, "We have worked very hard to generate the financial ability to produce a product flow which sees us comfortably going into the remaining quarters of

2005 with 15 to 20 movies which is our projected production goal within the financial model. We are aware that our partners based primarily in Europe and broadcasters worldwide are faced with satisfying their audience, and are looking for a few select companies to meet their specific scheduling needs. The goal has been to produce pictures of a high quality in certain genres that will work for them. Thus, the Regent slate has become more concentrated and focused on action/disaster, thriller, and family genres for the free television market. While our movies also play very well on Pay TV and video, Free TV remains our primary focus."

Over the last two years Regent Entertainment has supplied some 25 movies under a creative financial structure that ensures the ability to deliver what the buyers need. The development to production process is detailed, focused and targeted. At any given time twenty projects are in active development, and the 'greenlight' process occurs within one to six months. Subject matter and story lines are reached by an extensive internal research mechanism that begins with ideas that come out of discussions with the various buyers and broadcasters. George continued: "After brainstorming with our international partners, the concepts are shaken out internally and determined if there is domestic (US) viability. If so, we fast track them, especially if they are in

resulting in practically every production being custom made

our specialized genres."

George and his team include their European partners at all levels of the production process from storyline to the choice of particular actors. The resource for talent is fairly broad because, as George points out, in many instances the talent that works well for the broadcasters are often actors who have been in series that are popular around the world and have sometimes played several years ago and/or continue to run in certain territories such as for example Beverly Hills 90210. For the productions to supply broadcasters with all the elements needed for marketing and promotion, films generally have two well-known characters in the lead. Working within this framework guarantees and maintains the product flow resulting in practically every production being 'custom made' to the needs of its buyers. George continued: "The pan-European market is fairly similar in its tastes, so generally what works in Spain will work in France and so on. Concentrating on those three established genres that work well on Free TV

means that our production flow is not subject to the different phases and subtle changes that are continually in play and reflected in the dynamics of audience viewing habits. Our key broadcast partners in Europe, Telecinco in Spain and TF1 and M6 in France, know that they can be confident that the films we are providing meet their planning and viewing criteria."

confident that I will have 3 major broadcasters on board within Europe we move immediately

George's key mantra is communication. "We spend a lot of time and resources on communication internally and externally with our partners and broadcasters, and sometimes we produce specifically for their needs. Recently that resulted in a pay off with a project where the idea came originally from a Japanese company, and after analyzing the expected budget, and after preselling it to our European partners, we greenlit the film. As long as I feel confident that I will have 3 major broadcasters on board within Europe, we move immediately. The real ongoing challenge is to produce quality films cost effectively, and sell the key territories. Typically, depending on cast, our budgets vary between two and half to four million dollars. Where we have the cushion of a US distributor in place, we can perhaps, depending on the project, afford to be more generous and add an extra ingredient. We have arrived at this orchestrated production point because I believe we structure deals fairly with our buyers and partners. We give them a consistent product flow, and they can be assured that our product has a certain look and feel that uphold their commitments to bring quality product to their viewers within Regent's specialized genres."

Regent Entertainment works year round with a number of production companies in Canada and the Caribbean, and recently finished a project that was shot on location in Hawaii. In maximizing the bottom line Gene George, together with Senior VP Meggan Kimberly and the backroom contract and servicing team, carefully manage and diligently exploit all the rights avenues to achieve maximum exploitation for all of Regent's productions and library. Gene concluded: "That's very time consuming, and in some cases we have to weigh the advantages against the disadvantages in territories where the windows present potential conflicts. Ultimately, it's more fruitful for our company than selling all rights in a territory, which other companies prefer doing."

Life Is Not About Making Money Its About Making A Difference



Joe Camp & Benji

Joe Camp embodies all the finer qualities needed be not just a truly independent filmmaker, but an individual committed to promoting only the Good that can exist in our worldwide society. Camp's commitment reaches beyond his deep passion for producing films for children and the protection of animals. He is also of America's most respected and inspirational voices for responsibility in the media.

*Since 1973, Camp's **Benji** movies have delighted and thrilled children and adults of all ages. His outstanding and refreshing contribution to film stands as a beacon for all independents, and the success of his total dedication to producing wholesome entertainment demonstrates that doing so can and does reap rewards.*

Joe Camp spends much of his time working with the Piney Woods School in Mississippi. The school is a 94-year-old, historically African-American boarding high school. It educates mostly high-risk kids from families below the poverty level across the country, yet usually sends nearly 100% of its graduates to college, many to some of the best colleges and universities in the country. "Of all we've done," says Camp, "we're most proud of the things we've accomplished for these kids. And the rewards are the greatest."

A modest man, Camp is still in awe of his own success. "Inside, I'm still a kid sitting in a dark theater in Little Rock, Arkansas, watching Disney's 'Song of the South' with happy tears rolling down my cheeks," he says, "just wanting to be the person who made me feel so good. To be able to bring that feeling to others is very special."

Joe Camp ignored industry 'experts' who said the original **Benji** movie would never work. Camp has written, produced and directed seven theatrical motion pictures (including all of the **Benji** movies), cumulatively grossing well over the equivalent of \$600 million in today's dollars, and ranking him one of the most successful independent filmmakers of all time. The money was raised from private sources to produce the film, but it was turned down by every major film distributor in Hollywood when completed.

Undaunted, Camp and his partner Ed Vanston formed their own distribution company and released the picture worldwide from their offices in Dallas. Camp personally developed the marketing strategy, wrote the press releases and advertising copy, and supervised all the theater booking. **Benji** was the #3 grossing movie of the year on the Variety chart. Camp is one of few filmmakers with an intimate experience in all phases of the business, from screenplay through marketing and distribution. **Benji Off the Leash**, latest in the **Benji** film franchise, continues his pioneering spirit. The movie was independently financed, photographed digitally in high definition, and independently released theatrically in August of 2004, with a DVD release on December 28, 2004.

Currently Joe Camp, film writer and director, author, passionate speaker, and the man behind the canine superstar **Benji**, has become one of the nation's most respected and most inspirational voices for responsibility in the media. He has written three novels from his own screenplays (including the Harper-Collins published novel of the 2004 film **Benji Off the Leash**), a number of children's books, and the inspirational book **Benji and Me** (originally titled **Underdog**, Longstreet Press). Written to inspire those who might stop short of their potential, **Benji and Me** chronicles the difficulties experienced in getting the original **Benji** movie off the ground and instills the faith that anyone can still make a difference in this world, not only for oneself, but also for others. Camp and **Benji** traveled the nation for months in advance of the new film **Benji Off the Leash**, appearing on television, radio, in newspapers and magazines, promoting the film while passionately making a case for Hollywood to "clean up" their family films, and extolling the values of adopting pets from shelters. Joe says, "It's all about proving that you can put food on the table and, at the same time, make a positive difference in peoples' lives."

Joe Camp has made some hard business choices in order to keep his movies entertaining, positive, and family-safe. He and his wife Kathleen have also made hard family choices in order to provide the very best opportunity for their children to succeed in life. "And it's working," says Camp. "I want to spread the success as far and wide as possible." Camp believes that too many parents today are letting the media raise their kids under the misguided conception that in our media-pervasive society there is little other choice. "But there are choices," says Camp. "Good choices that have physiological as well as psychological benefit to growing children."

In their book **Abandoned in the Wasteland**, authors Newton Minow and Craig Lamay ask the question: "If you came home and found a strange man teaching your kids to punch each other, to engage in promiscuous sex, or trying to sell them all kinds of products they don't need, wouldn't you kick him right out of the house? But you come in and the TV is on, and you don't think twice about it."

"Every day," Camp says, "millions of Americans leave their children in the care of total strangers. By the time most American kids have reached the age of eighteen, they have watched a chilling 15,000 hours of television. (Continue, Page 11)

When you toss in computer and video games, the figure leaps to an alarming 35,000 hours, more than twice the number of hours they've spent in school!"

