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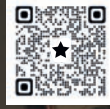
FROM PAGE TO SCREEN
A CONVERSATION WITH SYDNEY BORJAS,
CEO AND PARTNER OF SCENIC RIGHTS

THE GOLDEN ERA OF
GAME ADAPTATIONS
ORÇUN ONAT DEMİRÖZ

EPISODE

NEM DUBROVNIK & NATPE BUDAPEST 2025

OGM
UNIVERSE



OGM
PICTURES



THE FALL OF THE KING

Halit Ergenç, Merve Dizdar, Aslıhan Gürbüz, Nilperi Şahinkaya



Eshref Ruya



FROM THE CREATORS OF BITTER LANDS

VALLEY of HEARTS



NOW



FARAH



ALERT SQUAD



Exploring the World of Content From Türkiye to the Globe

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Oben Budak

Borders in the television world are becoming increasingly blurred. The first half of 2025 has shown that the movement of content extends beyond screens, touching cultures, storytelling forms, and shared emotions. In this special issue, we bring you exclusive insights from major gatherings like NEM Dubrovnik and NATPE Budapest.

Turkish distributors are not only forging new partnerships and success stories but also creating content that resonates across geographies. A Turkish series airing in Japan, a Canadian show adapted in Romania, or a French novel becoming a Latin American drama is no longer surprising, it's the new normal. And *EPISODE* is excited to be part of this global shift. We've caught up with key players ahead of this summer's major industry events to learn what's next.

OGM UNIVERSE's Global Distribution & Partnership Director, Ekin Koyuncu, told us about the continued success of *6 of Us* and their bold new title *The Fall of the King*. With a growing team and stronger visibility in the CEE region, OGM is committed to scaling up its global footprint.

Kanal D International's Sangerim Zhakhina reflected on a strong 2025 for hits like *Secret of Pearls* and *The Family Burden*, also explaining why classics like *Fatmagül* and *Kuzey Güney* continue to resonate. Format sales, she notes, are also on the rise.

Inter Medya's leadership trio, Can Okan, Hasret Özcan, and Sinem Alışkan, shared updates on their partnerships with Exxen and iZen's Zebra Producciones, and talked about upcoming deals for *Eshref Ruya*, their latest collaboration with TIMS&B. They're heading to both NEM and NATPE, ready to showcase a deep and diverse catalog.

Calinos Entertainment's Aslı Serim highlighted the company's latest milestones, including *Woman and Forbidden Fruit* landing in Italy, and a breakthrough deal with Japan for Canadian series *Alert Squad*, their first ever in that territory.

From MISTCO, Ayşegül Tüzün Yıldırım introduced their first co-production *Bahar*, a powerful female-led drama already attracting global attention. With its rich kids' catalog, international hits like *Resurrection: Ertugrul*, and a focus on the CEE region, MISTCO remains one of Türkiye's most versatile players.

And finally, Deniz Şaşmaz Oflaz, WBD Türkiye's VP of Local Original Productions, tells us that local stories on Max are now being developed with global resonance in mind: "A regional Max Original today is not just a local hit, it's a story that travels."

Scenic Rights' CEO Sydney Borjas speaks of a new creative era where books become compelling screen stories. From French and Spanish novels adapted in Mexico or the U.S., the key lies in rich characters and layered narratives.

Columnist Oya Doğan says "justice" is the main theme of 2025, with national broadcasters turning to stories about inequality, economic struggles, and family ties to hold audiences. Meanwhile, Orçun Onat Demiröz highlights the golden era of video game adaptations.

This issue captures not only the pulse of the industry but offers creative clues for its future. Around these European tables, the future of global storytelling is being written. Happy reading.

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SECRETS OF AN ANGEL

MARK RUFFALO LEADS HBO'S NEW CRIME DRAMA 'TASK', FROM 'MARE OF EASTTOWN' CREATOR

Mark Ruffalo returns to TV in HBO's new crime drama *Task*, set to premiere in September 2025.

Ruffalo plays an FBI agent who leads a task force in the working-class suburbs of Philadelphia, following a string of violent home invasions. He is joined by Tom Pelphrey, portraying a seemingly average family man who turns out to be at the center of the crimes.

The writer and the showrunner of the series is Brad Ingelsby, who is best known as the creator of the acclaimed series *Mare of Easttown*. The cast includes Emilia Jones, Jamie McShane, Sam Keeley, Thuso Mbedu, Fabien Frankel, Alison Oliver, Raúl Castillo, Silvia Dionicio, Phoebe Fox, and Martha Plimpton.



DOLLY ALDERTON TO ADAPT 'PRIDE AND PREJUDICE' WITH EMMA CORRIN AND JACK LOWDEN

Netflix is adapting Jane Austen's classic novel *Pride and Prejudice* into a six-part mini-series. The series will star Emma Corrin as Elizabeth Bennet, Jack Lowden as Mr. Darcy, and Olivia Colman as Mrs. Bennet.

The upcoming Netflix series will be directed by Welsh filmmaker Euros Lyn, known for his work on popular shows like *Doctor Who*, *Sherlock*, *Black Mirror*, *Daredevil*, and *Heartstopper*. The adaptation is being written and produced by Dolly Alderton, the best-selling author of *Everything I Know About Love*. Filming is set to begin this year.

NOOMI RAPACE AND TEO YOO TO STAR IN ESPIONAGE ACTION THRILLER 'STRATAGEM' FROM 'DEUTSCHLAND 89' WRITERS

Noomi Rapace, best known for her performances in *Prometheus* and *The Girl With the Dragon Tattoo*, and *Past Lives* rising star Teo Yoo will lead the new espionage action thriller, *Stratagem*.

Stratagem unfolds in the Swiss Alps, where an exclusive cybersecurity summit is taking place. CIA agent Stella Turner (Rapace) goes undercover to investigate the enigmatic tech prodigy Daniel Sim (Yoo) to prevent a catastrophic leak of U.S. defense secrets. Stella is tasked with charming and recruiting this brilliant figure, but Daniel proves to be a master manipulator with an agenda of his own. As events spiral, the line between ally and adversary begins to blur, and Stella finds herself in a web of psychological warfare and in a trap with global stakes.

Michael Idov, the novelist and filmmaker behind *The Humorist* and *Jetlag*, will direct *Stratagem*. Idov is joined by Lily Idov, with whom he previously collaborated on the German spy series *Deutschland 89* and the Cannes title *Leto*, which also featured Yoo.



'REMINDER': EVERYTHING WE KNOW SO FAR

Reminder, a highly anticipated new series starring Hande Erçel and Barış Arduç will premiere soon on Disney+.

Deniz (Barış Arduç), a famous architect recovering from a breakup on the verge of marriage, and Güneş (Hande Erçel), a popular editor and influencer, find themselves swept into a life-changing journey. On the evening they meet, a mysterious message appears on their phones and changes everything. As they follow the missing pieces of their relationship across Istanbul and Cappadocia, the journey will remind them of love.

The 8-episode romantic comedy stars Feyyaz Şerifoğlu, Başak Gümülcinelioglu, Alper Saldıran, Naz Gökten, Begüm Akkaya, Melis Minkari, Sezin Akbaşoğulları, and Fatih Al. Produced by Saner Ayar and O3 Medya, the original series is written by Ahmet Vatan and directed by Özgür Önurme (Fatma). An official release date has not been revealed as of May 23rd, 2025.



HARLAN COBEN TO HOST TRUE CRIME SERIES 'FINAL TWIST'

Renowned mystery writer Harlan Coben will host the unscripted true crime series for CBS, titled *Harlan Coben's Final Twist*.

In this new series, Coben will take the viewers "through gripping tales of murder, high-profile crimes and life-altering surprises, each meticulously unraveled to reveal hidden truths, deceptions and lies. With exclusive interviews and never-before-seen archival materials, the series will provide an in-depth look at stories where nothing is as it seems," according to CBS's series description.

Each episode will run 60 minutes and will be executive produced by Jeff Zimbalist, Harlan Coben, and Ben Coben, with Final Twist Productions, All Rise Films, Triage Entertainment, and See It Now Studios. The series will begin in CBS's 2025/26 season.

'HERE COMES THE FLOOD': EVERYTHING WE KNOW SO FAR

Netflix announced a new crime drama, *Here Comes the Flood*, starring Daisy Edgar-Jones, Denzel Washington, and Robert Pattinson. The thriller features a deadly game between a security guard, a teller, and a thief, who find themselves in a web of cons and double-crosses, promising to keep viewers on the edge of their seats.

An unconventional heist movie, *Here Comes the Flood* is written by Simon Kinberg (Sherlock Holmes, Mr. & Mrs. Smith) and will be directed by Academy Award nominee Fernando Meirelles (The Two Popes, City of God). The remaining cast and release date are yet to be announced by Netflix.



ELDEN RING MOVIE ANNOUNCED WITH ALEX GARLAND AS DIRECTOR

The critically acclaimed dark fantasy role-playing game *Elden Ring* will be adapted for the big screen by A24. The movie will be written and directed by Alex Garland (Ex Machina, Annihilation).

The expectations for the adaptation are high, since the game has a massive fan base and has earned numerous Game of the Year awards. The live-action film will be co-developed by the game's publisher, Bandai Namco, as well as A24 Films and Alex Garland.

Meanwhile, one of the most discussed topics is whether *Game of Thrones* writer George R.R. Martin, co-creator of the *Elden Ring* universe, will be involved. While Martin previously expressed interest in a movie adaptation, he stated that his involvement is uncertain, underlining that he is 13 years behind on completing the latest novel in the *A Song of Ice and Fire* series, *The Winds of Winter*.

'MY FAULT: LONDON' SEQUELS 'YOUR FAULT: LONDON' AND 'OUR FAULT: LONDON' COMING SOON TO PRIME VIDEO

Following the massive success of *My Fault: London*, Prime Video has announced two new sequels: *Your Fault: London* and the trilogy's finale, *Our Fault: London*. Based on Mercedes Ron's bestselling *Culpables* trilogy, these upcoming films continue the British adaptation of the popular story, bringing the second and third books to life.

The films will once again star Asha Banks (A Good Girl's Guide to Murder) and Matthew Broome (The Buccaneers), who reprise their roles as fan-favorite characters Noah and Nick. The first film, released in February, quickly gained a global fanbase and became one of Prime Video's standout hits of the year. Production for *Your Fault: London* and *Our Fault: London* began last May, and the release date is yet to be announced.





‘HALEF’: EVERYTHING WE KNOW SO FAR

Renowned actor Akın Akınöz will lead Show TV’s new drama, *Halef*, which will start filming this July. Based on an original story by Tunahan Kurt, *Halef* will delve into the complex dynamics of a powerful family.

Serra Arıtürk has been cast as Reyhan, Timur’s (Akın Akınöz) partner. Produced by Faro Company (best known for *Magarsus*), the series will be directed by Sinan Öztürk and will also star Erkan Kolçak Köstendil, Ercan Kesal, Derya Karadağ, Tansu Biçer, Burak Altay, Bora Akkaş, and Arif Pişkin.

HİLAL ALTINBİLEK TO STAR IN SEMA ERGENEKON’S UPCOMING FILM ‘ÖNGÖRÜ’

Sema Ergenekon (best known for *Family Secrets*) is set to bring a powerful love story to life. Starring Hilal Altınbilek and Serkan Çayoğlu, *Öngörü* (Prediction) by Ergenekon will debut on Disney+.

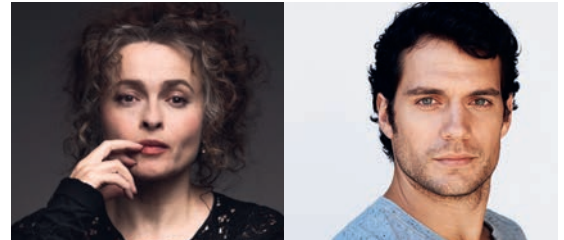
The screenplay for *Öngörü* (Prediction) is written by Ergenekon, and the film is produced by Ay Yapım, with Ali Bilgin directing. The shooting began this June, but the release date and the details on the full cast are forthcoming.



‘DEHŞET BEY’: EVERYTHING WE KNOW SO FAR

Dehşet Bey, starring Barış Arduç and Tuba Büyüküstün has wrapped up production in May, with a release date to be announced soon. The story is filled with action and is described as “the local John Wick.”

Based on the graphic novel by Murat Menteş and illustrated by Kutlukhan Perk-er, the film is produced by Royal Pictures and directed by acclaimed director Mehmet Ada Öztekin. Öztekin has previously directed the award-winning movie *Miracle in Cell No. 7* and *Atatürk*.



NETFLIX’S ‘ENOLA HOLMES 3’ UNDER PRODUCTION

Netflix has revealed *Enola Holmes 3* began production last April. According to the film’s synopsis, Adventure chases detective Enola Holmes to Malta, where personal and professional dreams collide in a case more tangled and treacherous than any she has faced before.

Philip Barantini is directing the movie, while the cast, including Himesh Patel, Henry Cavill, Helena Bonham Carter, and Sharon Duncan-Brewster, is confirmed.

The producers of the movie are Mary Parent, Ali Mendes, and Alex Garcia for Legendary Entertainment, and Bobby Brown is joining them for Brown’s company, PCMA Productions.



‘STRANGER THINGS’ SPIN-OFF ‘TALES FROM ’85’ COMING TO NETFLIX

Stranger Things is preparing to bid a grand farewell with Season 5 this year, while also expanding its universe with various spin-off projects. The first of these spin-offs will be an animated series titled *Tales From ’85*.

