



## TrueVisions picks up Thai *Dr Oz* *Sony Pics format to air on True Explore & DTT*



Dr Ryan Thamrin, *Dr Oz Indonesia*, Trans TV

Thai pay-TV platform TrueVisions has picked up Sony Pictures Television health magazine format, *Dr Oz*, for its True Explore 3 channel.

The locally produced Thai version of the show will also air later this year on TrueVisions' new digital terrestrial (DTT) channel, True 4 U.

In a second Southeast Asia deal, SPT has renewed *Dr Oz Indonesia* with Indonesian free-TV broadcaster Trans TV.

Season two returned to Trans on 19 April

in a Saturday afternoon slot (3pm-4pm).

The Indonesian version is hosted by medical expert and guest lecturer, Dr Ryan Thamrin. Trans TV premiered season one in April last year.

TrueVisions will produce at least 60 episodes of the one-hour series to air daily in primetime on True Explore 3 and True 4 U.

Thailand is the third country in Asia after Indonesia and China to air a local version of *Dr Oz*.

### FROM THE HORSE'S MOUTH

Bundles, toast, dying (or not) and other things industry leaders talked about during APOS in Bali this year...

"The bundle is here to stay." *Haim Saban, Chairman & CEO, Saban Capital Group*

"I agree with Haim... the bundle is not dead. The bundle is very much alive." *Ben Pyne, President, Global Distribution, Disney Media Networks*

"There's a place for bundling, un-bundling, subscription, pre-paid, free, adex..." *Rohana Rozhan, CEO, Astro*

"If you don't differentiate, it's a matter of time before you die." *Rudy Tanoesoedibjo, President Director, MNC SkyVision*

"Throwing up a channel isn't the thing that gets you across the line." *Andy Kaplan, President, Worldwide Networks, Sony Pictures Television*

"If you go past three clicks, you're toast." *Vince Roberts, EVP, Global Operations; CTO, Disney/ABC Television Group*

**And a whole lot more inside...**

A close-up, high-angle portrait of a man's face, likely Andrew Stevens, looking slightly to the right. The lighting is dramatic, with one side of his face in shadow. The background is dark.

*where Andrew Stevens goes  
to break the story*

 **go there**

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**China pay-TV faces critical years, Li Rui Gang says**  
**Govt looking for “smooth & gradual” solution**

The next two to three years will be “critical” for pay TV in China as the government seeks a “safe way forward” and companies balance existing revenue generators with the need to embrace over-the-top (OTT) models, China Media Capital chairman, Li Rui Gang, told delegates at the fourth annual Asia Pacific Pay TV Operators Summit (APOS) in Bali at the end of April.

“In some way, my left hand will fight with my right hand and that’s a situation I need to deal with,” Li said, speaking about the challenges involved in maintaining revenues at IPTV platform BesTV and embrac-

they tried to issue a few licenses to local broadcasters to launch nationwide free-to-air channels,” Li said, adding that the solution should include a pay-TV model with high-end pay-TV content.

“But the government’s logic is that we need to promote the sector and then we need to create the market and the way to do that is to build satellite channels and services”.

He also said that authorities had been “very supportive” of Star China’s local production efforts, including format mega-success *The Voice of China* from Talpa and *China’s Got Talent* from Fre-

“We definitely have to move into over the top otherwise we will die.”

Li Rui Gang, Chairman, China Media Capital

ing and investing in an OTT model. “We will definitely have to move into that area otherwise we will die,” he added.

Li said the consensus was that the pay-TV sector “has not been fully developed”. He said most of the country’s cable operators were utility operations and “the government still regards the whole media as a kind of publicity tool”.

“China needs a systematic solution to build up the sector,” he said, adding that film box office had been “quite impressive” in the past few years “but that the situation is that the whole system has not been ready”.

Li told delegates that mainland China’s government was “trying to find a safe way to move forward and to control the pace” of media development and was looking for a “smooth and gradual solution to change”.

The government’s growth and media development strategies included documentary filmmaking and national documentary channels. “The way the government tried to promote this sector is that

mantleMedia.

Li said Star China, which CMC now owns, had become a local production house with an international brand and “this is the first of its kind”. In transforming Star China from a channel operator with limited landing rights into one of the country’s most profitable production houses, Li said “we are not only bringing foreign investment into the country but also expertise and the whole system of content creation”.