"Our household has been totally off television for more than five years," says Camp. "Our kids read continuously, have terrific vocabularies, all three are honor roll students, and no one wants to dress like Britney Spears. By providing them with terrific books, and making careful selections of movies and mini-series to watch as a family, we expose them to good story-based, character-based entertainment instead of the vapid video-game mentality of so many of today's 'family' movies."

"I wonder how many ten-to-fifteen-year-old kids in this country have seen the mini-series *Roots*?" Camp asks. "After our kids saw it the first time, they requested to see it again, and a third time."

Joe and Kathleen have compiled lists of good, enriching, family-safe entertainment that their family has watched over the past five years. "Watched, and loved!" Camp is quick to point out. And lists of compelling books that their kids have read. The kind of books that keep them coming back for more reading experiences. "There's so much good stuff going on in the brain, physiologically, when a kid is reading, as opposed to when he or she is

watching television, or playing a video or computer game," Camp says. "Many studies of brain activity have proven what any thinking person should be able to deduce for himself. It's like night and day."

Camp has compressed years of reading and research into an article on Benji.com entitled *The Risks of TV*, and he believes that any caring parent who reads the article and the underlying references will reduce or eliminate the amount of television their kids are watching immediately. "It's not just content," Camp says. "There is now a large body of research proving that the synapses in the brain are connecting differently when television is being watched, and those connections are negatively affecting the learning centers of the brain. This is especially true in kids from birth through age 13. But content and synapses aside," says Camp, "one of the most important negatives about watching a great deal of television is what the kids are not doing while watching. Like playing in the sand, building castles, reading, following their dreams, creating, being constructive, building a foundation of doing, rather than passively watching."

Benji.com also has a page of recommended reading for parents, and a special message to parents from Camp detailing his family's

experiences with the television off. "People ask how we keep up with the news," says Camp, "but with computers, radios, and friends, we haven't missed a thing of importance... and we don't have to sit there listening to fifty talking heads telling us what they think we should think about whatever happened that day. Instead, we sit around the dinner table for a couple of hours and talk with the kids. An amazing concept, huh?" Camp grins.

Camp financed his latest Benji movie, *Benji Off the Leash*, independently because Hollywood studios wanted to add inappropriate material. Not distributing through a studio cost him millions in promotional money and ultimate gross but he believes it's been worth it. The outpouring and response to the film has been incredible. Parents are so thankful. It's being used in schools and homes as a teaching tool. One New York critic said, "If you want to raise humane, ethical kids, take them to see this movie."

"Now, we're doing with Benji.com what we did with the movie," said Camp.

"Making it worthwhile. Making it an enriching, positive experience, with value for kids and families. And we're already hearing the cheers from coast to coast. Hopefully we'll start a trend. Life is not about making money.

It's about making a difference."



Benji & Lizard on a mission



Benji rescuing his friend

THE RISKS OF TELEVISION

There is no other experience in a child's life that permits so much passive intake while demanding so little active outflow as the experience of watching television. According to Jane Healy, PhD, it is well documented that heavy television watching has strong negative effects on the reading skills needed for high-level comprehension. A crucial element of thinking is extrapolating from what you know and figuring out how it applies in a new situation. Kids practice that in school, but watching television requires no extrapolation, no thought. It is not the content so much as the experience itself, and the experiences missed while watching, that pose serious dangers to the actual physiological development of a child's brain.

Researchers are now saying that the United States Government, which has demanded more educational television for kids, and organizations such as The National Council for Families and TV, and the defunct Action for Children's Television, however well intended, are seriously misguided. That more quality "children's" programming or more "educational" programming is, in fact, the wrong thing to do. That children should watch less, not more, regardless of how "good" it is! The American Academy of Pediatrics agrees. Children's brains develop connections within and between areas depending upon the type of exercise the brains get. A growing suspicion among brain researchers is that excessive television affects the development of these connections. Intensive viewing may reduce

stimulation to left-hemisphere systems critical for development of language, reading, and analytic thinking."

Recommended reading available from Amazon:

Endangered Minds

by Jane Healy, PhD

Failure to Connect

by Jane Healy, PhD

The Epidemic

by Robert Shaw, M.D.

The Plug-in Drug

by Marie Winn

Four Arguments for the Elimination of Television

by Jerry Mander

Recommended internet resources:

<http://www.med.umich.edu/1libr/yourchild/tv.htm>

The University of Michigan's powerful research on both the physiological and psychological impact of television watching on your children.

<http://www.limitv.org> –

research and statistics on the damaging effects of kids watching television and good ideas for activities to replace television.

<http://www.tvturnoff.org> –

An organization devoted to getting parents and kids off television and into activities that are better for both mental and physical health.

CAMP'S FILMOGRAPHY

1971 - Joe and a partner formed Mulberry Square Productions as a TV commercial production company.

1973 - Joe and Mulberry produced their first motion picture, the original **Benji** Independently financed. Camp wrote, produced and directed.

1974 - Mulberry Square Releasing was formed as a subsidiary of Mulberry Square Productions to distribute **Benji**. The picture was released on a limited test basis.

1975 - In May, Mulberry Square Releasing released **Benji**, domestic & foreign, from their offices in Dallas. In the fall, began production on second feature film: **Hawmps** Independently financed. Camp produced and directed.

1976 - Mulberry Square Releasing distributed **Hawmps**, domestic and foreign. Began production on the feature film **For the Love of Benji**. Independently financed. Camp wrote, exec-produced and directed.

1977 - Mulberry Square Releasing distributed **For the Love of Benji** domestic and foreign. Produced **The Phenomenon of Benji** for ABC-TV, a thirty minute prime time special. Camp co-wrote, produced and co-directed.

1978 - Produced **Benji's Very Own Christmas** Story for ABC-TV. Joe wrote, produced and directed. Produced feature film: **The Double McGuffin**. Independently financed. Camp wrote, produced and directed.

1979 - Mulberry Square Releasing distributed **The Double McGuffin** domestic and foreign. Began production on feature film:

Oh Heavenly Dog. Independently financed. Camp co-wrote, produced and directed.

1980 - Produced **Benji At Work** for ABC-TV. Camp exec-produced and co-wrote.

1980 - Twentieth Century-Fox released

Oh Heavenly Dog.

1981 - Produced **Benji At Marineland** for ABC-TV. Joe Camp co-wrote and directed; Carolyn Camp produced.

1983 - Produced **Benji, Zax & The Alien Prince** for CBS Saturday morning television. Joe Camp directed; Carolyn Camp produced.

1987 - Produced **Benji The Hunted**. Independently financed. Joe Camp wrote and directed; Carolyn Camp produced. Released by Disney.

2003 - Produced **Benji Off The Leash** Independently financed. Camp wrote, produced and directed.

2004 - Mulberry Square Releasing distributed **Benji Off The Leash**.

Edited article & excerpts reprinted from Joe Camps www.benji.com with kind permission.

Abbe Raven Takes The Full Reins At A&E Television Networks



Newly elected Abbe Raven President & CEO

Abbe Raven has become the second President and Chief Executive Officer of A&E Television Networks (AETN), succeeding Nickolas Davatzes who stepped down after 21 years at the company's helm. Raven was previously President of A&E Network-USA.

Davatzes assumes the title of CEO Emeritus and, in transitioning to retirement, will remain an adviser to AETN from its offices in Stamford, CT. "In my AETN career, I've held tight to three big dreams: to turn A&E Television Networks into a billion-dollar company, to develop a leadership plan for the future, and to bow out at the top of my game," Davatzes said. "I'm incredibly fortunate today to say that those dreams have come true, thanks to the aid of an incredible staff of gifted professionals and also to the support of Hearst, ABC and NBC, which believed in A&E Television Networks from the very beginning." He continued: "I'm confident that, under the leadership of Abbe Raven,

AETN's future will be equally bright as its past. For more than two decades, I've watched Abbe take on some of AETN's greatest challenges from formulating the programming strategy for The History Channel® to reaching the youngest demographic ever for A&E Network and programming with some of the best known shows on TV today, such as *Growing Up Gotti*, *Cold Case Files*, and *Dog the Bounty Hunter*. She has been an indispensable partner in shaping our domestic networks from the very beginning."