The Duffers are executive producing the new project via their Upside Down Pictures production banner, along with Shawn Levy and Dan Cohen via 21 Laps and Eric Robles, who is also the showrunner for the series. The release date for *Tales From ’85* has not yet been confirmed.

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EKİN KOYUNCU
**GLOBAL DISTRIBUTION
& PARTNERSHIP
DIRECTOR AT OGM
UNIVERSE**

OGM UNIVERSE in 2025: New Titles, Fresh Sales, and a Growing Team

By YAĞMUR ÇÖL

Ekin Koyuncu, Global Distribution & Partnership Director at OGM UNIVERSE, joins EPISODE to have an insightful chat about the first half of 2025, the continued success of *6 of Us*, and their bold new title *The Fall of the King*.

She also emphasized the importance of the CEE region for OGM UNIVERSE and talked about their upcoming participation in NEM Dubrovnik as the company continues to strengthen its global footprint.

We last spoke with you just before MIPCOM 2024. To begin, how has the first half of the year been for OGM UNIVERSE?

The first half of 2025 has been incredibly dynamic for OGM UNIVERSE, as we've continued to build on the momentum of our major titles and expanded our presence in key international markets. We've had successful launches like *6 of Us* and *The Fall of the King*. Our portfolio is maturing, and we're seeing a strong global appetite for Turkish storytelling.

In addition to our growing series portfolio, we've also expanded our team with new key members: Mikaela Perez as Sales Director for LATAM, US, and IBERIA, Canan Koca as Sales Executive for CEE, Baltics & Europe, and Mina Aslan as Sales Executive for Asia, Africa, and Inflight. This growth within our team is helping us manage our expanding global reach and strengthen our market position.

In our last conversation, you shared your excitement about your new drama, *6 of Us*. Now that the season has wrapped, the series performed exceptionally well in Türkiye, regularly topping the ratings and building a strong audience. How has it been received internationally?

We're incredibly proud of how *6 of Us* has resonated with both local and international audiences. In Türkiye, it consistently led its time slot on STAR TV, and the response was deeply emotional, viewers connected strongly with Azize's strength and the sibling bond at the heart of the story. Internationally, the series has struck a chord thanks to its universal themes: the power of family, survival against all odds, and the redemptive nature of love.

We've seen significant interest and early sales in MENA, CEE, Spain and Latin America and CIS & Russia, regions where stories of sacrifice and emotional transformation really resonate. What sets *6 of Us* apart is that it's not just a family drama, it's a sweeping saga of resilience and unexpected love. Azize and Devran's forced marriage evolves into a powerful, slow-burning love story, layered with pain, trust, and healing. That emotional depth, paired with

OGM UNIVERSE's growth has been powered by our unwavering commitment to high-quality storytelling, which resonates with audiences across the globe.

6 of Us



prestige-level production and a cinematic visual style, makes it feel globally relevant while staying uniquely Turkish.

We'll also be sharing some exciting news with our international partners and audiences very soon regarding new sales, so stay tuned.

I'd also like to talk about *The Fall of the King*. Starring renowned actors Halit Ergenç and Merve Dizdar, the series made a strong debut and has been praised not only for its cast but also for its compelling story. At a time when we've missed more joyful shows, this one balances drama and humor quite well. How would you describe the series in your own words?

The Fall of the King is a gripping exploration of power, ambition, and betrayal, set against the backdrop of the 1990s. It's a dramatic and deeply emotional story of Kenan Baran, a successful businessman who seemingly has it all; wealth, status, and a perfect wife, Handan. However, beneath this perfect facade lies a life filled with infidelity, betrayal, and emotional emptiness, leading to a dramatic unraveling of his world.



The Fall of the King

The series is a poignant journey of loss and redemption, as Kenan, who has always been in control, faces the consequences of his actions. His empire crumbles, and he must confront not just his business failures, but also his emotional turmoil and fractured relationships. Alongside this, Fadi, a young woman from a humble background, enters his life, disrupting the established power dynamics. Her innocence offers Kenan an escape, but her own pursuit of dreams forces her to navigate a complex and sometimes toxic world.

What truly sets this series apart is how it blends powerful drama with moments of dark humor and deep emotional stakes. It's not a show that simply explores the fall from grace of a powerful man; it's also about the women in his life, Handan, who struggles to reclaim her identity, and Fadi, who grapples with her own values and ambitions. The balance of these emotional arcs makes *The Fall of the King* a truly compelling and layered narrative.

At its core, *The Fall of the King* is a tale about the fragility of power, the costs of betrayal, and the complexity of human emotions. The stunning performances by Halit Ergenç and Merve Dizdar, combined with the visionary direction of Durul and Yağmur Taylan, elevate the story to something that resonates deeply with audiences worldwide.

***The Fall of the King* went through a long and meticulous development process, and it had been one of the most anticipated projects in Türkiye. Could you walk us through the pre-production process and how the team brought everything together?**

Absolutely. This project was in development for nearly two years. We were very deliberate in shaping the script, casting, and visual tone. The creative team worked closely with our writers and directors to ensure authenticity and emotional impact. Every detail, from the choice of locations to the color palette, was carefully curated. It was a true collaboration between seasoned talent and fresh voices.

Where do you see *The Fall of the King* heading in terms of international sales? Which regions do you think will resonate most with its themes?

We have already successfully licensed *The Fall of the King* across key international territories, including MENA, Central & Eastern Europe, CIS & Russia, Latin America, and Sub-Saharan Africa. The series' powerful themes of betrayal, legacy, and the collapse of authority have resonated strongly with diverse audiences, affirming its universal appeal. These early successes not only demonstrate the show's global potential but also pave the way for further expansion into premium markets in Western Europe, North America, and Asia.

Another title I want to mention is *Another Self*, which, as far as I know, has been well received globally, especially in MENA and LATAM. What would you like to share about the series and its success?

Another Self continues to surprise us with its ongoing success. The series taps into a deeply human need for healing and connection, which has made it popular in many regions. It's particularly strong in MENA and LATAM due to its spiritual themes and strong female leads.

I'd also like to ask about *Dilemma*, your crime drama starring Bergüzar Korel. The 8-episode series has been very well received in Türkiye. How about internationally?

Dilemma has generated strong interest internationally, especially from platforms looking for a contained, high-quality limited series. Bergüzar's performance has been widely



The Fall of the King

praised, and the series' layered narrative has found a niche among crime drama lovers in CEE and Western Europe. We're currently working on a broader global roll-out.

OGM UNIVERSE was established fairly recently, it's been about three years, yet the company has grown very impressively in a short amount of time. What do you think made that growth possible? What has been your core strategy?

OGM UNIVERSE's growth has been powered by our unwavering commitment to high-quality storytelling, which resonates with audiences across the globe. By collaborating closely with top creative talent, we ensure that every project meets the highest production standards. This focus on emotional depth and cinematic quality, paired with our deep understanding of international trends, has allowed us to tailor our content to the unique needs of diverse global markets. Our strategy centers around building strong, trust-based rela-

tionships, being agile in the marketplace, and consistently delivering emotionally impactful content.

Looking ahead, we are focused on expanding into new markets, collaborating, and co-producing with global partners. With OGM UNIVERSE, we aim to strengthen our global presence, positioning ourselves as the go-to source for high-quality Turkish drama. By offering a diverse portfolio that blends local authenticity with universal appeal, we're establishing direct relationships and reinforcing our position on the global stage.

You'll be attending NEM Dubrovnik, a key event for the CEE region. What importance does the region hold for OGM UNIVERSE, and what are your expectations for this year's market?

CEE is a vital region for us. Audiences there have a strong affinity for Turkish dramas, and we've built meaningful relationships with many key broadcasters and platforms. At NEM, we look forward to presenting our newest titles, deepening our partnerships, and exploring co-production opportunities. It's always a market where we see great energy and potential.



Dilemma

SANGERIM ZHAKINA

**SALES MANAGER, CIS, CEE, AND
BALTICS AT KANAL D INTERNATIONAL**

*From Secret of
Pearls to
The Family
Burden:
Sangerim
Zhakhina
on Kanal D
International's
2025 Highlights*

By YOLDAŞ ÖZDEMİR



“CEE has always been one of the key regions for Kanal D International. Our titles have a strong track record there, and we’ve built long-standing relationships with partners across the region,” says Sangerim Zhakhina, Sales Manager for CIS, CEE, and the Baltics.

Zhakhina joined us to reflect on a strong first half of 2025, marked by the growing international success of *Secret of Pearls*, alongside the continued performance of *The Family Burden* and *Farewell Letter*, as well as the enduring popularity of classic library titles like *Fatmagül*, *Forbidden Love*, and *Kuzey Güney*. She also emphasizes that format sales have gained momentum, with proven hits traveling as formats.

Since this is our first time speaking with you, we’d love to get to know you a little better. You recently joined Kanal D International as Sales Manager for the CIS, CEE, and Baltics. Could you tell us more about your role and your focus across these regions?

First of all, I’m truly excited to be here at NEM, especially in such a beautiful setting.

It’s a great opportunity to meet our clients face-to-face, strengthen relationships, and get to know each of them better.

Over the years, Kanal D International has built strong, lasting connections with its partners by consistently prioritizing their needs. I’m proud to continue that tradition and look forward to supporting our clients even further, helping deepen the trust and collaboration we’ve established.

Although I officially joined Kanal D in January of this year, I’ve been familiar with the catalog for over a decade. In my previous role on the acquisition side, KD was always a top choice. As I transitioned into sales, I gained new perspectives and broadened my understanding of the market. That personal journey makes it even more meaningful for me to ensure our partners receive the right content tailored to their unique audiences.

At KD International, we take the time to understand each client’s programming strategy and deliver titles that truly fit. Going forward, our focus is clear: to nurture our strong existing partnerships, discover new opportunities, and continue evolving alongside the market.

The first half of 2025 has already been a busy period for you, with several sales agreements made. How would you reflect on the year so far?

Looking ahead to the new TV season, our focus will shift toward launching new titles, and we’re already exploring plans that extend into 2026.

The market is evolving rapidly, and we’re committed to staying ahead by adapting and anticipating our partners’ needs.

It’s been a very active start to the year for us. We’ve successfully closed several deals for the second season of *Secret of Pearls*. Interestingly, while some clients were initially cautious and tested the waters with Season 1, they quickly became fully convinced and are now eagerly awaiting Season 3.

In addition, *Farewell Letter* has been licensed in Hungary, Kosovo, and North Macedonia, further expanding its international reach. Our classic library titles remain in high demand, *Fatmagül*, *Forbidden Love*, and *Kuzey Güney* continue to resonate strongly with audiences worldwide.

As we moved into the summer period, we saw increased interest in romantic comedies and lighter series, always popular during the warmer months. Looking ahead to the new TV season, our focus will shift toward launching new titles, and we’re already exploring plans that extend into 2026. The market is evolving rapidly, and we’re committed to staying ahead by adapting and anticipating our partners’ needs.





Based on your experience, what is the audience in your regions looking for? Which titles are currently performing best in the CIS, CEE, and Baltics?

These regions definitely appreciate strong emotional storytelling, deep arcs, powerful female leads, and a clear sense of right and wrong, which are all key elements in our catalog. Romantic comedies also pick up in the summer, but at the core, strong, emotionally intense dramas continue to drive the biggest demand.

In the CIS, for example, audiences love Cinderella-style stories with emotional highs and a happy ending. In CEE, we see a growing appetite for bolder dramas, even edgier content, while in the Baltics, viewers tend to favor more classic family dramas: long-running, grounded stories that reflect everyday life.

What connects all these regions is a shared love for familiar dramatic ingredients, poor vs. rich dynamics, impossible love, love triangles, the pursuit of justice, and always a strong female lead paired with a charismatic male character. These elements consistently make our titles appealing across all markets.

Kanal D's evergreens, romantic comedies, and latest dramas continue to attract strong interest. How about your formats? Could you give us an overview of your format catalog and how they're performing in terms of international sales?

That's absolutely true. KD Evergreens are always in demand, our partners rely on these strong, success-proven titles to boost their slots and attract more viewers.

Using these popular stories as a foundation to create local versions through our formats has proven to be the safest and most efficient production strategy. Nowadays, developing a completely original story that can compete, create buzz, and attract viewers is getting more and more challenging, mainly for economic reasons. Writing scripts from scratch is costly and time-consuming. But working with existing, proven-success stories allows our partners to deliver high-quality productions with lower risk and much faster turnaround. Plus, they can tailor the story to their programming needs, if they want to produce 50 episodes out of an 80-episode original, that's completely doable.

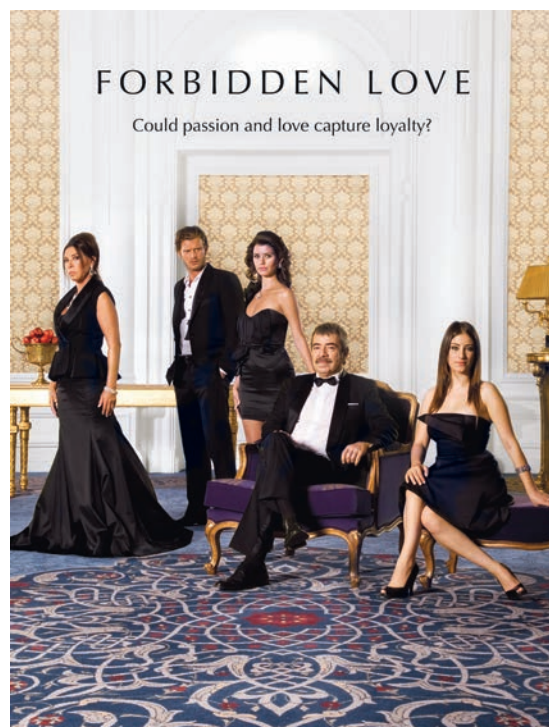
Format sales have been quite active recently. You may already know that *Fatmagül*, *Price of Passion*, and *Forbidden Love* have all travelled as formats. *Ruthless City* was also adapted in Portugal and became a huge success, I should mention that the Portuguese version, *Broken Promise*, is now part of the KD catalog as well. We are now about to announce another format sale of *Three Sisters* to one of the countries in CIS, so stay tuned.