He said SMG, which focuses heavily on premium content, was the first media company to explore the separation of broadcasting and production. In the past, thousands of television stations across China – “from the top all the way down” – were producing content in-house.

Li said he believed that new devices, internet TV and mobile TV would drive pay-TV in the future. “This is a new era,” he said, adding that he had less confidence that the current traditional cable sector would be able to transform itself into a real pay-TV model.

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Who said  
what  
@ APOS  
2014

**Chernin tips targeted verticals, calls middle content space “dangerous”**

Subscription video-on-demand (VOD) offered a “huge opportunity” for targeted verticals, which were a “fertile area to play in,” The Chernin Group chairman and chief executive, Peter Chernin, said during APOS.

Chernin also told delegates at this year’s event that today’s “voracious appetite” for content made it “a better time than ever to be a marginal player”.

“On the surface, it’s glory days for U.S. television,” Chernin said, adding that “the more complex issues are where these things are going and where we are going as content creators”.

Chernin said the “economics of the middle” – the content creation space between big hits and low-cost production – were being squeezed. This middle was where “the base and sometimes inappropriate profits were being made,” he said.

“In the next years, you had better be doing stuff that’s really extraordinary and stand out in the market place or you better be doing cheap stuff that’s volume... in the US\$5,000 to US\$7,000 range” he added.

Chernin also said that “it’s worth playing on both sides of the spectrum” and that “the dangerous place to be is spending a lot of money on content that’s not great”.

**Astro’s eye on “watch, listen, read”  
“It’s going to get tougher from here,” Rozhan says**

Malaysian media company, Astro, is entering a new era of collaboration as it focuses on transitioning into the “watch, listen, read” space and, among other things, builds content scale in various genres. The company also has its sights set on becoming Malaysia’s top local digital proposition by year-end.

“It has been a tough couple of years but it’s going to get tougher from here,” Astro chief executive Rohana Rozhan said during APOS this year.

With platform issues resolved and a powerful linear product, Rozhan said Astro now had to “build and complement with the right content and IP and the right economics to get from 56% to hopefully 100% of Malaysia’s households.”

Challenges include transitioning into the “watch, listen, read” space. “Within that, content is key,” she said.

Rozhan added that other production opportunities were being explored following the April tie-up with Mexico’s TV Azteca to produce 120 hours of drama a year.

In addition to expanding into mass markets, “one of the very important things for operators like us, as we surpass 50% penetration, is to move up the value chain and be relevant to the top 30% of our existing customers,” she said.

Astro will produce 10,000 hours of content this year, about 10% more than last year. “The bulk of those hours are the type of cash-burn hours – news and sports – and not necessarily ones that add to a content library,” Rozhan told delegates.



Vivek Couto, MPA; Rohana Rozhan, Astro

While news and sports were viewership drivers “and very important”, “they are not the IP type content that has a shelf life. That is going to be one of the things that we are going to focus on,” she added.

Astro’s content strengths include Malay and Hokkien programming and religious Islamic content. Malay content gives Astro a strong foothold in neighbouring markets, and Hokkien content has surpassed other Chinese dialects on Astro, she said.

Astro is also the largest sports producer in the region at about 4,000 hours a year, and produced feature film *The Journey*, which has broken Malaysia’s box office records.

In the VOD space, Malay titles have become “the new premium” at RM15.95/US\$4.90 a title for a two-week window. “45% of the titles are Malay but 65% of the revenues are Malay,” Rozhan said.

*The full interview will appear in ContentAsia’s next print issue, published in June for CommunicAsia/BroadcastAsia & regional distribution*



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# Bloomberg TELEVISION

People & Parties  
APOS 2014

*Disney's Star Wars opening cocktail*



Amit Malhotra, Ben Pyne, Disney Media Distribution



Rob Gilby, The Walt Disney Company Southeast Asia



Natasha Malhotra, The Walt Disney Company Southeast Asia; Vince Roberts, Disney/ABC Television Group; Carolyn So, Rewind Networks