Raven said: "I'm excited to lead A&E Television Networks into the future. There couldn't have been any better preparation than having Nick Davatzes as a role model. He has set the standard for excellence in programming, integrity in business and strong leadership. Our dedication to being a top entertainment company with the leading brands in television is resolute, and I am privileged to lead AETN in our next stage of growth."

Raven, President of A&E Network-USA since September 2004, was its Executive Vice President and general manager since 2002. Prior to that, she was Executive Vice President and general manager of The History Channel. Raven began her career in cable television in 1982 in production for Daytime and Arts, which later was spun into Lifetime Television and AETN. Since A&E Network's launch in 1984, she has taken on a number of executive responsibilities.

As president of A&E Network-USA, Raven has been responsible for its and The Biography Channel's strategic planning, programming, consumer marketing, brand development, public relations, and on-air promotions, as well as day-to-day operations of the networks. In 2003, Raven implemented a highly successful strategy to attract A&E Network's target demographic: adults 25-54. Over the past year, she has greenlighted several new primetime series and five original movies for 2004-2005, including the critically acclaimed *Airline*, *Growing Up Gotti*, *Dog the Bounty Hunter*, *Ike: Countdown to D-Day*, *The Riverman*, and *The First 48*. Under Raven's stewardship, A&E Network-USA was honored with a record 24 Emmy nominations, has experienced double-digit growth in ratings and overall impressions, and was named "Network of the Year 2004" by *Sweepsbook* (CableSweeps).

Victor F. Ganzi, President and Chief Executive Officer of The Hearst Corporation said, "Nick Davatzes has been the very best business partner The Hearst Corporation could ever have hoped for. But I'm equally privileged to call him a friend. Back in the early eighties, cable programming was a brave new world for Hearst. After 21 years of success, I believe that Nick is precisely the kind of person I'd trust to navigate uncharted waters." Ganzi continued: "I can think of no one better prepared or more uniquely experienced to guide A&E Television Networks

into the future than Abbe Raven. Abbe's leadership skills are vast, and Hearst looks forward to working with her for many years to come."

"What Nick Davatzes has achieved with AETN is legendary," said Anne Sweeney, co-chair, Disney Media Networks. "Nick has always appreciated cable's potential to captivate the American public. I'm extremely confident that Abbe Raven will be an excellent bold new CEO to lead and grow AETN." "Nick Davatzes shaped not one but two of the most successful cable channels in history," said Bob Wright, Vice Chairman and Executive Officer of General Electric Company and Chairman and Chief Executive Officer of NBC Universal. "When Nick launched A&E Network and The History Channel, he established the model for the rest of the industry to emulate. I'm not sure whether anyone in the business has worked harder than Nick, but I do know that AETN is doubly lucky to have Abbe Raven as his successor. Abbe is a highly-skilled programmer and an outstanding choice to lead A&E Television Networks to new levels of success. Under Davatzes' leadership, A&E Television Networks has produced years of record revenue and profits. He is credited with one of the most successful launches in television history for the debut of The History Channel in 1995. Since its inception in 1983, AETN has expanded well beyond its flagship U.S. channel, the A&E Network-USA, to launch eight additional successful businesses: The History Channel, The Military History Channel(tm), The Biography Channel, History International(tm), The History Channel en Español(tm), Crime & Investigation Network(tm), AETN Consumer Products, and AETN International.

In 1974, Raven received a Bachelor of Arts degree in theater from the University of Buffalo where she was also a Fellow of the Center for Theater Research. In 1977, she was awarded a Master of Arts in Cinema and Theater from



**Nickolas Davatzes,
Chairman Emeritus**

Hunter College, where she was named a Brookdale Fellow. In 1997, she was inducted into Hunter College's Hall of Fame. In 2001, Raven received the University of Buffalo's Distinguished Alumnus Award. A native New Yorker, Raven resides with her husband and son in the New York area. A&E Television Networks is a joint venture of The Hearst Corporation (37.5%), The Walt Disney Company's Disney-ABC Television Group (37.5%), and General Electric's NBC Universal (25%). AETN channels and programs are available in more than 130 countries, reaching in excess of 230 million TV households.

A&E Television Networks is a joint venture of The Hearst Corporation, ABC Inc., and NBC. AETN is comprised of A&E Network-USA, The History Channel, The Military History Channel(tm), The Biography Channel, Biography magazine, History International(tm), The History Channel en español(tm), Crime & Investigation

Network(tm), AETN Consumer Products and AETN International. The Hearst Corporation is one of the U.S. largest diversified communications companies; interests include magazine, newspaper and business publishing, cable networks, television and radio broadcasting, Internet businesses, television production, newspaper features distribution, and real estate. The Walt Disney Company is a diversified, international entertainment and media company whose operations include theme parks and resorts, filmed entertainment including motion pictures and television shows, home video products, records, consumer products, a cruise line, radio and television stations, broadcast and cable networks, Internet offerings, publishing activities, and professional sports enterprises. NBC Universal is one of the world's leading media and entertainment companies in the development, production and marketing of entertainment, news and information. Formed in May 2004 through the combining of NBC and Vivendi Universal Entertainment, NBC Universal owns and operates the No. 1 television network, the fastest growing Spanish-language network, a valuable portfolio of news and entertainment networks, a premier motion picture company, significant television production operations, a leading television stations group, and world-renowned theme parks. NBC Universal is 80%-owned by General Electric, with 20% controlled by Vivendi Universal.

The Andalusia Seven

Located at The Marketplace during MIPTV for the 7th year is Extenda, the Trade Promotion Agency of Andalusia, Spain, which is headed by María Zumárraga who is responsible for audio-visual.

Seven Andalusian companies exhibiting under the Extenda umbrella have available a slate of original programs ranging from formats, drama, and feature films, to documentaries, education and entertainment programs, and animated cartoons. All the companies are actively seeking attractive opportunities for co-production, licensing, distribution

and financing. Mercadoc, the European and Latin-American Documentary Market held in Malaga, will also be in attendance.

Extenda, the Trade Promotion Agency of Andalusia, Spain, is a company set up by the regional Government of Andalusia to foster the internationalisation of the region's businesses and economy. It has a main office in Seville and branches in fifteen countries. With the agency's help, the region's audio-visual industry has developed considerably, and now has a competitive edge in the international arena.



Starve 20TH CENTURY FOX

QuVIS Secures UK Digital Network

QuVIS secured the bid to provide servers to be installed by Arts Alliance Digital Cinema for the UK Film Council's digital screen network. Pete Buckingham, head of Distribution and Exhibition at the UK Film Council, said: "Access to specialized film is currently restricted across the UK. The choice for many outside these (major) areas remains limited, and the Digital Screen Network will improve access for audiences across the UK." "We are delighted to be working with QuVIS on the Digital Screen Network," said Fiona Deans, associate director, Arts Alliance Digital Cinema. "Their cutting-edge server solution provides the quality and flexibility this project requires." Arts Alliance Digital Cinema will supply QuVIS Cinema Players(TM) for a network of up to 250 screens throughout the UK as a core part of the UK Film Council's strategy for improving access to specialized film and broadening the range of films available to audiences throughout the UK. Under the terms of the contract, Arts Alliance Digital Cinema will, if and when required, utilize a QuVIS Acuity(TM) to create secure encrypted digital cinema masters for specialized film content. The QuVIS Acuity offers a wide range of SD, HD and 2K with real time mastering from film or tape as well as the ability to directly ingest animated masters. The mastering process also provides flexibility for audio, and the ability to incorporate subtitles when required. After the 128-bit AES encryption process, the secure content can be loaded to

hard disk for delivery to the cinemas. At the theatre, the secure content is loaded from disk to a QuVIS Cinema Player. Arts Alliance Digital Cinema also provides the security keys required to play the feature. The cost of this process compares extremely favorably to the current cost of 35mm film (approx. circa GBP 1,500 per print), a significant barrier to specialized films being seen in more cinemas. "This is an exciting example of the real benefits that a digital alternative to film offers," noted Kenbe Goertzen, CEO of QuVIS, Inc. "It is secure, easier and less expensive to deliver for the film maker and distributor, with consistent presentation quality and extra flexibility for the exhibitor, and a greater choice of features for the theatre-goer." Since 1999, when first used as part of the Hollywood digital cinema trials, QuVIS servers have been utilized for more than 100 digital releases seen by millions of viewers in Europe, North America and Asia. QuVIS systems have provided an impressive list of "firsts" beyond that first digital premiere, including the first digital cinema deployments, the first 2K players, and the first servers able to extract a 2K image from a 4K master in real time. The full end-to-end solution utilizes a sophisticated modular architecture that permits easy integration with existing infrastructure. By offering a simple user interface as well as a full range of developer tools, the QuVIS system is able to address almost any cinematic requirements.