One of your latest titles, *Secret of Pearls*, will be renewed for a third season and has built a strong audience in Türkiye. Could you share any recent updates on its international journey and how it's being received globally?

Secret of Pearls is a strong-performing title in Türkiye, we just wrapped up the second season and are getting ready for the third one, launching in September. Despite high competition, it consistently ranked at the top of the AB category, which is exactly why we've decided to continue the story.

At first glance, it may look quite different from the usual classic dramas, but by the second or third episode, you see what makes it work: deep family secrets, a love triangle, the classic poor vs. rich theme, and of course, the captivating dance scenes featuring Dilber. These are the main highlights that hook the audience.

We've already licensed the show to over 50 countries, including MENA, Serbia, Lithuania, Kosovo, and Macedonia. Partners who tried it with the first season are coming back for the second, and are already in talks for season three. So far, we're very happy with its performance.



Last summer, most Turkish broadcasters and producers didn't move forward with summer dramas, but Kanal D stood out with *The Family Burden*. How has the series been received in international markets?

The Family Burden started as a summer series, but thanks to its strong performance, it continued into the new season. We've completed 95 commercial hours so far, and the title has already been licensed to MENA, Romania, and CIS countries.

The story really resonates with female audiences. It centers around a powerful mother-daughter relationship, with a love triangle, buried past secrets, and a crime the mother didn't commit, but is forced to carry the weight of. It's a compelling mix that creates a strong emotional pull and keeps viewers engaged.

One of your dramas, *Farewell Letter*, was recently sold to Lithuania. How would you describe the series in your own words? Where else has it been sold, and what do you think makes it resonate with international buyers?

The first thing our clients say about this title is: "Oh, the production looks so expensive!"

And I couldn't agree more, from the cast to the set design, costumes, and the story itself, it's truly a high-quality production. It became a bestseller very quickly, and the number of territories says it all: Romania, Panama, Kazakhstan, Bosnia and Herzegovina, Macedonia, Croatia, Montenegro, Uzbekistan, Latvia, Serbia, Vietnam, Mongolia, Ethiopia, MENA, Angola, Mozambique, Estonia, and Lithuania.

If I had to describe it in my own words: it's an unmissable, premium drama, perfectly suited for a prime-time slot and strong enough to lead on any VOD platform.

Your catalog includes a wide mix of genres. In the CIS, CEE, and Baltic regions, which genres are currently generating the most interest?

As I mentioned earlier, strong family dramas continue to lead the way, they're timeless and always in demand.

For example, *Time Goes By*, one of our evergreen titles, has just been licensed for the third time in Kazakhstan. It performed exceptionally well, delivering a channel share that was three times higher than the average.

In addition to dramas and evergreens, romantic comedies are also gaining traction. During challenging times, audiences often look for lighter, feel-good content, and rom-coms meet that need perfectly.

You'll be attending NEM Dubrovnik, a key event for the CEE region. What importance does the region hold for Kanal D International, and what are your expectations for this year's market?

CEE has always been one of the key regions for Kanal D International. Our titles have a strong track record there, and we've built long-standing relationships with partners across the region. The audience is already very familiar with Turkish dramas, and we see consistent demand not only for our new releases but also for evergreens and formats.

NEM Dubrovnik is a great opportunity to reconnect, explore new collaborations, and get a sense of what the market is looking for. This year, we're bringing a strong lineup with a mix of fresh dramas and proven hits. We're expecting valuable meetings and, as always, great energy from the event.

Could you also talk about your participation in NATPE Budapest? Which titles will you be highlighting at the event, and what are your expectations for this year's edition?

NATPE Budapest is another important market for us, especially for strengthening our presence in CEE and the Baltic regions. We're excited to be there again this year.

We'll be highlighting a mix of fresh and high-performing titles, *Secret of Pearls*, *The Family Burden*, *Fathers Promise* and new movies will definitely be in focus. These titles have already shown strong performance in Türkiye and internationally, so we believe they have great potential for new sales in this region.

We're expecting a dynamic edition with solid interest, especially from partners looking for emotionally strong stories with proven audience appeal. As always, it's a great chance to connect face-to-face, share updates, and find the right matches for each market.



Eshref Ruya Might Just Be Türkiye's Next Big Global Hit

YAĞMUR ÇÖL

Eshref Ruya first arrived at a politically charged moment in Türkiye, premiering mid-March after a long and much-anticipated production process. It marks Çağatay Ulusoy's return to mainstream TV after eight years, co-starring with Demet Özdemir. Produced by TIMS&B Productions, directed by Uluç Bayraktar and written by Ethem Özışık and Lokman Maral, the show has steadily climbed the ratings, consistently holding a spot in the top five.

Let's start with the show's popularity. We know that Turkish audiences have always had a strong appetite for mafia stories. But when a crime narrative is intertwined with romance, it becomes something else entirely. It reminds many of *Ezel*, a series so impactful that it would empty the streets on the nights it aired. Now, 14 years later, *Eshref Ruya* is the first show that genuinely captures a similar magic.

While TV dramas traditionally target women, *Eshref Ruya* is clearly resonating with both male and female viewers. That's not just reflected in viewership, Eşref's signature haircut, for example, has started trending! It's rare, -but refreshing- to see a male lead shaping fashion in this way again.

At the heart of the story is Eşref Tek, an orphan who grows up alone and is inevitably drawn into the criminal underworld. Over time, he rises to become a powerful and respected figure within a gang called Yetimler (The Orphans), one of the largest criminal organizations in Türkiye, known for operat-



ing more like a family. Despite years of effort, law enforcement has never managed to bring them down. Eşref is also surrounded by a tight-knit crew: Gürdal brings chaotic charm as Eşref's fearless and womanizing right hand; Müslüm, the fatherly figure of the group; and Faruk, the brains behind the finances.

On the romantic side of the story, things take a deeper turn. The emotional core of the series begins in Eşref's youth. As a teenage orphan working as a mechanic assistant on a farm, he falls in love with a girl whose name he never learns. He calls her "Rüya," meaning "dream." But his affection turns to tragedy when he sees her being abused by the farm owner. In a moment of rage, he kills the man and is imprisoned at the age of just 14. Fast forward twenty years, and Eşref, now a powerful man, is still searching for his "Rüya", and the only clue he has is the birthmark on her neck.

That's when Nisan (Demet Özdemir) appears, a musician who begins working at Eşref's hotel. But there's more to her, she's actually Rüya, though she had the birthmark removed just a couple years ago. Hold on, there is even more... She's also working with the police as an undercover agent assigned to bring Eşref down.

Nisan had a difficult childhood and is now doing everything she can to protect her younger sister. But as she gets closer to Eşref, the line between duty and emotion starts to blur. She works alongside a police officer named Çiğdem, who's obsessed with taking Eşref down, yet with each passing episode, Nisan's emotional conflict deepens. She's falling for the man she's meant to betray, without even knowing she's the woman he's been searching for all these years.



If I haven't made it clear enough already, *Eshref Ruya* is one of the most successful shows of the season. Its production quality is the kind we've been missing for a long time. Each episode feels cinematic, with carefully crafted visuals, sharp dialogue, and even its opening credits reflect a level of care that's become rare in mainstream TV. As I mentioned earlier, it appeals to a wide audience, and its steadily rising ratings are proof of that.

Produced by TIMS&B, one of Türkiye's most prominent production companies, (Bitter Lands, Deception and Valley of Hearts) was recently acquired for international distribution by Inter Medya. During its brief time on YouTube (it now airs on Prime Video in Türkiye one day after its broadcast release), the series managed to attract a global audience. Its international journey has now officially started with Inter Medya and I believe the show has strong potential to succeed in multiple territories.

As a longtime follower of Turkish series, I hope the series continues to balance its crime and romance elements while exploring the inner workings of the Yetimler and the emotional journey between Eşref and Nisan. There's a lot of potential for depth and development, and if it maintains this momentum, *Eshref Ruya* might just become a modern classic.

CAN OKAN, **FOUNDER AND CEO**HASRET ÖZCAN, **PRESIDENT**SİNEM ALIŞKAN, **SENIOR SALES AND COMMUNICATION MANAGER OF INTER MEDYA**

Inside Inter Medya's Big Year: New Deals, New Partnerships and New Hits

By ÖZLEM ÖZDEMİR

This time, Inter Medya's team joins EPISODE, and not just one, but three key figures come together for the conversation. Can Okan (Founder and CEO), Hasret Özcan (President), and Sinem Alişkan (Senior Sales and Communication Manager) give us a full look at how 2025 has been shaping up so far.

They take us through recent licensing deals, new partnerships with iZen Group's Zebra Producciones and Turkish streaming platform Exxen, and what's next for the company. Inter Medya shows no signs of slowing down!

They also highlighted *Eshref Ruya*, the latest drama from their longtime partners TIMS&B, already a local hit and quickly gaining international attention, with several deals close to being finalized. With Inter Medya heading to both NEM Dubrovnik and NATPE Budapest, it's a great chance to meet the team in person and explore everything they've got coming up in their growing catalog.

We last spoke just before Content Americas 2025. Could you give us a quick recap of this year's edition? We know the region is key for Turkish content, and Inter Medya has built some of the strongest and longest-standing relationships in the market.

CAN OKAN: Yes, we began the year with Content Americas as our first market. It was a particularly important event for us, where we announced several new deals and projects. We kicked off 2025 by unveiling our latest co-production, *Heartstrings*. Content Americas is one of the most strategic markets for us throughout the year, offering a valuable opportunity to meet with our partners in Latin America. This year's edition proved to be highly productive, and the results we received were overwhelmingly positive. Latin America continues to be a key market for Inter Medya. Our titles are consistently sold across the region, and nearly every title launched becomes one of the most-watched shows in the territories where it airs. In order to sustain this momentum, we maintain an intensive and targeted marketing strategy across the region. Over time, we've built very strong and long-term partnerships here. We do not foresee the popularity of Turkish content in Latin America fading any time soon, and we remain just as excited and motivated as ever to continue serving this market with new content and business models.

2024 was a very successful year for Inter Medya, with *Valley of Hearts* making its debut and *Love and Pride* and *Deception* continuing their international journeys. Now, in the first half of 2025, you're clearly building on that success. How is the year looking so far?

HASRET ÖZCAN: Following a highly successful 2024, we have entered 2025 with sustained momentum and a strategic focus on strengthening our global footprint. The first half of the year has been marked by a series of key milestones that have reinforced Inter Medya's position as one of the foremost international distributors of Turkish content. Our hit drama *Valley of Hearts* continues to resonate with global audiences, having recently been licensed to Mediaset in Italy and Mega in Chile. Alongside it, *Love and Pride* and *Deception* have further expanded their international journeys. *Deception* has



Eshref Ruya

achieved outstanding ratings in Italy, consistently outperforming local productions, and has generated widespread acclaim across Latin America, most recently, the final episode in Panama drew millions of viewers. These results highlight not only the universal appeal of our titles but also the strength of our distribution strategy. Inflight entertainment has also emerged as a dynamic growth channel for us. Strategic partnerships remain at the core of our business model. In early 2025, we announced our latest co-production, *Heartstrings*, and we are proud to be working closely with iZen Group's Zebra Producciones on the development of original content for Spanish-speaking territories, including Spain, Mexico, and the U.S. Hispanic market. These alliances reflect our commitment to creative expansion, and we are currently in advanced discussions on several new co-productions we look forward to announcing soon. We've also made significant progress in diversifying our content offering. Through our newly announced partnership with Exxen, we've added eight Turkish mini-series to our international slate. At the same time, we are placing greater emphasis on New Media sales, beyond traditional TV drama and film, to respond to shifting viewer habits and platform trends. We actively monitor demand, identify emerging sales verticals, and position ourselves to stay one step ahead in an evolving global landscape. To support this growth, we are expanding our team with talent equipped to lead in these evolving segments, investing in marketing, and participating in key industry events that align with our forward-looking vision. Format sales are also a priority, and we are increasing investments in this area to further amplify our global impact. In summary, the first half of 2025 reflects our continued commitment to strategic growth, creative innovation, and international collaboration.

I'd like to begin with *Eshref Ruya*. The series is only a few episodes in but already doing very well in Türkiye. I personally really enjoy it and feel it will resonate with Turkish drama audiences worldwide. How would you describe the series?

CAN OKAN: Yes, *Eshref Ruya* is undoubtedly one of the standout titles of the season. It's a remarkable series that once again showcases TIMS&B Productions' production expertise and their unique ability to create content that resonates with both local and global audiences. The series has consistently ranked as the most-

watched TV drama across all demographic groups on its broadcast night, while also achieving millions of views on YouTube in a remarkably short time. This level of success is no coincidence, it's a clear reflection of the dedication, talent, and strength behind the camera, all of which translate powerfully to the screen.