Steve Burton, David Simonsen, Erika North, Jacelyn Kek, HBO Asia

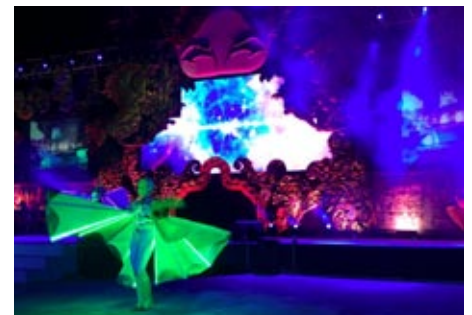
*... & MNC's closing gala dinner*



Rudy Tanoesoedibjo, MNC; Haim Saban, Cheryl Saban, Adam Chesnoff, Saban Capital



Liran Talit, Maya Talit, Baby TV; Lissa Chesnoff



MNC's live extravaganza



Alan Hodges, A+E Networks; Shitiz Jain, Turner; Edgar Spielmann, Fox International Channels Latin America



Indriena Basarah, FremantleMedia; Todd Miller, Celestial Tiger Entertainment (CTE)



Avi Himatsinghani, Rewind Networks; Rupert Wilkinson, Vivek Couto, Media Partners Asia (MPA)

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People & Parties  
APOS 2014

*Celestial Tiger Entertainment's cocktail*



Haim Saban, Saban Capital Group, Cheryl Saban



Lissa Chesnoff, Adam Chesnoff, Saban Capital Group; Ofanny Choi, Celestial Tiger Entertainment



Lala Hamid, MNC; Sutanto Hartono, SCTV



Ruby Budiman, Indovision



Novy Fadillah, Indovision



Dominic Proctor, GroupM Worldwide



Felix To, TVB Network Vision; Todd Miller, Celestial Tiger Entertainment



Kantika Aungprateep, Cable Thai Holding (CTH); Mickey Ong, Celestial Tiger Entertainment; Saetasira Sintuwongsanondh, CTH



Firdila Sari, K-vision; Annie Chan, Celestial Tiger Entertainment



James Dumlao, SkyCable



James Meyers, iTV Media MeTV; Mike Savage, Media Partners Asia (MPA)



Rodrigo Montinola, Jane Chua, SkyCable

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*People & Parties*  
**APOS 2014**

***HBO Asia's closing party***



Zakiah Malek, Steve Burton, HBO Asia



Alan Hodges, A+E Networks; Villa Chia, HBO Asia



Jacelyn Kek, HBO Asia; Tan Tong Hai, StarHub



Rudy Tanoesoedibjo, PT MNC Sky Vision



Magdalene Ew, HBO Asia; Justin Che, NBCUniversal; Joon Lee, Fox International Channels



Andy Chang, Annie Chan, Mickey Ong, Celestial Tiger Entertainment; Danny Ang, HBO Asia; Jaja Suarez, SkyCable



Rosemary Cheng, HBO Asia; Keith Mak, AMC Networks; Fei Wen Ling, Multi Channels Asia; Jeremy Kung, TM Net Malaysia



Novy Fadillah, Jenny Tajuw, Indovision



Tan Ying Zh, Aileen Joseph, Veronica Lai; Junko Hino, SkyPerfect JSat Corporation; Lee Soo Hui, Lin Shu Fen, StarHub; Anne Chan, LiTV



Francis Chang, Fox International Channels (FIC); Avi Himatsinghani, Rewind Networks



Hassan; Iris Wee, First Media



Phil Nelson, Clement Schwebig, Turner International Asia Pacific



Zubin Gandevia, Cindy Chow, FIC; Mark Fischer, UFC

People & Parties  
APOS 2014

*Fox Sports party & SCM 20th anniversary parties*



Heran Lopez, Fox International Channels (FIC)



Nickhil Jakatdar, VuClip; Ward Platt, FIC



Zubin Gandevia, FIC Asia; Kiran Jethwa, Nat Geo People



Joon Lee, FIC; Jessica Huang Pouleur, Providence Equity; Stephen Laslocky, Media Partners Asia (MPA); William Haskins, MPA



Liran Talit, Maya Talit, Baby TV



Indriena Basarah, FremantleMedia; Jenn Batty, RTL CBS Entertainment



Rick Abhakorn, Francis Chang, Sanjay Raina, FIC



Sabrina Cubbon, AsiaSat; Bob Bakish, Viacom Int'l Media Networks; Avi Himatsinghani, Rewind Networks