The New Financial Tool For Media Assets



Eric T Scharner

Eric T'Scharner Managing Director of EFFICIO, a global trading company based in Brussels and Paris, and Audrey Atlas Account Manger Broadcast Services attend MIP-TV for the first time to introduce and discuss corporate trade and how it can be applied in television acquisition and programming to the buyers and sellers attending MIP-TV. EFFICIO has especially tailored a media-financing program for utilization by companies seeking creative

ways to increase revenue, enhance programming acquisition budgets, and expand their presence internationally into new markets. Managing Director Eric T'Scharner commented: "Television stations can increase their program acquisition budgets and bring top-rated programs to their audiences without hurting their bottom line, and they can achieve full value for their advertising time. From a distributor's point of view, corporate trade maximizes business and helps clients acquire programming, creating business deals that are beneficial for the distributor and the media company." He continued: "For example, if a TV station needs to pay for programming that costs US\$1 million but only has a programming budget to acquire US\$500,000 worth of programming, the distributor is able to refer his clients to EFFICIO, which may be able to step in and use the credit available from advertising to make up the difference. EFFICIO remarkets the acquired excess asset following the 'acquisition restrictions' of our Client, making sure not to cannibalize existing sales or interfere with existing sales distribution deals." Audrey Atlas added: "If possible, we try to have a

"pro-active" influence by giving the products additional visibility in a target market, i.e. by remarketing feature films in unexploited countries. There are numerous ways in which we can assist producers/distributors and broadcasters but EFFICIO's main mission is to help our clients make distinctive and lasting improvements in their fiscal performance by using new financial tools that allow them to recreate cash flow from undervalued assets."

The system addresses all the sectors of the audio visual field, with an appeal to broadcasters, distributors, advertisers and advertising agencies as they interact in the global market. EFFICIO is able to step in and offer creative financial solutions when traditional financing arrangements make doing business burdensome or impossible.

Founded in 1995, EFFICIO is a global trading company acquiring under-performing assets at up to wholesale value in exchange for trade credits used to offset operational costs. Efficio works with companies in many European countries to trade inventory in one part of the world, remarket it in another and receive media, goods or services in a third.

Granada & KQED Make Investment In Jean-Michel Cousteau Ocean Adventures

Granada International will invest in and distribute the new high definition documentary series, produced by and starring Jean-Michel Cousteau, renewing the renowned Cousteau tradition of infusing thrilling underwater adventure with ecology and exploration. San Francisco-based, PBS station KQED will co-produce the six one-hour series, entitled **Ocean Adventures**, in which Peabody and Emmy award winner Jean-Michel Cousteau and his new team of "oceanauts" from his Ocean Futures Society will explore an exciting array of environments all over the planet - spectacular places that are inaccessible to most humans. The series will be shot in High Definition video (HDTV) together with extended depth of field and crisp digital sound. Viewers will witness in high resolution every tooth of a shark approaching divers, interiors of sunken ships, brilliant lace-like coral undulating in the current, glimmering scales of tropical fish, and the results of Man's unchecked impacts on our water planet.

Mark Reynolds, Head of Factual at Granada International, commented, "I am delighted that we are working with Jean-Michel and his team on this fabulous project. This series will be one of the "must have" documentaries. The high definition element, allied with the



Jean-Michel Cousteau

Cousteau knowledge and flair, will deliver the ultimate in underwater factual programming." Jean-Michel Cousteau commented, "Granada International has such a great reputation for delivering high-end programming to broadcasters that we had no hesitation in entrusting them with our most

exciting and enthralling project to date." Jeff Clarke, President & Chief Executive Officer at KQED added, "We are very pleased to be working with Granada International again. We are already partnering with them on other event programming such as the groundbreaking China series which has been extremely successful for us."

Granada International has worldwide distribution rights excluding the US and France. Ocean Futures Society is based in Santa Barbara USA. Its mission is to explore the global ocean, inspiring and educating people throughout the world to act responsibly for its protection, documenting the critical connection between humanity and nature, and celebrating the ocean's vital importance to the survival of all life on Earth. OFS also has offices in Paris and Lucca, Italy. Granada International is part of Granada, a division of ITV plc, one of Europe's leading commercial television production and distribution companies. With more than 35,000 hours of programming, the company is one of the largest and most significant commercial distributors in Europe. KQED Public Broadcasting operates KQED Public Television 9, a USA public television station during prime-time; KQED's digital television channels, which include KQED HD, KQED Encore, KQED World, KQED Life, and KQED Kids; and KQED Public Radio.

Matisse The Dominican Nun & The Vence Chapel

Canadian production/distribution company iStudio Distribution attends MIP-TV for the second time under the umbrella booth of Telefilm Canada. During MIPDOC and MIP-TV market, it is presenting to international buyers a range of documentaries with two new offerings, **Blockbuskers** and **A Model for Matisse: The Story of the Vence Chapel**. **A Model for Matisse: The Story of the Vence Chapel** (1x52') sheds new light on the creation of Henri Matisse's Chapel du Rosaire in the village of Vence on the French Riviera, and his little-known friendship with the Dominican nun Monique Bourgeois.

In 1941, Bourgeois was a 21-year-old nursing student and amateur-artist. She became Matisse's nurse in Nice, as he was recovering from cancer surgery, and then his model. Several years later, in 1947, when she had become a Dominican nun in Vence under the name of Sister Jacques-Marie, she informed Matisse that the Sisters wanted to build a chapel as an addition to their convent. Matisse was excited about the project and Sister Jacques-Marie became his assistant and mediator for the Dominican Sisters. The story unfolds from Sister Jacques-Marie's point of view and is refreshingly different from a classic art-historical analysis. Based on the 83-year old Sister's memories, Matisse's personal

notes and letters, and archives of the period, especially Frédéric Rossif's previously unreleased footage, we see the painter at work and photographs from Matisse's collection as the film recounts the process of the chapel's creation. Matisse considered the Chapelle du Rosaire the masterpiece of his life's work. The film is produced and directed by Barbara Freed, professor of French and applied linguistics at Carnegie Mellon University (USA). Freed is the author of several books on the artists and museums of Southern France and the translator of the book Sister Jacques-Marie wrote about her long-time friendship with Matisse.

Blockbuskers (2x52') features some of the most breathtaking performances caught on film during the European street festivals. Driving to the heart of these street performances are exclusive behind-the-scenes interviews, which will help viewers understand the strength, courage and passion that motivate these artists to pursue such a career. iStudio Distribution was launched in 2002. Based in Montreal, iStudio Distribution develops, produces and distributes television programs, especially non-fiction programs and feature films. The company is coming to MIP-TV for the second time and exhibiting on the umbrella booth of Telefilm Canada.