***Eshref Ruya* brings together Çağatay Ulusoy and Demet Özdemir, two internationally beloved stars, along with a powerful narrative. With such strong elements in place, how do you see the series' global journey unfolding?**

CAN OKAN: Yes, at its core, *Eshref Ruya* tells a remarkably tender love story. Alongside it runs a love triangle that unfolds in an unconventional and gripping way. The series brings together powerful performances, a masterfully layered and intricately written narrative, and TIMS&B Productions' hallmark production quality, making it a standout project on every level. Currently, it holds the position as the most-watched TV drama in Türkiye across all demographic groups and continues to build momentum with each episode, keeping audiences captivated. We are confident that *Eshref Ruya's* domestic success will translate into strong global performance. Even prior to its premiere, the series had already captured the attention of international buyers and viewers. Since its debut, this interest has grown significantly. Once signature processes are finalized, we look forward to announcing multiple international sales in the very near future.

What are your expectations for *Eshref Ruya's* international journey? Are you already seeing early interest?

CAN OKAN: As I mentioned, *Eshref Ruya* generated significant excitement and curiosity from the moment it was first announced. The results we're seeing now are a direct reflection of that early interest. Since its premiere, the series has sparked even greater attention and enthusiasm in the international market. We're currently in the final stages of several major deals, and we hope to announce them in the very near future.

You've developed a strong relationship with TIMS&B, with major successes like *Bitter Lands*, *Valley of Hearts*, and now *Eshref Ruya*. What would you like to say about this ongoing collaboration?

CAN OKAN: We have enjoyed a long-standing and richly collaborative partnership with TIMS&B Productions, built on a shared vision and creative

Can Okan





alignment. For years, we have worked together to bring many of their highly successful series to global audiences. To date, we have overseen the international distribution of standout titles such as *Bitter Lands*, *Deception*, and *Interrupted*. This season, our partnership continues with *Valley of Hearts* and *Loveberry*, and most recently, with *Eshref Ruya*. Our relationship is built on mutual trust and complementary strengths, allowing us to work together with professionalism and shared purpose. Collaborating with such a bold and talented production company, one that shares our drive and ambition, is a true pleasure. We look forward to continuing this successful partnership across many more future projects.

On the production side, you launched *Heartstrings* at Content Americas 2025, a heartfelt family drama crafted solely for international audiences. Could you walk us through the production process and its international journey so far?

HASRET ÖZCAN: Yes, in 2020, we entered the world of co-productions with an ambitious vision. We marked a first for Türkiye by signing the country's very first co-production agreement with the US Hispanic market. This was soon followed by another milestone, the first-ever co-production deal between Türkiye and Latin America, also initiated by Inter Medya. Since then, several co-production projects have followed, and we've actively begun developing a wide slate of new collaborations. Most recently, we signed a comprehensive production agreement with iZen Group to develop content for the US Hispanic, Mexican, and Spanish markets. In parallel, we continue to invest in and also prioritize projects that cater to new media platforms, recognizing the shifting dynamics of content consumption. Our aim is to create high-quality, globally appealing productions across both traditional and digital landscapes.

*We are confident that *Eshref Ruya*'s domestic success will translate into strong global performance. Even prior to its premiere, the series had already captured the attention of international buyers and viewers.*

We know *Valley of Hearts* has been licensed to Mediaset in Italy and TVN Panama, while titles like *The Trusted*, *Deception*, and *Bitter Lands* made their way to Bulgaria. Are there any recent updates or new sales you can share?

HASRET ÖZCAN: We continue to expand our global footprint with strong international sales across multiple titles. Most recently, we licensed *Valley of Hearts* to Mega in Chile, following its previous success in Latin America and its upcoming premiere on Mediaset Italy at the end of May. The series has already been sold to several territories, including countries that broadcast it via simulcast, highlighting its growing international appeal. Our latest co-production, *Heartstrings*, which we launched at Content Americas, is gaining strong traction. We're also preparing to announce multiple new deals for *Eshref Ruya*. Additionally, we have licensed many feature films to TVN Panama, further strengthening our relationship with the region. Our inflight entertainment sales are also accelerating; Emirates and Qatar Airways now features several of our mini-series and film. With many more deals in the pipeline, we're excited about the continued global demand for our content.

You also recently announced a partnership with Turkish streaming platform Exxen, securing international distribution rights for eight original mini-series. Could you tell us more about this agreement and what do you expect from it?

CAN OKAN: Our mini-series catalogue continues to grow at a strong pace. We are actively investing in both expanding the num-

Hasret Özcan



ber of titles and increasing the global reach of our mini-series, with a particular focus on entering new markets. In this context, we maintain ongoing partnerships with Türkiye's leading local platforms. Most recently, we added another major agreement to our portfolio by signing a comprehensive deal with Acunmedya, through which eight distinctive and high-quality mini-series have been added to our catalogue. Each title stands out with its originality, compelling storytelling, and talented cast. We license our mini-series to local platforms across many territories worldwide, and with this latest agreement, we aim to further strengthen our sales and global distribution footprint.

You participated in Series Mania Forum in March. How was the experience, and could you give us some insights in terms of interest in Turkish series?

SİNEM ALIŞKAN: Attending Series Mania Forum was a truly energizing and inspiring experience. It's one of those rare industry events where you can genuinely feel the momentum, a space alive with creativity, innovation, and professionals deeply passionate about storytelling. Turkish series made a remarkable impression this year. The level of interest was strong not only from buyers, but also from international producers and platforms exploring opportunities for co-productions and format adaptations, which is incredibly promising. There's a clear and growing recognition of the emotional depth, production quality, and distinctive narrative voice that Turkish content brings to the global stage. We had a series of produc-



tive, forward-looking meetings and came away even more confident in the international appeal and potential of the stories we're telling.

You'll be attending NEM Dubrovnik, a key event for the CEE region. What importance does the region hold for Inter Medya, and what are your expectations for this year's market?

SİNEM ALIŞKAN: The Central and Eastern Europe (CEE) region has consistently been one of our most strategic and dynamic markets. Audiences across this diverse landscape maintain a strong cultural affinity and emotional connection with Turkish dramas, and we continue to witness growing demand across both traditional broadcasters and digital platforms. NEM Dubrovnik has become an increasingly important industry event, offering a unique opportunity to reconnect with our longstanding partners, foster new relationships, and explore fresh opportunities for collaboration across the region. This year, we are proud to showcase a slate of our most powerful and distinctive new titles, stories that reflect the emotional depth, production quality, and storytelling sophistication that define Turkish content on the global stage. We are confident these series will resonate deeply with CEE audiences. With the market's ongoing emphasis on premium, emotionally-driven storytelling, we expect this year's NEM Dubrovnik to be both vibrant and productive, setting the stage for new partnerships and further growth across the region.

Could you also talk about your participation in NATPE Budapest? Which titles will you be highlighting at the event, and what are your expectations for this year's edition?

SİNEM ALIŞKAN: NATPE Budapest remains one of the key markets for the CEE region, and we're delighted to be participating once again. This year, we're presenting a dynamic and diverse slate, featuring both established audience favorites and fresh standout titles. *Valley of Hearts* and *Deception* continue to generate strong interest, thanks to their compelling storylines, high production values, and impressive international performance, which we're thrilled to see growing steadily. We're also especially excited to introduce our newest title, *Eshref Ruya*, which is already showing great promise with strong ratings, a gripping narrative, and a standout cast. In addition to our long-running dramas, we're seeing increasing demand for shorter formats and digital-first content. Our catalogue is well-positioned to meet this demand with a flexible and forward-thinking approach. Our priority at NATPE is to further strengthen our existing partnerships while exploring new opportunities for collaboration throughout the region.



Sinem Alişkan

ASLI SERİM, **HEAD OF SALES**
AT CALINOS ENTERTAINMENT

Türkiye, Canada, Romania & Beyond: Aslı Serim on Calinos Entertainment's Bold, Diverse Catalog

By YAĞMUR ÇÖL



Aslı Serim, Head of Sales at Calinos Entertainment, joins us to talk about their latest successes, including *Woman* and *Forbidden Fruit* arriving in Italy, and their first-ever deal with Japan for the Canadian drama *Alert Squad*. She also shares updates on their hit Turkish series *Farah*, now in 85 countries and counting, as well as growing interest in their Romanian dramas *Ana: You Are in My DNA* and *Love with Lavender Scent*.

Calinos is attending NEM Dubrovnik for the first time and hosting the Welcome Party with the cast of *Ana: You Are in My DNA*. "It's a great moment to bring people together around a title that we truly believe in," says Serim. Make sure to visit them and discover more from their diverse catalog!

Let's start with a quick recap of the first half of 2025. We know 2024 was a busy and successful year for Calinos Entertainment, how has this year been shaping up so far?

The first half of 2025 has been a dynamic period for Calinos Entertainment, marked by both challenges and significant achievements. The global economic slowdown has impacted the industry, particularly in Latin America, where acquisition activity has slowed considerably. Despite these market headwinds, Calinos has maintained a strategic and resilient approach, continuing to expand its global footprint.

We've secured several key successes this year, reinforcing our position in content distribution. *Woman* has been licensed to Italy, marking a significant expansion into Western Europe. Our long-running hit *Forbidden Fruit* was sold to Italy, similarly, strengthening our presence in this key market. We also finalized our first-ever deal with Japan, selling the award-winning Canadian drama *Alert Squad*, a milestone that highlights the growing global appeal of our diverse catalogue. Furthermore, *In Love Again* has been sold to the MENA for local adaptation, underscoring the international adaptability of our content.



I'd like to begin with *Farah*, one of your standout titles, particularly in the CEE region. The series has already been sold to 85 countries, which is an incredible achievement, congratulations! In your view, what makes *Farah* so globally appealing?

Farah has reached 85 countries, and its global appeal lies in its emotionally powerful and relatable story. At its heart, the series centers on a mother doing everything she can to care for her sick son, facing many hardships along the way. This deep, unconditional love and determination resonate with audiences everywhere.

Another important element is the developing relationship between Farah and Tahir, which adds emotional depth and complexity. Their evolving love story, filled with challenges and trust issues, keeps viewers engaged and invested.

Strong performances by Demet Özdemir and Engin Akyürek, combined with high production values and a story that balances personal struggle with broader social themes, have helped the series find success in diverse markets.

Are there any recent updates regarding *Farah*'s sales or its expansion into new territories?

Yes, we have sold *Farah* to Portugal. We're currently in active negotiations with several partners and expect to make announcements soon once the deals are finalized.

I'd also love to hear more about *Ana: You Are in My DNA*. We know it's a Romanian production, could you describe the show in your own words?

Ana: You Are in My DNA is a powerful Romanian drama produced by Antena and Dream Film. It tells the emotional story of a young woman whose life is shaken when she uncovers a life-changing secret about her origins. As Ana confronts this truth, she's forced to reevaluate her relationships, her identity, and everything she believed about her family.



What makes the series so engaging is its emotional authenticity. It's a deeply personal journey that touches on universal themes; family, belonging, trust, and resilience. The writing is sharp and grounded, supported by strong performances that bring depth and realism to the characters.

This is a great example of how Romanian productions continue to deliver high-quality, emotionally resonant stories that can travel well beyond their local markets. We're confident *Ana* will appeal to international audiences looking for fresh, character-driven drama.

What are your expectations for *Ana: You Are in My DNA* in terms of its global journey? Where do you think it could resonate most?

We see *Ana: You Are in My DNA* as a series with genuine global potential. It tells a deeply personal story, but one that touches on universal themes; family, identity, and the search for belonging when everything you thought you knew is turned upside down. These are emotions that resonate far beyond any one region.

That's why we're not placing limits on where it can travel. Naturally, we expect strong interest from markets that connect with character-driven drama, like CEE and



LATAM, but we also believe the series has the potential to find its audience in many other parts of the world. Stories told with heart and authenticity tend to cross borders with ease.

We've previously discussed *Love with Lavender Scent*, and we know it's achieving remarkable ratings in Romania. Are there any new developments in its international journey?

Yes, *Love with Lavender Scent* continues to perform strongly in Romania, generating solid interest from international buyers. We're currently in active discussions with several partners who recognize the show's relatable themes and emotional depth.

We're optimistic about its potential to connect with new audiences worldwide and expect to share some exciting news soon.

With *Love with Lavender Scent* and *Ana: You Are in My DNA*, your catalog now includes a growing number of titles produced outside Türkiye. Are there more international projects in the works?

Yes, for sure. Right now, we have great series from Canada, Romania, Serbia, and the Arab world in our catalog. Whenever we come across projects with solid quality and real potential, we bring them in without hesitation. It helps us offer more variety and connect with different audiences around the world.

We're always on the lookout for fresh stories and diverse voices that complement our Turkish content, so expanding internationally is an important part of our growth strategy.

Your Turkish dramas, especially *Farah* and *Forbidden Fruit*, remain incredibly popular. Based on your current observations, which titles are generating the most interest in the CEE region specifically?

In the CEE region, people really like dramas with strong characters and emotional stories. They connect with shows that focus on family, personal struggles, and strong women, *Farah* is a great example of that, with its heartfelt story and universal themes. *Forbidden Fruit* attracts audiences who enjoy dramas full of intrigue, luxury, and glamorous settings. The blend of fashion, complex relationships, and high-stakes drama keeps viewers engaged. It offers a mix of emotional depth and captivating style.

Overall, CEE audiences value series that combine rich storytelling, well-developed characters, and high production quality, whether through emotional family drama or glamorous intrigue.