Khim Ng, NBC Universal; Vilia Chia, HBO Asia; Shing Yi Poon, FIC



Martina Navratilova



Andrea Peterson, Scott Ponsford, The Walt Disney Company Southeast Asia



Yvonne Tay, Joanne Tsai, Cam Walker, FIC; Edwina Ngao, A+E Networks Asia



Angie Miller, American Idol finalist

### ... More quotes from Apos 2014

"Singtel has learned the hard lessons... the important thing for us now is to scale up." *Allen Lew, CEO, Group Digital Life; Country Chief Officer, Singapore, SingTel*

"We believe that at the end of the day, the EPG with a matrix structure will change... we're very big on developing search function versus surf function." *Allen Lew, SingTel*

"Our goal has to be to get 100% penetration. Why are we even talking about 10, 20, 30%..." *Zubin Gandevia, President, Asia Pacific and The Middle East, Fox International Channels (FIC)*

"We talk about Hubflix not Netflix... a single password for everything through StarHub. The service provider with the customer relationship is able to offer truly convenient services." *Tan Tong Hai, CEO, StarHub*

"The single largest issue [in authenticated apps] is the user unfriendly way of authenticating... it's a pain. If we iron out those kinks and work together, it's a great way to stop piracy." *Zubin Gandevia, FIC*

"Hopefully we can make return path data the new media currency and that will be my joy." *Tan Tong Hai, StarHub Singapore*

A key requirement is "developing a common currency to measure what people are watching... Accountability is a critical issue at this time when we are competing for ad dollars in an online video space which offers accountability in terms of where people are putting their ad dollars... We are tying not one but both hands behind our backs [without it]." *Alan Hodges, MD Asia Pacific, A+E Networks*

"The key is to work together to sustain this economic model... the very great renaissance we are seeing today is made possible through some very lucrative economics that allow a lot of us to invest in a lot of good programming. What we are seeing through the likes of OTT and other services at a fraction of the price is a real threat to the model. The way of dealing with this is to pull together and accept reality and accept that things might change radically and be in front of it rather than denying it or fighting it." *Bruce Tuchman, President, AMC/Sundance Channel Global and MGM Channel Global*

"There is probably more great television being made now than there ever has been. Piracy is the real issue that hangs over everything. We can't get away from that." *Jonathan Spink, CEO, HBO Asia*

Full interviews will appear in ContentAsia's next print issue, published in June for CommunicAsia/BroadcastAsia and mailed across the region. For more info, please contact CJ at [cj@contentasia.tv](mailto:cj@contentasia.tv)

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programming to the international television marketplace, have partnered together and launched two pan Asian English language channels. The two channels broadcast in English and are subtitled into local languages. They will be distributed in up to 29 Asian markets including Hong Kong, Indonesia, Malaysia, the Philippines, Singapore, Taiwan, Thailand and Vietnam.

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- You should have a wealth of creative experience and a good eye for what makes a compelling and attention-grabbing promo

### Experience Required

- Minimum 3 yrs of relevant promo producing work experience with pan Asian broadcaster (Hong Kong, Indonesia, Malaysia, Philippines, Singapore, Taiwan, Thailand etc.)
- Proficiency in FCP required
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- Able to work under pressure and meet tight deadlines.

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- Proven track record within the on air TV promotions industry
- Proficient with computers and office software (FCP, After Effects, Smoke, Word, Excel, PowerPoint, etc.)
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- Desire to learn

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ContentAsia's regular section, ContentAsia Formats, looks at formats and format development in Asia, including new seasons, series and trends and what these mean to channels, producers and the overall formats industry in the region.

*Cook the Unknown*

The second season of Japanese broadcaster NHK's cooking reality format, *Cook the Unknown*, premieres in October in a late-night Saturday slot on flagship general entertainment channel, NHK-G. The show targets the 18-30 year-old demo.

Season two (20x30 mins) will air in the same 11.30pm-midnight slot (with no repeats) as season one, which ended transmission on 22 March this year.