Henri Matisse & Dominican nun



End Game Nu Image

Ruby Gloom To Hit The Small Screen

Corus Entertainment's Nelvana attends MIP-TV with a development deal from Los Angeles-based Mighty Fine Inc. for a series with edgy graphic brand **Ruby Gloom**. "I love the irony of Ruby Gloom's upbeat character and her alternative view of the world," said Jocelyn Hamilton, Nelvana's VP of Creative Production. "The property has so much equity in the consumer marketplace, and Nelvana is excited to be working with the creative minds at Mighty Fine on a project that is quite unlike anything we've done before."

"We are excited to be partnering with Nelvana in bringing **Ruby Gloom**'s world to life. It is the perfect brand extension to Ruby's book titles (Keys to Happiness and Guide to Friendship) and her apparel and accessory collections," said Justin Watson, Mighty Fine Brand Manager. "With Nelvana's production expertise and Mighty Fine's excellence in graphic design, we are confident of a long and successful partnership."

Targeting the 6-12 group, the 26 x half-hour series will follow the adventures of **Ruby Gloom** and her pals in Gloomsville. Dubbed the "happiest girl in the world," Ruby always sees the bright side of things and encourages her friends to celebrate their differences. "If I were a kid, I'd want to be Ruby's best friend—she's all about accepting you as you are," said Rita Street, Managing Director of the new

California-based consultancy Radar Cartoons, who will serve as Executive Producer on the series. "Nelvana understood that from the start, and is the perfect partner to bring Ruby's quirky ways, charm and unusual wisdom to life on the small screen."

Nelvana is owned by Corus Entertainment, a Canadian-based media and entertainment company. Corus is a market leader in both specialty TV and Radio. Nelvana Limited's current stable of franchise properties includes Emmy Award-winning and globally renowned brands such as **Rolie Polie Olie**, **Babar**, **Franklin**, and **Beyblade**. Other Corus interests include music, television broadcasting, and advertising services. A publicly traded company, Corus is listed on the Toronto (CJR.NV.B) and New York (CJR) Exchanges. Mighty Fine, founded in 1994 in Los Angeles by Guy Brand and Stacy Kitchin, is in women's fashion apparel. Mighty Fine is best known for its brands French Kitty (for young adult women), Ruby Gloom (for tweens and teens), and Doe, a women's collection of stylish designs that includes licensed brands. All can be found in department stores, specialty retailers, and hip boutiques. Radar Cartoons, headed by Rita Street and based in Hollywood, is a boutique consultancy firm that manages the development and distribution needs of international animation studios looking to place original content on American networks.

Captain Cook & The Cadets Steer Fremantle

Available at MIP-TV for international buyers from FremantleMedia is **Planet Cook**, the hit culinary adventure format. In an exclusive deal with UK-based format owner and creator, Platinum Films, Fremantle represents the worldwide distribution and licensing rights (including publishing, food and drink, video and DVD, internet, wireless, sponsorship and promotion, and consumer products) to the Planet Cook brand as well as worldwide production rights to the show outside of the UK and Germany.

Planet Cook is a unique, live-action cookery adventure show for children where mealtime disappointments are a thing of the past. Set on a fantasy island, each episode sees Captain Cook guide three young Cook Cadets as they create a meal against the clock. Captain Cook provides the culinary skill but relies on Bouma, who just happens to be a magical Yeti, to add a sprinkling of his own unique magic. Each recipe is inspired by the natural world, from leaf-eating dinosaurs to volcanoes,

which gives Captain Cook the inspiration to create delicious dishes like 'Erupting Volcano Surprise'. All recipes have been analyzed by independent qualified nutritionists to fit within the context of a balanced healthy diet. Aedin Cassidy, Professor of Diet & Health, University of East Anglia commented: "I am

delighted to be involved with **Planet Cook** because it offers a real opportunity to inspire children on the importance of eating a balanced diet and offers them healthier food choices. There is growing evidence that what children eat impacts their future health, so initiatives like this are important for the future health of

our nation." **Planet Cook** has a first class international broadcast platform already in place. The BBC has commissioned 104 x 20' episodes of the show, the largest commission ever for the corporation outside of pre-school. Platinum Films and M4E have already secured a format deal with German public broadcaster, ZDF, which will be producing 26 x 20' episodes. In addition, a tape deal has been struck with ABC in Australia for 52 episodes of the UK show.

Tony Cohen, Chief Executive Officer, FremantleMedia, said: "This is the first time that FremantleMedia has represented a third-party property on such a scale across all businesses. We are looking forward enormously to being involved with one of this year's most outstanding children's entertainment brands. This acquisition is a great example of how we can fully and successfully utilize and maximize all areas of our business and we look forward to rolling out a comprehensive on and off-air program around the world."



Planet Cook

Nancy Fowler To Oversee Worldwide Brand Operations At DIC



Nancy Fowler

DIC Entertainment (DIC) has promoted Nancy Fowler to the newly created position of President, Worldwide Consumer Products at DIC. "Nancy's creative instincts, industry expertise and management style are unsurpassed, and over the past couple of years she has been integral to the incredible growth and success of DIC with the re-launch of **Strawberry Shortcake** and the

upcoming rollout of **Trollz**," commented Andy Heyward, Chairman & CEO of DIC.

Senior Vice President of Worldwide Consumer Products since joining DIC in 2002, Fowler's role now expands to include participating in the acquisition of new children's properties for the purpose of developing licensing and merchandising programs for DIC. She will continue to oversee the development and implementation of licensing and merchandising programs for the company's entertainment and lifestyle children's brands, as well as spearhead DIC's global brand management team and the company's extensive network of licensees around the globe.

Fowler stated, "The past few years at DIC have been professionally exhilarating and challenging. It is thrilling to be a part of a company that is developing such unique and

innovative properties as **Trollz**, as well as introductions that will shortly be coming out of this exceptional pipeline." She added, "It is an opportunity of a lifetime to play a significant role in a company that is pioneering new ideas in children's entertainment."

Since joining DIC, Fowler has been responsible for managing the worldwide re-launch of the hit **Strawberry Shortcake** brand in 2003, which has over 300 global licensees and has generated approximately \$700 million in worldwide retail revenues to date. Fowler and her team are preparing for the rollout of the all-new 'tween' brand for **Trollz**, which the company has contemporized from the classic multi-billion dollar brand **Troll**. During 2005, Fowler secured some of the top partners for the back-to-school rollout, including Hasbro, Scholastic, Warner Home Video, Mamiye

Bros., Ubisoft and One World Interactive, as well as over 50 licensees in North America.

Prior to joining DIC, Fowler worked for eight years at Viacom Consumer Products, the licensing division of Paramount Pictures Corporation. DIC Entertainment, a leading children's entertainment company, is a full-service studio dedicated to creating, developing, producing, distributing, marketing and merchandising family-based intellectual properties. It has one of the largest libraries of U.S. animation with more than 3,000 half-hours of programming. In September 2003, DIC launched the DIC Kid's Network, a syndicated programming block that is designed to meet core FCC requirements and reaches households on over 400 stations. DIC is headquartered in Burbank, California with international offices in New York, Paris and London.

Pocoyo Unveiled During MIP TV

Pocoyo, is available for international broadcasters for the first time at MIP-TV from Granada International. Produced by Madrid-based creative factory Zinkia Entertainment in association with Granada Kids and Cosgrove Hall, The preschool, animated, 52 x 7 minute series, created to appeal to very small children, a unique 3D CGI style has been developed, using Softimage XSI to make the characters appear immensely huggable, soft-textured and appealing. Emmanuelle Namiech, Head of Kids at Granada International comments, "We are thrilled that the first episodes of Pocoyo are now ready to be unveiled at MIP-TV. We've ensured the series is not just visually appealing, but also stimulates the imagination and opens children's minds to new ideas and concepts. We believe **Pocoyo** is an exceptional preschool series and will be a must-have for broadcasters' schedules around the world." **Pocoyo** is an inquisitive and fun-loving young boy, who along with his friends

Elly, the graceful pink elephant, Pato, the shy yellow duck, Loula his spotty dog and Sleepy Bird, sets out on a journey of discovery. Written by Andy Yerkes (**Bear in the Big Blue House**) the English-version is narrated by writer, director, actor and comedian Stephen Fry, and will start transmission in the UK on CITV this autumn. Granada International is handling worldwide rights, excluding Spain, Italy, Portugal and Latin America, which are being handled by Zinkia Entertainment. Set up in 2001 by a talented trio of new media entrepreneurs: Jose Maria Castillejo (President), David Cantolla (CEO) and Colman Lopez (CTO). Madrid-based Zinkia Entertainment is a creative factory producing animation, commercials, idents, graphics and music as well as interactive content for multi-player games and the internet. Over eighty people now work at Zinkia's Madrid-based studio including designers, animators and technicians from the USA, UK, Australia and Latin America.