I'd also like to mention *Deeply*, a Turkish mini-series that's been receiving a lot of love at home for its powerful narrative and stunning cinematography. You recently announced the addition of Season 2 to your catalog. What kind of international interest are you expecting for the series?

Right after we added Season 2 of *Deeply* to our catalog, we licensed it to Bulgaria. That early interest tells us the show is

We're always on the lookout for fresh stories and diverse voices that complement our Turkish content, so expanding internationally is an important part of our growth strategy.

connecting beyond Türkiye. The story and visuals really stand out, and buyers are noticing. We're hopeful Season 2 will keep finding new audiences around the world.

Another recent addition to your catalog is *Crystal*. What can you tell us about the series and its international appeal?

Crystal, produced by Medyapim, offers a fresh take on Arabic-language drama with high production values, gripping storytelling, and a visual style that truly sets it apart. It's emotional and visually striking, everything viewers expect from a premium series. Featuring a strong cast and a layered story about love, ambition, and betrayal, *Crystal* is a compelling alternative for audiences looking for something different.

You'll be attending NEM Dubrovnik, a key event for the CEE region. What importance does the region hold for Calinos Entertainment, and what are your expectations for this year's market?

This is actually our first year at NEM Dubrovnik, and we're really looking forward to it. It's become an important meeting point for the CEE region, and it gives us a chance to reconnect with clients we've been in touch with, as well as meet participants who focus specifically on this market.

We'll also be presenting a broader mix of content this year, including both Turkish dramas and international titles. And we're happy to be hosting the Welcome Party, where we'll highlight *Ana: You Are in My DNA* together with the cast. It's a great moment to bring people together around a title that we truly believe in.

MISTCO: Turkish Storytelling on the World Stage

MISTCO is a dynamic content distribution and brand management company that plays a key role in bringing Turkish storytelling to the international stage. With a strong presence at major global markets including MIPCOM, Content Americas, NEM, NATPE Budapest, MIP London, ATF, and MIP Cancun, MISTCO has earned a reputation for delivering compelling, diverse, and high-quality content across a wide range of genres. From long-running prime-time dramas to daily series, documentaries, feature films, and children's content, the company remains committed to showcasing the best of Turkish production to the world. With its growing expansion, rich catalog and experienced team, MISTCO continues to build long-term partnerships, ensuring its titles resonate across cultures and regions. Let's take a closer look at some of the standout content in their lineup.

ORIGINAL IP: BAHAR

MISTCO's increasing focus on original IPs has led to the launch of its first co-production project: *Bahar*. Produced in partnership with US Yapım, this emotionally charged daily drama has already traveled to numerous territories, including Spain, Georgia, Vietnam, and Lithuania, and was recently launched in Paraguay.

Starring Ali Yasin Özegemen, Tükrü Su Demirel, Hilal Yıldız, and Kadir Polatçı, *Bahar* centers on a young woman's search for justice after the murder of her father by her stepmother. As she uncovers hidden truths, she is drawn into a tense love triangle that tests her resilience and morals.

As MISTCO's debut co-production, *Bahar* signals a new direction for the company as it plans to continue investing in original storytelling.

STANDOUT TITLES

Besides *Bahar*'s success, MISTCO's catalog includes several high-impact dramas that have made waves both locally and internationally. Two notable examples are *Secrets of an Angel* and *The Innocents*. Both series gained widespread acclaim for their narratives and strong performances. *Secrets of an Angel* continues its global journey, with Portugal and Paraguay among the most recent buyers. Meanwhile, *The Innocents* made headlines early on with a notable ratings jump in its second episode, setting a strong mark on Turkish television.

The company also holds some of Türkiye's most consistently high-performing dramas. *An Anatolian Tale*, a heartfelt family



drama has dominated its time slot for over five years. Likewise, *The Shadow Team*, now in its fifth season, remains one of the top-rated action dramas on Turkish television.

Come What May, was one of the most-watched series last summer. Following its success across CEE, the series has also recently been sold to South Africa. *Come What May* follows spoiled Alize, whose mom passed away during childbirth, who tries to stop the marriage of her father, Nurettin, but Nurettin does not take a step back on marriage. Alize makes the same step in response to his; she marries a guy she thinks her dad won't approve of.

Among MISTCO's other standout titles are *Hold My Hand*, *Melek: A Mother's Struggle*, and *The Town Doctor*. One of their best-selling titles, *Hold My Hand* tells the story of a traditional family facing life's unexpected challenges. While *Melek: A Mother's Struggle* offers a moving portrayal of a woman returning to her hometown with her children, determined to start over. Set in a small-town hospital, *The Town Doctor* brings a fresh take on the medical drama genre. With a mix of personal sacrifice, ethical dilemmas, and fast-paced emergencies, the series has kept viewers engaged while highlighting the challenges of life-saving work far from the spotlight of big-city medicine.

HISTORICAL DRAMAS

Turkish historical dramas continue to hold strong appeal across Sub-Saharan Africa, MENA, and Latin America, and MISTCO is at the forefront of distributing some of the most iconic titles in the genre. The globally recognized *Resurrection: Ertugrul* transports audiences to the 13th century, chronicling the heroic journey of Ertugrul, father of Osman, the founder of the Ottoman Empire. The series blends storytelling with powerful cinematography which resonates with audiences as international demand for Turkish period dramas continues to grow.

The Great Seljuks: Alparslan is another historical title in the company's lineup of long-running successes. The series has attracted viewers with its powerful storytelling, impressive battle scenes, and strong character development. Set during the Seljuk Empire, the series built a loyal audience both in Türkiye and internationally.

We know that Turkish drama quality is unmatched, which is exactly why the global trend continues stronger than ever. But MISTCO's catalog doesn't stop at drama. The company also has several titles across genres, including documentaries and children's content.

The documentary slate includes titles such as *Eyes in the Deep*, a stunning exploration of marine life, as well as a range of culinary and travel programs like *Plan My Vacation Türkiye* and *My Türkiye*, which spotlight the country's cultural heritage.

In the children's content space, MISTCO represents a variety of educational and adventure-driven titles that engage and inspire younger audiences. One standout is *Code Name: Swift*, which follows Yiğit Efe, a young boy who designs his own drone!

If you'd like to explore MISTCO's full catalog and discuss potential collaborations, the team will be attending NEM Dubrovnik.

Don't miss the opportunity to connect with MISTCO and discover the stories that continue to captivate audiences around the world.



AYŞEGÜL TÜZÜN YILDIRIM
MANAGING DIRECTOR
OF MISTCO

MISTCO Talks International Hits, Co- Productions and What's Ahead

By OBEN BUDAK



In our first conversation with MISTCO's Managing Director, Ayşegül Tüzün Yıldırım, we learned about the company's role as one of the leading Turkish content distributors, their first co-production *Bahar*, and their strong lineup of dramas. She also highlighted the global success of historical titles such as *Resurrection: Ertugrul* and their large catalog of kids' content and documentaries. We also touched on their upcoming participation in NEM Dubrovnik and the strategic importance of the CEE region for the company.

Since this is our first interview with you, we'd love to get to know you and MISTCO a bit better. Could you briefly tell us about the company?

Thank you for having us. MISTCO is one of Türkiye's premier content distribution companies, specializing in high-quality Turkish dramas, documentaries, and children's programming. We collaborate with leading producers and broadcasters in Türkiye to deliver captivating stories to audiences worldwide. Although distribution remains our core focus, we are also committed to investing in the Turkish media industry. To that end, we have established our own production division. Our first co-production, *Bahar* (also known as *Kader Oyunları*), was created in partnership with US YAPIM.

Could you provide us with a look at the first half of the year? Which markets did you participate in, and which titles did you highlight?

The first half of the year was very dynamic for us. We participated in several important markets such as MIP LONDON, LA Screenings, and Content Americas. Our main highlights included strong dramas such as *Bahar*, *Come What May* and *Secrets of An Angel*.

Also, we will highlight our long-running series, *An Anatolian Tale* and *Shadow Team* which are dominating the local market in terms of ratings.





Each of these titles has garnered significant interest from buyers across various regions. Our next stop is NEM Dubrovnik, marking our second time attending. Given the region's strong appetite for Turkish content, we are confident this market will further strengthen our position. We expect to leave with great results.

MISTCO has built a strong reputation for historical dramas such as *Resurrection Ertugrul* and *Barbarossa Sword of The Mediterranean*. Could you walk us through their global journey?

Absolutely. *Resurrection: Ertugrul* was a global phenomenon, sold to over 100 countries across Latin America, South Asia, MENA, CIS, and Eastern Europe. It remains a timeless drama and continues to be one of the most in-demand titles in our catalog. We believe its success helped pave the way for other historical dramas from our lineup and the Turkish industry. Titles like *Great Seljuks: Guardians of Justice*, and *Great Seljuks: Alparslan* have also made a significant impact, especially in the MENA region, CIS, and Eastern Europe, where audiences have a strong appreciation for historical narratives. Success in this genre depends on exceptional storytelling, strong performances, and high production values. Our titles have all of these elements so the global journey naturally follows.



One of your standout titles, *Bahar*, has already been sold to a wide range of territories including Spain, Vietnam, Lithuania among many others. How do you explain its strong international appeal?

Bahar is our co-production with US YAPIM. From the moment we read the scripts, we knew it had strong international potential. Thanks to our partner's expertise in crafting globally resonant stories, such as *Melek* and *Hold My Hand*, *Bahar* (also known as *Kader Oyunları*) has found its way onto screens in multiple countries.



At its heart, Bahar is a deeply emotional and universally relatable story centered on a woman's journey. Audiences from diverse cultures have connected with its themes of resilience and hope, values that transcend borders.



At its heart, *Bahar* is a deeply emotional and universally relatable story centered on a woman's journey. Audiences from diverse cultures have connected with its themes of resilience and hope, values that transcend borders.

This emotional depth, combined with powerful performances and compelling writing, has made *Bahar* one of the most sought-after titles in our catalog.

I would also like to mention *Come What May*. How is its global journey progressing?

Come What May has been generating increasing interest from international buyers, particularly in regions that appreciate light-hearted romantic comedies. With its blend of romance and humor, a charming young cast, and a relatable storyline, the series is highly adaptable and resonates well with global audiences.

We are currently in discussions with several broadcasters and platforms, and we're confident that its international reach will continue to grow.

In addition to dramas, you also distribute children's content and documentaries. What can you tell us about your current lineup in those areas?



We have the largest kids' catalog. Of course, there are difficulties in selling them, especially for animations, European contents dominate the market but we are eager to expand their penetration worldwide. The advantage of kids' content is these titles are both educational and entertaining and they are clean content which are being evaluated by experts to avoid anything harmful to children.

Aslan and Jade are one of our popular titles which are licensed across CIS and Europe. Ramadan is a 360-degree project with series, movies, theatrical shows, and merchandising products.

For the documentary, we focus on high-quality, informative programming about Turkish culture, nature, and history. We recently added several new titles that we're excited to present at upcoming markets.

Are there any recent agreements or new partnerships you can share with us?

From time to time, we announce new deals. Stay tuned!

You'll be attending NEM Dubrovnik, a key event for the CEE region. What importance does the region hold for MISTCO, and what are your expectations for this year's market?

The CEE region is strategically important for us. Audiences there have shown a strong appreciation for Turkish storytelling. NEM Dubrovnik and NATPE Budapest are key events for this region and they provide a great opportunity to meet with our existing partners and explore new collaborations.

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The 2024/2025 Season on Turkish Television

BURAK SAKAR

The 2024/2025 season on Turkish television wrapped up with a total of 44 series. That's a noticeable drop compared to the last three years, when the number of series never went below 53. The absence of summer series appears to be the main reason behind this decline. Out of 44 titles, 25 were new, down from 31 the previous season, marking a 20% drop in new productions.

Among these, *Far Away*, which premiered in November, stood out the most. Adapted from the Lebanese drama *Al Hayba*, *Far Away* managed to reach a rating of 17.12 in its 20th episode, the highest rating the channel has achieved in the past 15 years. Only *A Miracle* and *Lifeline* had previously reached similar heights in the past 15 years. The show maintained an impressive average rating of 13.16 over its first 25 episodes.



One Love, which had dominated the past two seasons, also continued to perform strongly this season, once again becoming one of the top contenders in the ratings race. The series kicked off the season on a high note and reached its all-time peak in episode 82, scoring an impressive 13.61 rating. Notably, for the first time in a long while on Turkish television, a series managed to exceed the 10-point rating threshold even in its 100th episode.

A surprise entry in third place was *The Shadow Team*. The series had achieved major ratings success in its first two seasons but struggled in the following two, made a big comeback in its fifth season. Reuniting one of the most-watched series of 2017, *The Oath*'s co-stars Tolga Sarıtaş and Aybüke Pusat, the show made a strong debut and sustained that momentum through the end of the season. It reached its highest rating in 110 episodes with a score of 9.72 in episode 130, finishing the season as the third most-watched series overall.

In fourth place was *An Anatolian Tale*, a steady performer that has consistently made it into the Top 10 for four consecutive seasons. Last season's top-rated series, *Blooming Lady*, saw a notable decline in its second year but still managed to rank fifth. Similarly, *Secret of Pearls*, another high-performer from last season, dropped in ratings but held onto the sixth spot.

One of the most ambitious new series of the season, *Eshref Ruya*, secured the seventh spot. Marking Çağatay Ulusoy's return to television after an eight years, the show had a relatively modest debut but quickly gained momentum. Starting from its second episode, *Eshref Ruya* became the most-watched show on Wednesday nights, eventually reaching its peak rating of 8.15 in the fourth episode.