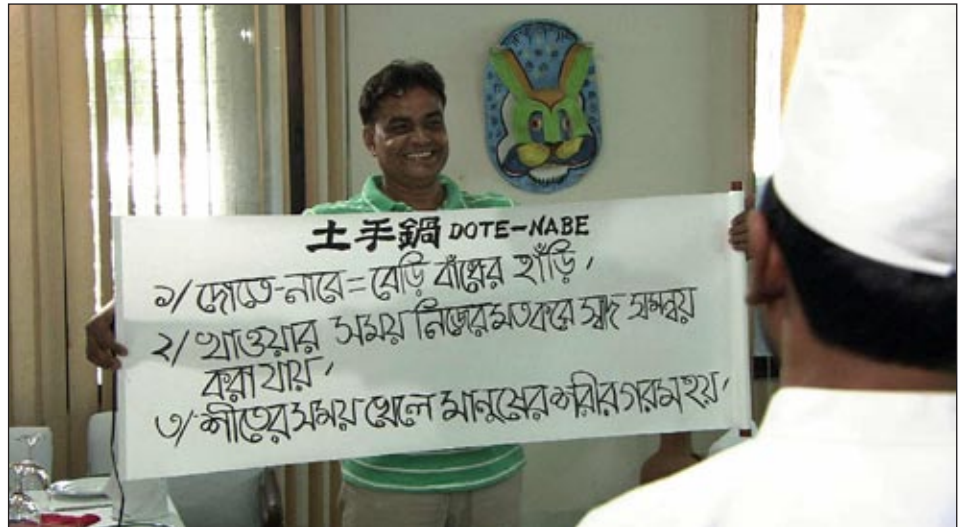
The first season of *Cook the Unknown* had a 2% average TV rating per episode, according to data provided by NHK (source: Video Research Ltd).

The idea behind the format is to introduce exotic Japanese dishes and showcase cooking skills. *Cook the Unknown* follows different chefs each week as they experiment with dishes they have never made before. With only three hints and a name, the chefs are challenged to create single-handedly their own version of the dish. Googling or contacting peers is prohibited.

Dishes in past episodes included "meron-pan" (Japanese melon-shaped bread). Chefs have included Frederic Lalos, the youngest chef to have won the Meilleur Ouvrier de France (MOF) award for the best French baker in 1997.

The series is produced by Fumihiko Kakuno, senior producer, special programmes and culture division, NHK Educational Corporation.

The Japanese version has a studio section, hosted by Michiko Shimizu and



Cook the Unknown

Japanese fashion model Rui Kurihara. The version for the international market is without host/presenter/studio section.

Kakuno says the biggest challenges include the "common perception that *Cook the Unknown* is a quiz show. The concept is about how each chef creates a dish based on their experience and knowledge of cuisines from other parts of the world".

"The key of the format is unpredictability," Kakuno says, adding: "Even the director/chefs do not know [beforehand] what kinds of dishes are being cooked".

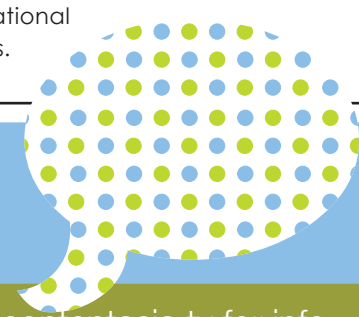
Selecting chefs with absolutely no prior knowledge of the culture or the ingredients involved is also a challenge, says Miki Mori, NHK's senior producer, content marketing division, rights management and global development centre.

"A few times, the director had to re-film after discovering that the chef had been to Japan and to find a replacement in the shortest time possible," Mori adds.

NHK's biggest global successes so far have been with game shows, including titles such as weekend prime-time show *Pi-ka-chee*.

"The strategy is to design a format based on our specialty such as documentary," Mori says, adding: "That's the reason we picked up *Cook the Unknown*, where format and documentary combined".

Apart from domestic ratings, NHK hopes that the factual/docu series will expand its international format success beyond game shows and boost regional and international format sales.



# PLATFORM Tonton, Malaysia



dramas from TV3 *Love You Mr. Arrogant*, Ariana Rose and *Teduhan Kasih*

**Who's in charge?** Lam Swee Kim, group general manager, Media Prima Digital

**Tech partners** Accenture, Viocorp, Videoplaza

**Geo-blocked or not...** "Syndicated content will be geo-blocked for Malaysia according to the licence terms but selected local content is available for global access."