Atlas Highlights Four

Atlas Media Corp., the NY-based independent television production and distribution company, is showcasing four of its domestic hits to the international marketplace at MIP-TV. In the U.S., Atlas currently has seven successful series on the air. The titles offered at MIP-TV include two documentary series shows: **Dr. G: Medical Examiner** and **Young, Sexy, &...** and two Reality-based Game shows: **Beach Ambush** and **Bragging Rights**. President and Executive Producer, Bruce David Klein, commented: "We're excited about the ongoing buzz surrounding Atlas Media and our shows. Clearly, we know what the viewing audience wants and our programming continues to exceed their expectations. The titles that we are offering at MIP-TV have great international appeal for the viewer and the advertiser in virtually any region or country." Founded in 1989, Atlas Media

Corp. is an independent documentary, reality, lifestyle producer, dedicated to the development, production and distribution of quality non-fiction programming. The company's award-winning productions regularly feature on services such as The History Channel, Food Network, A&E, Warner Bros., Telepictures, Discovery Channel, Travel Channel, TLC, Outdoor Life Network, Fine Living, WE: Women's Entertainment, The Weather Channel, and Discovery Health, as well as national syndication, home video, and international distribution in 100+ markets. Recent projects include: **Breaking Vegas** (docudrama series for The History Channel), **Dr. G: Medical Examiner** (medical mystery series for Discovery Health), and **TOP 5** (the Food Network series).



Catherine Manoukian

Classical Beauties

The Women of Music series is available from Spectra International Distribution at MIP-TV. Some of the world's most proficient female classical musicians such as Czech Republic mezzo-soprano Magdalena Kozena, violonist Catherine Manoukian, soprano Natalie Dessay, and conductor Emmanuelle Hain are profiled over 13 half-hour episodes. Each segment focuses on one of these young women representing a new generation of female

classical musicians as these virtuosos who also radiate beauty reveal themselves to the public through interviews and performance videos. The series is a must-see encounter with women who have seized the spotlight and are busy remodeling the image of classical music. Spectra International Distribution invites international buyers to be at the forefront, by offering viewers a different perspective on the world of classical music.

Don McGregor & Martine Meunier Upped In European Operations

NBC Universal have been promoted key personnel at the European operations to reflect the added volume of programming now available from NBC Universal.

Don McGregor, in his new role as Vice President Liaison, is responsible for overseeing the free and pay television sales of NBC Universal programming in Scandinavia, Benelux, Central and Eastern Europe, the Middle East and Israel. He previously served as Director Liaison, NBC Universal International Television Distribution. Prior to joining NBC Universal in 2002, McGregor was Director of international sales for Canal + U.S./StudioCanal. He continues to be based in London.

Martine Meunier, in her new position as Director Liaison, is responsible for managing the profitability and growth of Universal's free and pay television sales, and developing and implementing sales

strategies, within Central and Eastern Europe. Prior to joining NBC Universal in 2002, she served as the TV and video Sales Manager for Central and Eastern Europe at StudioCanal. Meunier continues to be based in Paris. Making the announcements Belinda Menendez, President, NBC Universal International Television Distribution, said, "Both Don and Martine are consummate professionals who have a complete understanding of their respective territories and the needs of our clients." NBC Universal Television Distribution division is responsible for the global distribution of NBC Universal product to all forms of television throughout the world. This includes distribution of current and library film and television product in the pay, free, and basic markets, as well as the domestic syndication of first-run syndicated TV programs and theatrical and TV movie packages.

Down Drains



EM Entertainment

Fremantle Secures Ganesh Rajaram To Maximise Asian Expansion

Fremantle International Distribution (FID), the distribution arm of global producers FremantleMedia, has recently appointed Singapore-based sales executive and Former Vice President, Programming at SPH Mediaworks, Ganesh Rajaram to further develop their business in the region. He joined FID in March as Sales Director, Asia. Rajaram, reports to Sydney-based Paul Ridley, VP Sales, Asia Pacific, FID, and is responsible for maintaining and developing relationships with current and new clients in the region and generating revenue distributing FID programming. Rajaram will also work closely with the six other members of FID's sales divisions stationed in the key territories Germany, Spain, the USA, Latin America, and the UK. Paul Ridley, VP Sales, Asia Pacific, commented: "I am delighted that Rajaram will be joining us. He is well-known throughout the region, and I am sure he will be a great benefit to FID as we develop and deepen our relationships within Asia."

David Ellender, Managing Director, FID, added: "This appointment is extremely significant for us at FID. Our programming has great appeal to Asian audiences and having an executive as experienced as Rajaram on the ground for us in Singapore will enable us to grow and strengthen our work in the region."

With more than 12 years experience at three Singapore based operations – SPH Mediaworks, Mediacorp and Singapore Press Holdings – Rajaram has been acknowledged for his ground-breaking efforts in channel programming and improving network ratings in a

challenging environment. He was involved in the setting up of a television channel, network programming, product marketing, mergers and acquisitions, and overseeing the sales of SPH Mediaworks' own local productions in a number of Asian markets.

SPH Mediaworks was set up by Singapore Press Holdings in 2000 as a rival to Mediacorp TV. Rajaram was Vice President, Programming at SPH Mediaworks from September 2000. For four and a half years he was Executive Producer at Mediacorp TV, and prior to that, an award-winning sports columnist and journalist for Singapore's largest media conglomerate, SPH.

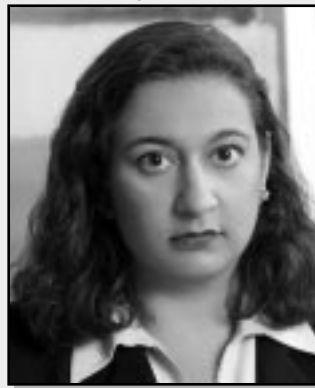
Fremantle International Distribution (FID) is a division of FremantleMedia, one of the largest international creators and producers of program brands in the world, with programming in over 40 territories and a network of international sales offices with licenses for over 19,000 hours of programs to 150 countries worldwide. FID's programming comes from in-house UK producer, talkbackThames and independent producers in the UK and internationally. FremantleMedia has production offices in over 20 countries worldwide, providing local sales and production support for its international TV brands such as Idols and the world's longest running game show, The Price is Right. The company's licensing operation, FremantleMedia Licensing Worldwide, exploits FremantleMedia's many strong brands across multiple off-screen platforms. FremantleMedia is the content arm of the RTL Group, Europe's largest television and radio broadcast company.

Kalle Adds International To The Portfolio

Superna Kalle's new role as Vice President, International Networks at Sony Pictures Entertainment involves her working closely with Martha Eberts, Senior Vice President, International Networks and Development, to provide support and leadership to SPTI's global television networks in Asia, including Sony Entertainment Television (SET) and MAX in India, AXN Asia and Animax Asia based in Singapore, and AXN Japan and Animax Japan. She will work with Eberts in the management of business

Vice President, Corporate Development. In that post Kalle was responsible for deal support and negotiation, analyzing investment opportunities, and strategic planning for the company. Transactions include sale of The Culver Studios to an investment consortium and the spin-off and joint venture of GSN (formerly Game Show Network) with Liberty Media. She was also responsible for developing SPE's domestic cable strategy and led a team to acquire a standalone cable network. Additionally, she was responsible for evaluating investment opportunities that spanned a broad spectrum of technology, content, distribution and production companies.