Another new series that delivered a strong performance this season was *The Fall of the King*. Starring acclaimed actor Halit Ergenç, the series made a strong debut and gained two points in its second episode. The show reached its highest rating of 8.63 by episode four and finished the season in ninth place. Finally, *Red Roses*, which generated a lot of buzz in the second half of last year, concluded its run with its final season ranking eighth. Meanwhile, *The Ottoman*, a regular on this list for the past five seasons, continued its decline but still managed to hold onto the tenth and final spot.

MOST-WATCHED SERIES OF THE SEASON (20+ ABC1 CATEGORY)

SERIES TITLE	BROADCASTER	AVG. RATING	NUMBER OF EPISODES
FAR AWAY	KANAL D	13,16	25
ONE LOVE	SHOW TV	10,60	35
THE SHADOW TEAM	TRT 1	8,26	32
AN ANATOLIAN TALE	TRT 1	7,29	37
BLOOMING LADY	SHOW TV	6,98	30
SECRET OF PEARLS	KANAL D	6,82	27
ESHREF RUYA	KANAL D	6,80	8
RED ROSES	NOW TV	6,69	27
THE FALL OF THE KING	STAR TV	6,60	13
THE OTTOMAN	ATV	6,14	27

Compiled from data between September 1 and May 19.

BEST PREMIERES OF THE SEASON

SERIES TITLE	BROADCASTER	DEBUT RATING
THE GOOD & THE BAD	SHOW TV	6,24
THE FALL OF THE KING	STAR TV	5,51
PORTRAIT OF A SCANDALOUS FAMILY	NOW TV	5,31
FAR AWAY	KANAL D	5,11
MY MOTHER'S TALE	KANAL D	5,03

*This article was written on May 20, 2025.

He Had It All... Until He Didn't: *The Fall of the King* Delivers

YAĞMUR ÇÖL



One of the boldest dramas of the season, *The Fall of the King*, premiered in Türkiye on February 11 after a two-year production journey. Adapted from Gülseren Budayıcıoğlu's novel of the same name and produced by OGM Pictures, the series stars Halit Ergenç (Magnificent Century) alongside Cannes Best Actress winner Merve Dizdar (About Dry Grasses). Since its debut, it has captivated Turkish audiences and performed impressively in the ratings, and for good reason. Let's take a closer look.

The series begins with a powerful image: Kenan Baran, now an old man, sitting all alone in a nursing home. As the story unfolds, we start to understand how he ended up there, and why he deserves it. But before we get to that, it's worth getting to know the man at the center of it all. Let's talk about Kenan Baran.

Kenan is a narcissistic yet charismatic man whose life, at first glance, seems flawless. Set in the 1990s, Kenan is portrayed almost like a king, a successful businessman with wealth, status, loyal friends, and a seemingly perfect marriage to Handan. But beneath the polished surface lies a deep sense of dissatisfaction. His downfall begins when he cheats on Handan with her closest friend. Handan, once deeply in love, refuses to forgive the betrayal. She leaves him, and not in the way he expects. Kenan, convinced he can escape the consequences as he always has, quickly learns that this time, he won't. This marks the king's first real fall.



Handan comes from a well-respected family. As a young woman, she falls hard for Kenan and, despite her family's warnings, runs away with him. She's completely in love, a calm, graceful presence, the perfect wife and a loyal friend. But everything shatters when she discovers Kenan has been unfaithful, and not just with anyone, but with her closest friend, Özlem. Unable to accept the betrayal, Handan leaves Kenan and tries to rebuild her life from the ground up. Meanwhile, Kenan ends up marrying Özlem, and even moves into the same house he once shared with Handan. Still, he can't seem to let her go.

Then we meet Fadi, played by Merve Dizdar, a young, poor university student who starts working as a waitress at a club where Kenan often spends time. It's here that their story begins, and their connection slowly deepens. Fadi is trying to get her life on track, but she finds herself drawn to Kenan. He reminds her of everything she never had, of a childhood she never got to live. Innocent and hardworking, Fadi is determined to pull her sisters out of poverty and protect them from their abusive father.

As the narrative progresses, we see Fadi and Kenan's relationship deepen. For all her quiet strength, Fadi carries her own wounds, and beneath Kenan Baran's imposing presence is a deeply lonely man. In many ways, their pain mirrors each other.



It's also a real pleasure to watch Merve Dizdar and Halit Ergenç, two of Türkiye's finest actors as partners. Halit Ergenç's performance and Merve Dizdar's emotional depth come together seamlessly, turning their scenes into something that feels almost like a beautifully choreographed play.

Visually, the show does an exceptional job of recreating the 1990s. From meticulously chosen costumes and sets to the cars and interior decor, especially Kenan's custom-tailored suits, everything comes together beautifully. I also want to highlight the show's ability to balance heavy themes like betrayal, loss, and narcissism with moments of dark humor. It never becomes melodramatic; instead, it leans into its characters' flaws, making them all feel more real.

The Fall of the King is without a doubt one of the strongest projects of the season. Produced by OGM Pictures and distributed globally by OGM UNIVERSE, the series seemed to have strong international potential, and now, as of May 20, the show has been licensed in multiple regions, including MENA, Central & Eastern Europe, CIS & Russia, Latin America, and Sub-Saharan Africa.

If you'd like to learn more about *The Fall of the King*, the OGM UNIVERSE team will be attending NEM Dubrovnik, be sure to visit them and discover more about this stand-out Turkish drama.

The Rise of True Crime: What's Worth Watching in 2025

YOLDAŞ ÖZDEMİR

We love watching true crime shows, we binge them without getting tired. Murders, scams, crimes committed within cults... Looking back now, we can see that many reality shows that aired on TV had serious issues. We watched programs where victims were treated like suspects and suspects were practically put on trial on live TV. Especially during the pandemic, the surge in true crime documentaries also brought a wave of shows repeating the same ethical mistakes: glamorizing serial killers like “rockstars”, ignoring victims’ names and lives, and ignoring the class and social problems behind the crimes. As we eagerly watched and tried to solve these mysteries, weren’t there important ethical questions we missed or failed to ask? Absolutely. In a media landscape packed with content, true crime documentaries must be created with care, adhering to ethical standards.

So, why are we so hooked on these stories? Is it because we’re relieved it didn’t happen to us, or because we cling to the hope that “the good guys win”? There are psychological and sociological explanations, sure, but we, as viewers, should also ask ourselves: Why do these crimes happen? Why are government budgets spent on militarization instead of creating a better society or speeding up investigations? Are we able to come together and use our right to demand accountability?



True crime documentaries aren't just something to watch and forget. There are more important things to consider than ratings or views. Both producers and viewers walk a fine line.

In the first half of 2025, we've already seen dozens of true crime documentaries. Some repeated the same mistakes we always criticize, while others lived up to the standards of thoughtful, responsible filmmaking. In this article, I want to highlight three documentaries that stood out and recommend watching them.

We can only be a voice for the overlooked in real life if we step away from the digital spotlight, and that's only possible through unity...

THE BAKERSFIELD 3: A TALE OF MURDER AND MOTHERHOOD: "3 IS STRONGER THAN 1"

Making a documentary about crimes that are still under investigation is incredibly difficult. Ongoing investigations limit the information police can release, which can affect how watchable a documentary is. However, through the production team's own research, overlooked evidence can come to light and new witnesses may be found. Social media can also offer fresh perspectives to cases. *The Bakersfield 3: A Tale of Murder and Motherhood* is worth watching for these reasons.

In spring 2018, two young people (Micah Holsonbake and Baylee Despot) went missing a month apart, and another, James Kulstad, was murdered in Bakersfield, California. At first, these incidents seemed unrelated. But when the mothers of the victims posted on Facebook, they unknowingly began a partnership



that would last nearly seven years. Three mothers, Di Byrnes, Cheryl Holsonbake, and Jane Parrent, who became known as the "Bakersfield 3", share how they united in the search for their children and how they coped with delays and shocking revelations in the investigation.

Despite limited police disclosures, the documentary features interviews and shows how these three mothers' determination managed to move an entire town. The documentary highlights broader issues too: rampant trafficking, community fear, gang activity, widespread drug abuse, and the mental toll of unemployment, all make the documentary even more impactful.

This is more than just a crime story, it's about the strength of families. But it also raises a key question: If families have to run their own investigations and upgrade their tools, what exactly are government institutions for?





GONE GIRLS: THE LONG ISLAND SERIAL KILLER “JUSTICE FOR THE IGNORED”

There have been countless shows and articles about the Long Island Serial Killer. What sets this documentary apart is its detailed look at how the investigation was mishandled and the voices of the victims’ families demanding justice.

In July 2023, Rex Heuermann was arrested as the Long Island Serial Killer. The case had begun back in 2010 when Shannan Gilbert was reported missing. So why did it take 13 years to solve this case? Was the killer just that clever? Did he really leave no trace? Did no one see him? Why were witness statements ignored? Did police refuse to search for missing sex workers because they saw it as a “high-risk job”? Did a feud between police and prosecutors in 2010 stall the case? How did the new police chief and district attorney in 2022 finally crack it? Was corruption in America’s largest-budget police force to blame?

Gone Girls: The Long Island Serial Killer answers all these questions. Directed and produced by Liz Garbus, the documentary exposes the consequences of a broken system. We learn the personal stories of the young women who were killed, directly from those who knew them best.

The documentary doesn’t just tell us how a killer was found, it shows us the cost of justice delayed by corruption.



DEVIL IN THE FAMILY: THE FALL OF RUBY FRANKE “BEHIND THE SCENES OF BIG, HAPPY FAMILIES”

Beautiful homes, beautiful, well-groomed people, big happy families, gratitude, perfect lives... The polished world presented to us through social media and YouTube started to unravel with Ruby Franke’s arrest. *Devil in the Family: The Fall of Ruby Franke* gives us an inside look at what really happened in the Franke household, drawing from over a thousand hours of never seen before video footage and witness interviews.

Springville, Utah, a conservative, safe, upper-middle-class town, was once the epicenter of wholesome family content. One of these families, Franke family, reached up to 3 million views with their YouTube channel, 8 Passengers. Ruby Franke started posting in January 2015, sharing the gender reveal of her sixth child. Their cheerful kids, fun moments, religious ceremonies, and prayers drew in audiences. By 2017, YouTube income and sponsorships were the family’s main source of livelihood. By 2018, Ruby was one of the platform’s poster moms. At first, her husband Kevin seemed hesitant, but the money eventually pulled him in too.

The documentary not only exposes how parents used their children to profit from social media but also reveals the manipulations of those obsessed with forming cult-like groups. It raises critical concerns about children who can’t make their own decisions becoming public figures online, opening the door to exploitation. And even now, the most viewed videos are still those picture-perfect “happy family” clips, which should really make us reflect.



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Krimi, Giallo, Bűnügyi, Fikció, Crime, Fiction, Giallo, Krimi, Ficção, Criminal, Криминальна, Фантастика

<p>Kriminali Kriminalroman Giallo, Kriminalna Fikcia, Криминальная фантастика, Kriminalfiktion, Kriminalni Fikse, Крим, Fiction Criminelle, Rikoskfitio, Crime, Fictiune.</p> <p>Detectiveverhaal, Fictiune Criminalna, Криминална Фикција, Polisiye, Ficção Criminal, Bönüvyü Fikció, Криминальна Фантастика,</p>	<p>Kriminalna Fikcia, Giallo, Kriminaltion, Kriminal, Crime Fiction, Krimi, Криминална Фикција, Fictiune Criminala, Detectiveverhaal, Kriminalroman, Polisiye, Криминальная Фантастика, Kriminalistika Fikcija, Krimlitteratur, Kriminalfiktion, Ficção Criminal, Fictiune Criminelle, Rikoskfitio, Автувоцкя, Криминальна Фантастика,</p>	<p>Fiction Criminelle, Polisiye, Krimlitteratur, Fictiune Criminala, Kriminalroman, Detectiveverhaal, Kriminalfiktion, Krimi, Kriminalna Fikcia, Giallo, Bönüvyü Fikció, Криминална Фикција, Kriminalni Fikse, Crime Fiction, Криминальна Фантастика, Kyminal, Rikoskfitio, Ficção Criminal, Fictiune Criminala, Detectiveverhaal, Kriminalna Fikcia, Avtuvoçkя, Fiction Criminelle, Polisiye,</p>	<p>Krimi, Криминальна Фантастика, Polisiye, Kriminalroman, Kriminalna Fikcia, Crime Fiction, Fiction Criminelle, Bönüvyü Fikció, Криминальна Фикција, Kriminalistika Fikcija, Kriminalfiktion, Rikoskfitio, Fictiune Criminala, Detectiveverhaal, Kriminalni Fikse, Ficção Criminal,</p>
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A CONVERSATION WITH **SYDNEY BORJAS, CEO AND PARTNER OF SCENIC RIGHTS**

From Page to Screen

By OBEN BUDAK

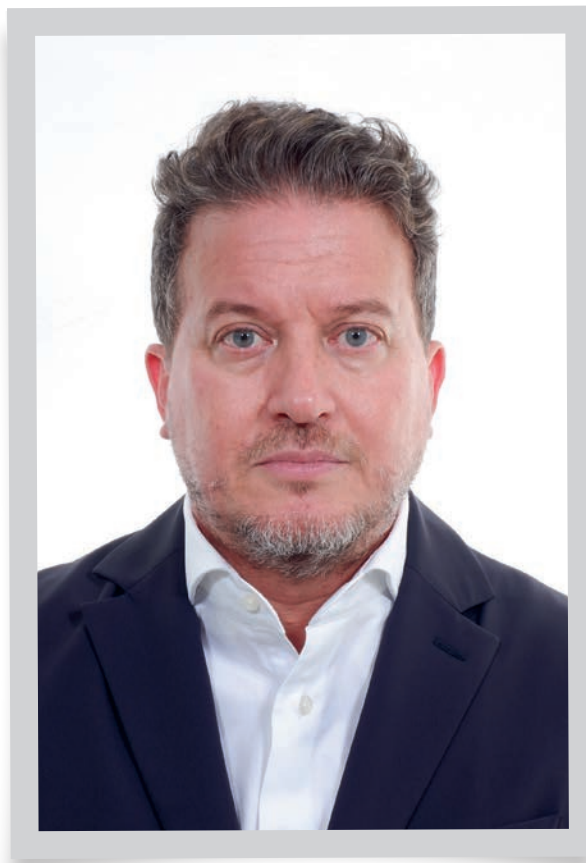
In the world of film and television, creating a successful adaptation is not just about finding a good book. It's about shaping that story in the right hands, pairing it with the right production, and ensuring it can travel across international markets. This is where Scenic Rights steps in. For over 20 years, Scenic Rights has been a leader in transforming books into television series, films, and theater productions. Today, the company operates with a strong network not only in Spain but also in Mexico, the United States, and across Latin America. Sydney Borjas, the company's CEO and partner, is one of the key figures behind this transformation.