**What kind of content rights do you buy?** Non-exclusive catch-up, live stream, library. Period: one to two years.

**Is there anything that has surprised you about usage?** "The growth in mobile has been overwhelming in the past one year."

**What have you found to be the biggest challenge so far?** "Cost and revenue"

**How are you using social media to expand your online presence?** "Daily and campaign updates"

**What are Tonton's priorities for the next six months?** The priority goes to Tonton music, a brand extension into the music industry. Media Prima Digital, in collaboration with Media Prima Radio Networks (MPRN), launched Tonton Music, a music portal on 26 January this year in conjunction with TV3's music competition, *Anugerah Juara Lagu (AJL28)*. The aim is to have one of the largest local music content libraries in the industry, with more than 700,000 songs, including International music, by the end of 2014. Tonton Music is also the first music portal in Malaysia to offer a free mobile streaming service and the first to have a fully integrated digital music service in the world.

In a regular section looking at up-and-coming platforms in Asia, *Malena Amzah* speaks to Lam Swee Kim, group general manager of Media Prima Digital

**What is Tonton?** An over-the-top service offering a variety of catch-up and premium video content, including local and international content from dramas, entertainment talk shows, docudramas and movies from Media Prima's free-TV networks TV3, TV9, ntv7 and 8TV as well as studios around the world.

**Launched in...** Tonton launched on August 2010.

**Why did you call it 'Tonton'?** "Tonton means 'watch' in the Malay language."

**Revenue model...** Free video-on-demand, transactional video-on-demand (TVOD), advertising supported

**The price...** TVOD (premium) costs from RM8/US\$2.50 a title for a 48-hour viewing period. Most of the shows are free, with some migrating to a premium tier after the initial free 30-day window.

**Subscribers...** Almost 3.7 million

**Take-up forecasts by end 2014...** 4 million

**Target users...** Urban market ages from 15-35 years old

**The offer...** Local content includes drama, reality, lifestyle, kids, news, movies and talkshows. Foreign content covers drama, movies and documentary

**Live streaming...** Media Prima terrestrial TV channels TV3, ntv7, 8TV and TV9

**Newest features...** Tonton Original Series, Tonton Comedy (offers comedy programmes), Tonton Music

**How many hours of new content a month?** 190 hours a week. 760 hours a month

**Three most-watched shows so far...** Top



# The 9th Seoul International Drama Awards

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# interview **W** PRODUCTION

Persis Shanker  
Writer, Producer, Content Creator, Jellyfarm Studios

**Your session is titled "Now that you have a good idea, how do you make it come alive?" Give us a hint: What's the first thing you do to make your idea come alive?**

"Great question! The challenge in making any idea come alive (and this applies to any industry, really) is putting structure and context to jumbled thoughts. Without adding any meat to the bones, an idea cannot thrive or progress to the next stage of its development."

**What is the most common obstacle you face in making your idea happen?**

"Good ideas take time. And in most cases, personally, even for me, time is not on my hands. To overcome this obstacle, I've developed a habit of carrying a notebook and pen with me everywhere where even at my busiest, if I'm on the train or travelling somewhere, I'll add notes and structure to my ideas."

**Are you optimistic about growth in Singapore's creative industry?**

"Very. And it is going to grow exponentially mainly on digital platforms because there is a ready market just waiting to consume content anytime, anywhere. Our job is to seize opportunities to create such content that is original and not derivative."

**What's the one thing you think needs to happen to turbo-charge creative industry growth?**

"I think the shot in the arm has to be opportunities for existing and new talent in all the creative industries to rewire themselves for the digital age because that is the future... The second would be to take a Silicon Valley approach, which is to encourage specialised communities that develop exciting, idea-generating incubator programmes... The third is crowd sourcing."

“Execution and discipline is key to getting ideas off the ground.”