While at business school, Kalle interned at Deloitte Consulting and Nickelodeon in the Consumer Products Marketing division. She was also an Associate at Bankers Trust Company and an Analyst at Morgan Stanley. Kalle holds a B.A. in Economics from Barnard College, Columbia University and an M.B.A. in management from Leonard N. Stern School of Business, New York University. Sony Pictures Television International (SPTI) operates three complementary lines: the distribution of Sony Pictures Entertainment's feature films and television programming to television outlets around the world, local television production in key international markets, and international television networks. In addition to the distribution of current and classic U.S. and international films and television product worldwide, SPTI produces high profile, locally produced television in local languages. SPTI has approximately 40 networks in more than 100 countries reaching over 240 million viewers worldwide. SPTI is a Sony Pictures Entertainment company.



Superna Kalle

operations of these channels to ensure profitability, help establish overall business priorities for SPTI's International Networks portfolio in the region, and work on developing new distribution opportunities in the United States. "We're ecstatic to have someone with Superna's skills and experience join us," said Eberts. "She is the ideal executive to help our international networks with problem solving and improving existing practices and processes. She will also develop initiatives that will increase the value of our international networks portfolio, particularly in Asia."

Kalle joined Sony Pictures Entertainment (SPE) as Manager, Corporate Development, in 1999, upon graduating from Leonard N. Stern School of Business. Since January 2004, she has served as

Peter Orton Recipient Of The MIP TV 2005 Lifetime Achievement Award

"Peter Orton's reputation throughout the television industry is outstanding," noted Paul Zilk, Chief Executive Officer of Reed MIDEM. "He has turned HIT Entertainment into a champion of high-quality children's television. He has been at the forefront of promoting children's programming throughout the world, and it's a pleasure to be able to recognize Peter's career with this Lifetime Achievement Award."

Peter Orton began his television career in the 1960s working for David Stirling's British-based Television International Enterprises (TIE), where he acquired programming for a collection of 14 small television stations in Africa, the Caribbean, and the Middle East. In 1970 he struck a deal with Mexican national broadcaster Televisa, which held rights to the 1970 World Cup in Mexico. Peter Orton acquired the rights for TIE's 14 client stations and a mandate from Televisa to sell the event to the rest of Africa, the Caribbean, and the Middle East. Following 9 years working with the world famous Children's Television Workshop, where he was instrumental in

bringing the award-winning **Sesame Street** series to international audiences, Peter Orton joined Jim Henson's Henson Associates in 1981. He set up Henson International Television to distribute and co-produce such international hits as **Fraggle Rock** and **Muppet Babies**.

In 1989, Orton launched HIT Entertainment, a British-based distribution company specializing in high-quality animation programming. Having built a children's catalogue of over 1,000 hours of animation programming, HIT moved into production in 1996, funding the development via a launch on London's Alternative Investment Market. HIT was responsible for bringing three much-loved children's books to television and video – **Brambly Hedge**, **Percy the Park Keeper** and **Kipper**. Orton then gave the greenlight to start developing new characters in-house, including the international success **Bob the Builder**.

Peter Orton said, "I am extremely grateful to Reed MIDEM for choosing me to receive this Lifetime Achievement Award. To be honored by one's peers is an extremely humbling but wonderful

experience. The combination of the creative and entrepreneurial skills required to be successful in our industry, brings together an amazing collection of talented individuals, and I am most grateful for the help and support that they have been to me throughout my career."

Chairman of HIT Entertainment, Peter Orton recently transformed the company into a vertically integrated content owner and broadcaster. In December 2004, HIT Entertainment announced plans to launch a 24-hour digital pre-school channel in the United States, in partnership with leading U.S. cable provider Comcast, public broadcaster PBS, and internationally-renowned provider of children's programming Sesame Workshop. The new channel is expected to begin broadcasting in September 2005.

Hit Entertainment also has the brands **Thomas The Tank Engine** and **Barney The Dinosaur**.

MIP-TV featuring MILIA is organised by Reed MIDEM, a division of Reed EXHIBITIONS (RX), the world's leading organiser of trade and consumer events with a portfolio of over



Peter Orton

430 tradeshow and exhibitions in 32 countries. Reed MIDEM's portfolio includes MIPCOM, MIPCOM Junior, and MIPDOC (television), MIDEM (music), MIPIM (property), MAPIC (retail real estate), and GLOBAL CITY (urban management).

At the time of going to press a proposed deal by private equity firm Apax to buy Hit Entertainment for £489.4 million (pounds) has been backed by Hit's independent directors and has so far secured the support of shareholders owning 35% of the 16-year-old firm. The same consortium is bidding for the Woolworths retailer chain.

Murphy Heads Acquisition & Development At FDI

Shane Murphy has joined the executive team at Fremantle International Distribution (FID) as Head of Acquisitions and Development, reporting to Mark Gray, who was recently appointed to the role of Vice President, Co-productions and Acquisitions. The appointment follows the change to Mark Gray's role at FID. Gray joined FID in February 2004 as Vice President Acquisition and Development, and recently took on responsibility for international co-production to develop the company's interests in factual and drama high-end programming. Murphy will work closely with independent producers as well as the production departments inside

the FremantleMedia organization to acquire programming for international distribution. Mark Gray, Vice President, Co-productions and Acquisitions, FID, commented: "I am delighted that Shane is joining us in this extremely important role. It is vital for us, as one of the key players in the international television marketplace, to attract the very best independent producers and their innovative programming. Shane has a great knack for seeking out the finest projects and has a huge ability to develop and sustain long-term working relationships with programme suppliers across all genres." Murphy, who has more than 12 years experience in the

international TV industry, joined from Granada International where he was Head of Programming, Drama. Previously, Murphy worked at Carlton International looking after UK sales and Factual Co-production and Acquisitions. Preceding that post he was Head of Programming at the Irish channel, Tara Television, and Commissions and Co-productions Manager at Discovery Networks Europe. Additionally in his new role, Murphy will work closely with FID's international sales team to identify programming needs as well as with Fremantle Licensing Worldwide and other RTL Group subsidiaries to secure finance for selected projects.

Down Drains



EM Entertainment

UN AIDS Awareness Conference At MIPTV

The second meeting of CEO's of the UN-backed Global Media AIDS Initiative (GMAI), launched last year in New York by Kofi Annan, will be held during MIP-TV, to encourage the production of AIDS awareness-raising programming. Besides holding a meeting of the world's media and television CEOs on April 12, the UN has also asked TV producers to present AIDS-related programming ideas to a panel of broadcasters in a special pitching session.

UNAIDS and the World Health Organization consider as many as two-thirds of the worldwide 45

million new HIV infections expected to occur by 2015 could be avoided by better prevention and education. The pitch session is of significant importance for Producers in the TV community.

"This meeting of major worldwide broadcasters from across the globe will showcase achievements in AIDS-related programming, and invigorate and inspire others to do more to help save lives through public education and quality TV entertainment," says Shashi Tharoor, the UN's Under Secretary General for communications and public information, and moderator of the GMAI. "Through such an

initiative, world broadcasters can contribute to a truly global response to a world crisis."

MTV is one of the world's most active broadcasters in terms of promoting AIDS awareness. "The network offers its AIDS-focused Staying Alive programming to all broadcasters worldwide rights free and at no cost; no strings attached," says MTV Networks International president and Ambassador for UNAIDS Bill Roedy. "HIV/AIDS prevention and awareness is a global priority for our company," Roedy continued. "More than half of all new HIV infections globally are

among those under 25 years old, which is MTV's core audience. HIV/AIDS is the defining moral issue of our time, and we are committed more than ever to increase our efforts at MTV to fight this disease, as well as to reach out to other businesses and media companies to encourage them to form their own response to the epidemic." Approximately 25 media representatives from 12 UN agencies including Caroline Petit, promotion and distribution manager for the UN, are at MIP-TV to discuss co-productions and strategic alliances with broadcasters.