With dedicated content teams tracking new releases and a network of strong relationships with publishers across various countries, Scenic Rights identifies potential adaptations early on. And the agency's focus isn't limited to Spanish-speaking territories, it specializes in adapting local stories to different cultural contexts, making it possible for them to travel and reach international audiences.

We spoke with Sydney Borjas about Scenic Rights' working model, rising genres, the process of selecting books, and what resonates in today's content landscape.

Scenic Rights adapts books from different countries and genres into series, films, and theater productions. You also operate as a company with branches in several countries. To start with, we'd love to hear about your working model, how do you operate, and what kind of team do you work with?

Scenic Rights commercializes book adaptation rights for TV series and films, licensing them to production companies, studios, streamers, etc.. Scenic Rights operates as an audiovisual adaptation rights agency in three main phases: Phase 1: Through its agreements with publishers and literary agencies (more than 100 in different countries, especially Spanish-speaking countries) to promote their literary works in the audiovisual market, we receive monthly all new publications that are analyzed by the Content team, we also analyze new works of third parties that have been published and that can be licensed by Scenic Rights. The Content team selects the literary works with the greatest potential for audiovisual adaptation and agencies them to create a One Page summary of the work focused on quick reading by the audiovisual industry. Phase 2: The promotion of the works through the web and


SCENICRIGHTS

FIND YOUR STORY

"AT SCENIC RIGHTS WE ALWAYS SAY THAT WE DO NOT 'SELL' BOOKS BUT RATHER CREATIVE SOLUTIONS TO OUR CLIENTS WHO ARE LOOKING FOR STORIES WITH VALUE AND IN MANY CASES THAT ARE UNIQUE, DIFFERENT, BUT ALSO THAT WORK AND CAN REACH THE MAINSTREAM, BUT ABOVE ALL THAT 'TRAVEL' WELL AND CAN BECOME A FRANCHISE."

newsletters and the presentation of the works to Scenic Rights' clients, which are around 1000 companies in the sector in more than 30 countries. We also organize pitching sessions through videoconferences, attendance to audiovisual markets, and proposals of customized selections for clients who have given us inputs. Phase 3: Once a client's interest in acquiring the rights to adapt a book is confirmed, we start the negotiation process by sending a Term Sheet with the terms and conditions of the offer, usually for an option contract, and once an agreement on terms and conditions is reached, a license contract is sent to the client. From the moment the contract is signed, Scenic Rights permanently monitors it: execution of the option, royalty payments, derivatives productions, etc...

Do you have dedicated a team that monitor newly released novels in Spanish, or do you primarily rely on recommendations from publishers and agencies you collaborate with?

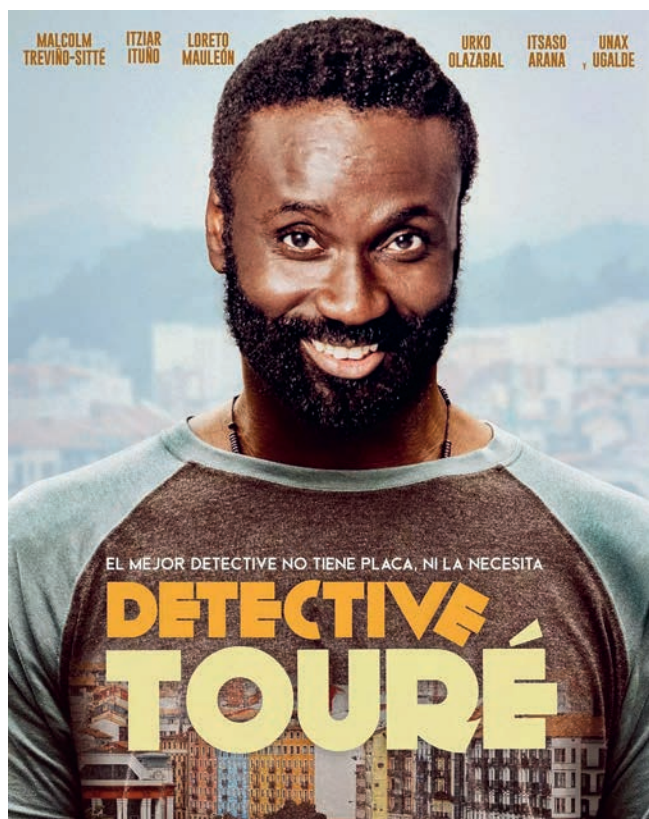
Both. We have a team of experienced content specialists located in Madrid, Barcelona, Mexico and Los Angeles. We also receive and analyze input from publishers and literary agents as part of our co-agency agreements.

You focus particularly on promoting Spanish-language books internationally. Could you provide any statistics regarding Spanish-language fiction and nonfiction? How many novels are published annually, and is there a standout genre when it comes to nonfiction?

Our main activity is to promote and license audiovisual adaptation rights of fiction books, although we also promote some non-fiction books. We do not have precise statistics on how many fiction and non-fiction books are published annually in the Spanish-speaking countries, as it is a market of almost 600 million people, but mainly publications are concentrated in Spain, Mexico and Argentina.

With over 20 years of experience in this field and as one of the pioneers of the industry, what would you say are the most healthy ways to identify books with adaptation potential for cinema or TV?

The first thing to keep in mind is trends. For this it is necessary to maintain a constant flow of communication with the main market operators: studios, streamers, TV... to know what they are looking for or need. However, the main thing is that the books contain stories with good plots and subplots, that catch the reader, that surprise, and above all that the characters are solid, well-built, so that they can guarantee continuity.



“MY BEST ADVICE IS TO PURSUE ORIGINALITY, TO PLACE THE STORIES IN PHYSICAL OR MENTAL UNIVERSES THAT COMBINE WELL WITH THE STORY. BUILD WELL THE CHARACTERS, HEROES AND ANTI-HEROES, IT IS HIGHLY RECOMMENDED THAT THE PROTAGONISTS HAVE AN ANTAGONIST THAT IS EQUALLY INTERESTING, THAT IS A CHALLENGE. THAT THE PLOTS ARE WELL SUPPORTED BY THE SUBPLOTS, BUT BE CAREFUL THAT THE SUBPLOTS END UP PARASITIZING THE PLOTS, BECAUSE WE GET LOST.”

There's a common perception that books adapted into series or films are always bestsellers. Based on your experience, what do you think about this matter?

It is a perception because they are usually productions with higher marketing and budget and consequently with more presence in the media but there are many examples of good productions based on books that contain good stories or concepts and that have not been bestsellers, in fact movies and TV have made many books “famous”. However, it is usual that the main market operators ask for “a big IP”.

From what we understand, Scenic Rights is involved in more than just representing adaptation rights. What role do you play during the production phase? How do you contribute to the process?

At Scenic Rights we always say that we do not “sell” books but rather creative solutions to our clients who are looking for stories with value and in many cases that are unique, different, but also that work and can reach the mainstream, but above all that “travel” well and can become a franchise. For example, we have taken French or Spanish stories to Mexico and the United States, because their plots and characters support other geographical and cultural contexts, as a result of the fact that clients did not have local books that addressed the type of story they were looking for.

As for our link with the production phase, it is necessary to clarify that we do not produce, but we do provide value and services in some issues or stages of the projects in some cases, for example: helping with the creative packaging when the client needs proposals of screenwriters who can make a good adaptation of the book, also facilitating consultancies to the development of the authors of the books themselves and in some cases generating synergies between clients to cover financing gaps in international co-productions, we know very well the nature of our clients, their editorial lines, and this allows us to put them in contact for co-productions. We have also collaborated by providing support through our business affairs and legal area to ensure that the rights transfers (the chain of titles) between the book, screenwriters and the client are well done.

We'd like to delve a bit deeper into genres. In your opinion, are there specific genres that have drawn more interest for adaptation in recent years? Are there any trends when it comes to the types of stories being adapted, such as crime, science fiction or women stories?

It is always a risk to talk about trends, because there is a perception that they change faster than they should considering that the physical cycle of development and audiovisual production is medium and long term, but what happens is that what we call trends is the result of a work that someone did before it was a trend and when they become fashionable a genre or subgenre there is already a horizon of end of cycle, because generally there is no time to create, finance, develop, produce and disseminate a production in less than 2 years.

Having said that, if we talk about current trends, the good acceptance of audiences regarding True Crime (although right now there is an excess of supply) is striking, especially if it is local and well known, but also and more generally what they call “real events” because audiences “like”



to know that what they are seeing happened in reality. In these cases, books help a lot, since this kind of stories require a lot of research work that the writers have already done, sometimes for years, and at the same time it helps a lot that there is a published book related to any “liability” of the production since they are stories of real people, since it is assumed that the book has already passed a series of legal filters.

However, there are always genres that are “stable trends” such as good thrillers, great stories of human overcoming and good comedies, including romantic ones. There is also a certain saturation of productions with female protagonists and in fact some of the big operators are asking for stories starring men.

Recent studies on content creation and consumer trends point to a rising interest in crime and true crime genres. Would you agree with this observation?

We agree, but at the same time we believe that this genre is becoming saturated and that in the medium term there will not be as much demand as at present.

Several recent adaptations in your catalog, such as *Red Queen*, *The Murderers*, *The Last Night at Tremore Beach*, have caught our attention as viewers. These are all rooted in the crime genre or its subgenres. Crime novels from various countries are being adapted quickly and are resonating with audiences worldwide. Why do you think we love watching crime stories?

It's what I called stable trends in the previous answer about the genres and trends, they have always existed, and audiences love mystery, finding out who the “killer” is, why he did it. The stories you mention are based on books that already had a very successful reading audience and the pattern is repeated in series and films, and it is global.

Do you think digital platforms have played a role in the growing demand for crime series and true crime documentaries?

Absolutely, they are the best vehicle for the “glocal”.

For many authors, having their book adapted into a TV series and reaching a global audience is a dream come true. But sometimes this motivation leads to stories that feel repetitive or lack originality. As an industry expert, what advice would you give to writers hoping to see their work adapted?

That's right, authors generally want to watch their works on screens, with some exceptions. My best advice is to pursue originality, to place the stories in physical or mental universes that combine well with the story. Build well the

characters, heroes and anti-heroes, it is highly recommended that the protagonists have an antagonist that is equally interesting, that is a challenge. That the plots are well supported by the subplots, but be careful that the subplots end up parasitizing the plots, because we get lost. “Mature” audiences generally like stories about the issues we care about, but there are also large audiences who want stories that entertain them, that evade them, and there must be an offer for both audiences.

Do you have any future goals about working with novels and books published in different countries and languages?

More than 70% of our operations (IP licenses) are abroad Spain; we are one of the most internationalized companies in the sector. Our team is made up of people of almost 10 nationalities. We have always collaborated with creators and clients from other languages. In fact, we have a joint venture in Prague, Czechia, from where we have acquired almost 50 very interesting literary IPs from Central and Eastern Europe, great stories that travel very well. We also have French, Brazilian, and, more recently, very interesting Italian literary IPs for adaptations. One of our obsessions is sell and develop stories in Türkiye, which has become a major market for quality productions and global acceptance. But all these IPs have one common denominator: they are good stories.



Analysis: 2025 Box Office Trends in CEE and Global Markets¹

GÖKÇE KOCAOĞLU

The analysis of box office data reveals that from January to early May 2025, game adaptations and animated films dominated global charts. Originally from China, *Ne Zha 2*, a mythological animated film, grossed nearly \$2 billion, becoming the highest-grossing animated film, the highest-grossing non-English language film, the highest-grossing film of 2025, the fifth-highest-grossing film of all time, and the animated film with the most tickets sold². This highlights the continued influence of domestic films, particularly in China, on the global stage.