Kickstarter and IndieGogo have paved the way for financial crowd sourcing, but what if content was crowd sourced as well? Everyone has a story and everyone wants the chance to be the next viral video, so how can we give creative talents out there a chance to get their content out besides YouTube or Weibo? And fourthly, the digital landscape is a Utopia with most countries not having a lot of the rigid censorship restrictions traditional media endures. It's important to keep it that way because creative works that contain groundbreaking ideas can turbo-charge the growth of the industries here."

**How do you feel about the future of short-form content in Asia?**

"It is a very exciting time in Asia for short-form content, especially in entertainment and technology. In Singapore, we have great startups like Launchbyte and e27, which are leading the way in providing excellent content for the startup and tech community in Singapore and Southeast Asia. In entertainment, comedy is king with Malaysia's JinnyBoy TV and Singapore's Wah Banana, who are generating millions, if not hundreds of thousands of views for the videos they produce and to which they have successfully monetised over the years via Google AdSense, online affiliate advertising or integrated sponsorship from big brands. And if the big brands are noticing, then everyone else should too."



**Is online distribution making a huge difference?**

"Yes it is. If you look at the amazing work that makes up the carousel of Vimeo's Weekly or Monthly Staff Picks, you will realise that a lot of the work there is the stuff you will be seeing and consuming in one way or the other in a traditional format (if it still exists) in the future."

**It seems as though the push towards local video in content means a production boom in Asia...**

"It's happening but not as much as we'd like to see. It's still early days in Asia and we're all still trying to wrap our heads around a profitable business model for producing digital content. What we're seeing here is what I'd like to call a Phase One Maverick Stage where different, 'vigilante' groups are running their own shows, operating out of and thriving from the communities and audiences they've built over the years from scratch. It's all very DIY, really because we're all still learning... the potential is definitely there. We just need to quickly get in there and just do it."

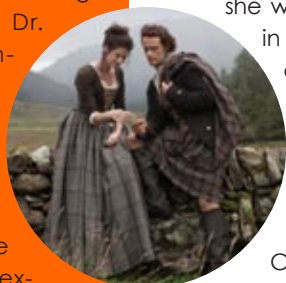
*\* Persis Shanker will be speaking at this year's Creative Content Production Conference, which runs in Singapore from 18-19 June alongside BroadcastAsia and CommunicAsia.*





**DeMente Criminal/  
Criminal MasterMind**

When her young daughter is murdered, Veronica Garcia is overwhelmed by an ironclad will and quest for justice and to find the culprit. Her suspicions target renowned psychiatrist, Dr. Raimundo Acosta Sandoval, who in turn uses his power and influences to have her arrested and declared insane. To make matters worse, she is put under his care and the doctor begins experimenting on her. But even in her darkest moments, she finds the courage to continue her fight to reveal the truth. Length: 60x45 mins **Cisneros Media Distribution** 121 Alhambra Plaza, Suite 1400, Coral Gables, FL 33134, U.S. T: +1 305 442 3411 F: +1 305 446 4743 **L.A. Screenings Suite 1702**



**Outlander**

Claire Randall is reunited with her husband for a second honeymoon after returning from the battlefields of World War II when she walks through a standing stone in one of the ancient stone circles that dot the British Isles. Suddenly she is transported to Scotland in 1743, torn by war and the rogue Highland clans. Hurlled back in time by forces she cannot understand, Claire is catapulted into intrigue and danger when she is accused of being a spy, captured, and caught in the midst of numerous political agendas, all of which may threaten her life and shatter her heart. Length: 16x60 mins **Sony Pictures Television** 21/F, Cityplaza Three, 14 Taikoo Wan Road, Taikoo Shing, Hong Kong T: +852 2913 3788 F: +852 2913 3798 **L.A. Screenings: Sony Pictures Studios, 10401 Culver Blvd., Culver City, CA 90232, U.S.**

**Milagros Decodificados**

Witness the world of unexplained miracles: corpses that don't decay, people whose bodies bear the stigmata of Christ, and religious images that cry blood. These are just some of the stories told in *Milagros Decodificados*. Analysed by specialists, this series investigates the hard facts behind these extraordinary cases. Are they divine signs from God – as the faithful argue – or merely outward consequences of self-conviction? Length: 8x60 mins **A+E Networks** 80 Bendemeer Road, #07-04 Hyflux Innovation Centre, Singapore 339949 T: +65 3157 6500 F: +65 6339 6378 **L.A. Screenings Suite 1712**