NBD Rocks With The Day The Music Changed The World



U2's Bono

NBD TV, headed by Nicky Davies Williams, CEO, one of the UK's leading independent television distributors, celebrates its 21st anniversary in 2005. Pre MIP-TV, the company had already sold Live Aid: **The Day The Music Changed The World** to ABC Australia, HBO Latin America, American Public Television, NRK

Norway, Fuji BS Satellite Japan, RTE Ireland, and Soread in Morocco. Released to coincide with the Live Aid 20th anniversary on 13th July 2005, the event kicks off with Status Quo's 'Rockin All Over The World' set to a montage of footage from all of the countries that took part in this global experience, including Australia, Germany, Holland, Japan, Russia, the UK, and the USA.

This one-hour television special includes legendary performances from Sir Bob Geldof and The Boomtown Rats, Queen, Sting and Phil Collins, U2, David Bowie, The Who, Elton John, Madonna, Bryan Adams, Status Quo, Paul McCartney, Eric Clapton, Mick Jagger and Tina Turner. Organized by Sir Bob Geldof and Midge Ure in aid of famine relief in Ethiopia, the main sites for the event were Wembley Stadium, London, and JFK Stadium, Philadelphia. With the concert growing in scope as more acts were added on both sides of the Atlantic, July 13th 1985 saw one of the largest satellite link-up and TV broadcasts of all time.

Nicky Davies Williams, Chief Executive Officer, commented, "We are very proud to be working with the Band Aid Trust to offer this unique concert to a whole new global audience. The stars who took part in the show continue to shine on the world stage, and it is a

tribute to them all that this remarkable concert is remembered and honoured as the largest scale event of its kind."

In a separate announcement: Nicky Davies Williams, Chief Executive Officer, NBD TV, has named Arthur Heard to the position of Sales Manager. Heard,



Arthur Heard

previously Contracts Manager within the Legal and Business Affairs department at NBD TV, joined the company in 2003 with a wealth of contemporary music knowledge and legal expertise. Nicky Davies Williams commented, "I am delighted by this appointment. Arthur has accrued considerable experience in a relatively short space of time at NBD TV, and we will benefit enormously from the business acumen he brings with him to the sales arena."

Portfolio Launches Spy Academy

Portfolio Entertainment debuts the youth reality series **Spy Academy** (26x30 min) at MIP-TV. Produced by Chalk Media and available worldwide (excluding Canada), the pre-teen **Spy Academy** currently ranks among the top rated shows on Canada's YTV. Also new is **Workforce**, an Apprentice-inspired youth reality series produced by Millennium Media Television and designed to guide viewers to make educated decisions about their future careers.

The company also introduces the 26-episode half-hour astronomy and astronautics series **Heads Up!**. Produced by Soapbox Productions for 8-12 year-olds, in various segments young viewers are encouraged to explore and understand the universe with interactivity featuring simple experiments they can do in their own at homes or in school to demonstrate concepts. Stephen Kelley, Head of Sales and Acquisitions, and Lisa Olfman and Joy Rosen, Co-Founders and Presidents, are present at the market to meet with international buyers.

Nelles Gets Top Post

Jim Nelles has been appointed Vice President and General Manager of Toronto 1, part of the TVA Group Inc. (TSX:TVA.b), operator of the largest French-language general-interest television network in Quebec. "Toronto 1 is a very exciting and important vision for TVA Group and Sun Media, and we were looking for a local, knowledgeable and very high caliber individual to fill this key leadership role," said Serge Bellerose, Senior Vice President of Specialty Channels and Business Development TVA Inc. "With over twenty-four years broadcast industry experience and a proven track record in the broadcast sales and marketing arena, along with a history already here at the station, Jim is a perfect fit." Jim Nelles said, "I'm thrilled to be offered an opportunity to continue being a part of the evolution of Toronto 1 and an ongoing chance to work with this talented team. I believe Toronto 1 has

assumed a competitive role and has established itself firmly as a part of this local television landscape."

In summer 2004 on request from previous Vice President and General Manager, Barbara Williams, Nelles joined the channel as General Sales Manager to provide strategic direction for the sales and promotions department and attract new advertisers for key programming blocks like Prime Ticket Movie, The A-List and Toronto Tonight. Prior to joining Toronto 1, Nelles was at Rogers Media Television where he held a number of senior executive roles including Vice President Sales and Marketing. Toronto 1 is operated and majority owned by TVA Group Inc. (TSX:TVA.b), operator of Quebec's largest French-language general-interest television network as well as a number of specialty channels, and 25% owned by Sun Media Corporation, Canada's largest national chain of tabloids and community newspapers.

Platinum Disc Reissues After Sex & Ransom In US

Family Room Entertainment Corporation (OTCBB:FMLY) announced that it has executed an agreement with Platinum Disc Corporation to distribute the wholly owned motion picture titles **After Sex** and **Held for Ransom** on Video and DVD within the United States.

The two titles were represented by David Garber's Lantern Lane Entertainment. The transaction follows the November 23, 2004 announcement from Emmett/Furla Films that **After Sex** and **Held for Ransom** had completed their first cycle of distribution within the United States and all rights (including the television and home video/DVD rights) are were

available for re-licensing. Co-chairs Randall Emmett and George Furla stated: "We are excited about working with Platinum Disc on the second cycle of our wholly owned titles, **After Sex** and **Held for Ransom**."

Family Room Entertainment Corporation, with its subsidiaries, Emmett Furla Films Productions ("EFFP"), Emmett Furla Films Distribution ("EFFD") and EFF Independent ("EFFI"), is a publicly held company trading on the NASDAQ Bulletin Board under the symbol "FMLY." Family Room Entertainment develops, produces and performs production related services for the entertainment industry.

The Unabridged version of the Product Guide Section Pages 25-64 is available online at www.thebusinessoffilm.com the magazines Home on the Web

3DD Secures Worldwide Rights To Hans Christian Andersen



Once Upon A Time – Hans Christian Andersen

3DD has secured the worldwide TV and DVD rights to **Once Upon A Time – Hans Christian Andersen, A Celebration** which commemorates the 200th anniversary of the classic story. Hosted by Danish broadcaster Danmarks Radio, it was transmitted live in over 15 countries from Copenhagen's Parken stadium, which was transformed into a world of fairytale and fantasy. Performers include Renée Fleming, Jean Michel Jarre, and the Danish Royal Ballet. Broadcasters already secured include SBS (Australia), YLE (Finland), SVT (Sweden), Czech TV, and Icelandic National Broadcasting. The two TV specials (90 minutes and 120 minutes) are directed by David Mallet and produced by Endemol-Initial.

John Bishop, Executive Producer at Initial comments: "Initial is privileged to have produced such a prestigious celebration of a legendary international figure. The ambitious project 18 months in the making was an exciting live television transmission for Denmark and the world."

Commented Dominic Saville, CEO, 3DD: "It is thanks to the genius of authors such as Hans Christian Andersen that the magic and essence of storytelling has been handed down through

generations. This breathtaking show is not only a celebration, but a revival of one of literature's most important legacies."

Once Upon A Time – Hans Christian Andersen, A Celebration is unforgettable homage to the world-renowned author. A compilation of short films narrated by the acclaimed actor Sir Derek Jacobi depicts Andersen's personal life with spectacular acts representing some of his most popular tales. The Hans Christian Andersen celebration is a springboard for the newly formed ABC literacy campaign to address global illiteracy in the name of Hans Christian Andersen and help create education opportunities for those unable to read and write.

Founded in 1994, and headquartered in the UK, 3DD Entertainment is an established independent distribution company specialising in the sales and licensing of mainstream and eclectic music programming, high-quality entertainment documentaries, and independent feature films. The company delivers star-driven programming to a worldwide television and video audience, working with such artists as Robbie Williams and David Beckham through to Woody Allen and Luciano Pavarotti.

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