**Reina de Corazones/  
Queen of Hearts**

Reina Ortiz suffers an accident that causes her to forget the last eight years of her life, in which she became the wife of tycoon Victor de Rosas, Clara's mother and the owner of Las Vegas' most famous bridal atelier. She doesn't even remember her happiest moment – falling in love with Nicolas Nuñez. Now Reina, who feels she doesn't belong to this world of luxury and power, strives to discover her own truth. Meanwhile, Nicolas, who is working for the secret service under a new identity, is seeking revenge after being imprisoned unjustly. **Telemundo Internacional** 2555 Ponce de Leon Blvd., 4th Floor Coral Gables FL 33134, U.S. T: +1 786 394 1210 **L.A. Screenings Suite 1918**

**Siempre Tuya... Acapulco/  
A Love To Remember**

Architect Diego Rivas Santander calls his fiancée, Irán, just before boarding his private jet to let her know he is leaving town to attend an awards ceremony. Flying over the mountains outside Taxco, the jet has mechanical failure and nosedives. Strapped to a parachute Diego jumps out of the failing jet. Meanwhile Olvido, who has just been for a refreshing swim in a nearby river, is making her way through the thick vegetation when she comes across Diego, who is on death's door. Without further ado, she takes him home to tend to his wounds. When Diego comes round he is dismayed to discover that he's blind and has completely lost his memory. To the extent that Olvido's attachment to the man she rescued in the mountains grows stronger, so does the chances that he will recover his sight and his memory. The story of a love unfettered by the past that struggles to survive the cold-blooded ambition of the present. Length: 120x60 mins **Azteca** Periferico Sur #4121, Col. Fuentes del Pedregal, CP 14141, Mexico T: +52 55 5251 1410 **L.A. Screenings Suite 19.24**



**Extant**

Academy Award winner Halle Berry stars in *Extant*, a futuristic thriller about an astronaut who returns home from a year-long solo mission in space and tries to reconnect with her husband and son in their everyday life. Her experiences in space and home lead to events that ultimately change the course of human history. Length: 13x60 mins **CBS Studios International** 30 Raffles Place, #15-01 Chevron House, Singapore, 048622 T: +65 6506 6690 **L.A. Screenings – Paramount Studios**



**ABS-CBN celebrates TFC's 20th anniversary**

ABS-CBN Corporation's The Filipino Channel (TFC) celebrated its 20th anniversary at the end of April with a gala show, starring Martin, Gary V and other local celebrities, in California.

The recorded celebration aired on TFC this past Sunday (4 May) and repeats on 5 May.

The TFC idea emerged in the 1980s after chairman emeritus Eugenio "Geny" Lopez Jr decided that ABS-CBN would "serve the Filipino wherever he may



be – worldwide".

The channel launched in 1994 with eight employees working out of a garage in Daly City.

The gala celebration included a trip down memory lane with Gary Valenciano's teleserye medley, a call for "homecoming to the Motherland" through the song, *Babalik Ka Rin (You Will Return)*, and the official public debut of the TFC 20th Anniversary theme song, *Galing ng Filipino (Greatness of the Filipino)*.

**Eat Bulaga goes live for the first time in Toronto**



Wally Bayola, Paolo Ballesteros, Jose Manalo in *Eat Bulaga Live in Toronto*

The Philippines' longest running noon time show, *Eat Bulaga*, went live in Toronto for the first time in April as part of GMA Networks' international outreach to fans abroad. The concert was presented by GMA Pinoy TV, GMA Life TV and GMA News TV International.

**Asia strengthens mobile ad lead**

Asia has strengthened its position as the world's second largest mobile ad market after the U.S. to 23% of global impressions in the first quarter of this year, according to Opera Mediaworks' Q1 2014 State of Mobile Advertising report.

Asia overtook Europe in the global #2 spot at the end of last year. Europe now accounts for 13.5% of global impressions.

The report also said Android had for the first time become the biggest platform globally for mobile ad traffic, with 42.8% vs. iOS's 38.2%. Android increased its mobile ad monetisation, accounting for over 33% of revenue compared to 26.7% at this time last year.

The U.S. continues to take the lion's share of ad traffic at 50.61%.

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