This was also evident in several CEE countries, including the Czechia, Hungary, Lithuania, and Poland. In the Czechia, domestic films *Jak se nám to mohlo stát!?* and *Moře na dvoře* each topped the box office for two weeks, while *Na plech* held the number one spot for three consecutive weeks. In Poland, *Pieczęć Mickiewicza* (Screw Mickiewicz) led the box office for three weeks, and *Kleks i wynalazek Filipa Golarza* remained on top for two weeks at the beginning of the year. In Slovakia, *Cernak* remained in the first place for an impressive seven weeks.

In Hungary, *Futni mentem* (Gone Running) and *Hogyan tudnék élni nélküled?* (How Could I Live Without You?) dominated the charts during the first six weeks of 2025. Meanwhile, in Lithuania, local productions such as *Pietinia Kronikas* (The Southern Chronicles) and *ReEmigrantai 2* outperformed international blockbusters like *Captain America: Brave New World* and *Bridget Jones: Mad About the Boy*. These trends highlight the strong appeal of cultural proximity and the continued support for domestic cinema across the region.



1. https://www.boxofficemojo.com/year/world/?sort=rank&sortDir=asc&ref_=bo_ydw__resort#table
 2. https://www.boxofficemojo.com/intl/?ref_=bo_nb_hm_tab
 3. https://en.wikipedia.org/wiki/Ne_Zha_2

Another animated movie present in the top ten chart is *Dog Man*, a family-friendly option for audiences in different age brackets. The same can also be said about *Snow White*, the live-action movie based on the classic Disney animation. Despite a negative reception, including a 1.7/10 IMDb score⁴, among the lowest on the platform, and a 39% critic score on Rotten Tomatoes⁵, the movie still made it to one of the top box office spots of 2025. Exceeding \$200 million gross overall, the movie proved a safe choice for family weekends and younger audiences. Similarly, the live-action Disney movie *Mufasa: The Lion King* stayed on top for three consecutive weeks in countries such as Croatia and Slovenia, though it did not make the top ten.





In the second place, it can be seen that the game adaptations have continued their rise in charts. A *Minecraft* Movie became the second-highest-grossing video game film adaptation⁴, quickly securing a sequel. However, the highest-grossing title in the category remains *The Super Mario Bros. Movie* (2023), with \$1.36 billion worldwide. Other top-performing adaptations include *Sonic the Hedgehog 3* (2024), *Pokémon Detective Pikachu* (2019), and *Warcraft* (2016). The success of these films is deeply rooted in their wide audience of gamers, who have devoted years to these games and formed a strong bond with their beloved characters.

Indeed, *Minecraft* is currently the best-selling video game of all time with 350 million copies across various platforms since its 2011 debut. The game appeals to multiple generations with the sandbox genre, providing unlimited freedom and creativity. So, the games, especially the nostalgic ones with big communities, attract big audiences, and adaptations loyal to the source material receive high acclaim.

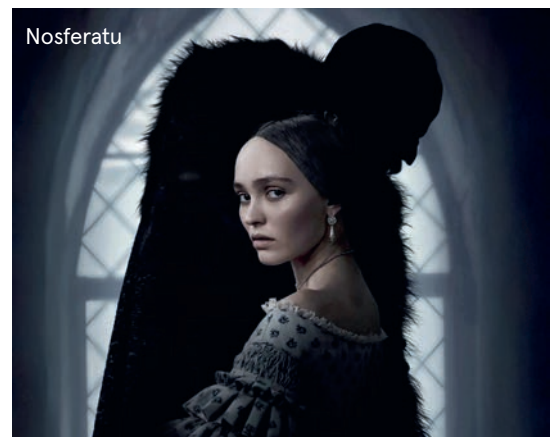
Marvel Studios maintains its strong presence with *Captain America: Brave New World*, ranked in third place, and *Thunderbolts** in fourth place. With over 17 years of storytelling and the creation of the “Infinity Saga”, the familiarity with Marvel’s franchises continues to attract audiences worldwide. Similarly, the latest entries to long-standing franchises like *Bridget Jones: Mad About the Boy* and *Final Destination: Bloodlines* benefit from nostalgia and brand equity. *Bridget Jones* has roots dating back to 2001, while the *Final Destination* series first debuted in 2000.



4. <https://www.imdb.com/title/tt6208148/>
 5. https://www.rottentomatoes.com/m/disneys_snow_white
 6. https://en.m.wikipedia.org/wiki/List_of_highest-grossing_films_based_on_video_games



New releases in the sci-fi and horror genres are also showing strong momentum. *Mickey 17*, the sci-fi thriller directed by Bong Joon Ho, had a significant international impact. Meanwhile, *Sinners*, an American supernatural horror musical, has emerged as the latest vampire sensation since the *Twilight* series. Likewise, the retelling of the famous vampire, *Nosferatu*, was the top choice for audiences in Albania, Estonia, Latvia, North Macedonia, and Romania. The cultural proximity plays a crucial role again, since the majority of the story canonically takes place in the Carpathian Mountains, spanning across Central Europe and Southeast Europe. Furthermore, the movie was filmed in the Prague castles, as well as the Corvin Castle in Romania.



2025 WORLDWIDE BOX OFFICE CHART³ (21/05/2025)

MOVIE	WORLDWIDE	DOMESTIC	FOREIGN	COUNTRY	PRODUCTION COMPANY	DISTRIBUTION COMPANIES
NE ZHA 2	\$1,898,629,967	\$1,898,629,967	\$36,170,622	CHINA	CHENGDU COCO CARTOON BEIJING ENLIGHT MEDIA BEIJING ENLIGHT PICTURES CHENGDU ZIZAI JINGJIE CULTURE MEDIA BEIJING COLOROOM TECHNOLOGY	BEIJING ENLIGHT PICTURES (MAINLAND CHINA)
A MINECRAFT MOVIE	\$930,127,597	\$417,327,597	\$512,800,000	UNITED STATES	WARNER BROS. PICTURES LEGENDARY PICTURES MOJANG STUDIOS VERTIGO ENTERTAINMENT ON THE ROAM	WARNER BROS. PICTURES
CAPTAIN AMERICA: BRAVE NEW WORLD	\$415,100,758	\$200,499,182	\$214,601,576	UNITED STATES	MARVEL STUDIOS	WALT DISNEY STUDIOS MOTION PICTURES
THUNDERBOLTS*	\$415,100,758	\$200,499,182	\$214,601,576	UNITED STATES	MARVEL STUDIOS	WALT DISNEY STUDIOS MOTION PICTURES
SINNERS	\$318,923,168	\$242,523,168	\$76,400,000	UNITED STATES	PROXIMITY MEDIA	WARNER BROS. PICTURES
SNOW WHITE	\$204,835,385	\$86,890,564	\$117,944,821	UNITED STATES	WALT DISNEY PICTURES MARC PLATT PRODUCTIONS	WALT DISNEY STUDIOS MOTION PICTURES
DOG MAN	\$144,638,427	\$97,970,355	\$46,668,072	UNITED STATES	DREAMWORKS ANIMATION	UNIVERSAL PICTURES
BRIDGET JONES: MAD ABOUT THE BOY	\$138,280,082	THE MOVIE DID NOT RELEASE IN US THEATERS, INSTEAD, IT AIRED ON THE PEACOCK STREAMING SERVICE.	\$138,280,082	UNITED STATES	STUDIOCANAL MIRAMAX WORKING TITLE FILMS	UNIVERSAL PICTURES (INTERNATIONAL) STUDIOCANAL (FRANCE)
MICKEY 17	\$131,847,147	\$46,047,147 (USA) \$20,784,522 (SK)	\$85,800,000 (USA BASED)	UNITED STATES, SOUTH KOREA	WARNER BROS. PICTURES PLAN B ENTERTAINMENT OFFSCREEN KATE STREET PICTURE COMPANY	WARNER BROS. PICTURES
FINAL DESTINATION: BLOODLINES	\$110,751,322	\$56,651,322	\$54,100,000	UNITED STATES	NEW LINE CINEMA PRACTICAL PICTURES FRESHMAN YEAR FIRESIDE FILMS	WARNER BROS. PICTURES

Box office revenue figures are sourced from Box Office Mojo (IMDbPro), dated May 21, 2025. Company information is referenced from the corresponding Wikipedia articles for each film.

Sources

Box Office data retrieved from Box Office Mojo – International and Box Office Mojo – Worldwide Rankings (2025), as of May 21, 2025.
 Film-specific information obtained from:
 Ne Zha 2 – Wikipedia
 Highest-Grossing Video Game Films – Wikipedia
 Disney's Snow White – IMDb
 Disney's Snow White – Rotten Tomatoes



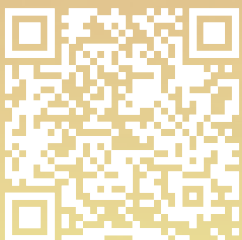
CEE'S FAVORITE AND LARGEST TV MARKET WITH A VIEW

9 – 12 JUN 2025,
DUBROVNIK, CROATIA

»» MARKET GREW BY 40% IN 2024

»» ALL BUYERS FROM THE CEE

»» MORE THAN 300 COMPANIES





DENİZ ŞAŞMAZ OFLAZ

LOCAL ORIGINAL PRODUCTIONS, LOCAL CHANNELS AND STREAMING OPERATIONS LEAD, WBD TÜRKİYE

The Power of Storytelling from Local to Global

By OBEN BUDAK

As one of the trailblazers of digital content production in Türkiye, BluTV earned the audience's trust through its support for independent creators and its bold, original Turkish series. Now evolving into Max Türkiye as part of Warner Bros. Discovery's global vision, the platform is entering a new era with even greater ambitions.

In an exclusive conversation with EPISODE, Deniz Şaşmaz Oflaz, Local Original Productions, Local Channels and Streaming Operations Lead of WBD Türkiye, opens up about this transformation, shares the content strategy for 2025–2026, and reveals new projects and international partnerships on the horizon. From crime dramas to adult animation, documentaries to emerging local talent, Max is setting out to redefine the future of storytelling in Türkiye and beyond.

The BluTV brand became widely recognized for its high-quality content and had great success. Would you say that the primary reason Max decided to invest in Türkiye, through BluTV, was the success of your original series?

Warner Bros. Discovery's investment in BluTV is influenced by several key factors, the most significant being Türkiye's status as a hyper-local market. The Turkish audience has a distinctive relationship with television series, which has gained international recognition, making Türkiye one of the top three countries for TV content exports.

When WBD outlined its strategy to introduce Max in Türkiye, data indicated that successful market entry would require a local approach. Given the presence of numerous global and local competitors in the stream-

ing business, the most effective strategy was to acquire an established platform with a proven track record of local original content. Recognizing our potential in 2021, they began investing, and our original content has been a major factor in their decision to choose BluTV.

With Max's global reach and loyal audience, are there plans to expand original local productions under Max Türkiye? What can you share with us about your original content strategy for 2025 and 2026?

All new Turkish productions and local returning seasons will carry the Max Originals brand and will be released globally (subject to rights), reinforcing the global appeal of Türkiye's storytelling that resonates with audiences both in Türkiye and worldwide.

We're also deepening our investment in local content in Türkiye. During our launch press event we announced three exciting new productions: *The Graft*, *Jasmine* and *Feride*. Looking ahead, we're expanding our local slate with the upcoming new series *İlk Göktürk*, alongside new seasons of fan favorites *Prince* and *The Hammer & The Rose: A Behzat Ç. Story*.

We are also working on content that can travel beyond Türkiye. Several of our local originals have already found audiences abroad, and going forward, we're developing content with international licensing and multi-platform potential in mind, whether through co-productions, global rollouts within Max territories, or partnerships across the Warner Bros. Discovery ecosystem. This issue has become an important aspect for us while we are laying out our plans and shaping our strategy.



Now that BluTV has become Max Türkiye, what kind of changes or updates should we expect in your approach and production principles? BluTV was known for supporting independent and emerging production companies, particularly in Turkish originals. Will this tradition continue?

When I was explaining why WBD had chosen BluTV to enter the Turkish market previously, I mentioned some factors. One of them was that the WBD execs find the approach of BluTV LOP's and HBO Originals very similar. The look, feel, way of storytelling, being hand in hand with the underdog... All these similarities show us that we are on the right track and we are not thinking of changing this route. With all new local original productions branded as Max Originals, the local team will ensure that these productions meet the standards set by WBD and HBO. As a result, we may experience longer timelines for selection and post-production. This could mean that more time or attention will be needed on technical requirements and the preparation of content in various languages.

In addition to the above, while keeping the pulse of the local market, we will also follow up the company's general content strategy all over the world. For example, if Max targets a more adult audience and focuses on premium content, we will probably produce less content targeting young adults.

With an increased amount of investment on our side, we are on the lookout for new projects and new stories to tell, with new creators, directors and faces. We want to go up and above for Turkish LOP's and continue being the creational hub for the local productions.



You've spoken about the audience's strong appetite for emotional intensity in Türkiye. How does this emotional landscape shape your content development and production decisions?

We know that there is an incredible appetite for TV productions in our country. Mainstream national channels have the style of longer episodes around romantic, family aspects. We thought it would be interesting to test new waters and started to work on more male-targeted dramas, crime shows and tried some horror content. Also, we focused heavily on character-driven stories rather than high concepts. We still believe there are so many familiar characters to the Turkish audience that we haven't see on screen yet.

A regional Max Original in this new phase is not merely a local success; it's a narrative that can cross borders. It conveys universal emotions through a local perspective, boasts production quality comparable to global titles, and is grounded in authenticity.

The BluTV brand was very successful in bringing different genres and top-quality shows to people. And after the Max launch, we'll continue producing the same kind of quality and mix of genres. We will have some successful returning shows coming to Max, and we will increase our investment to have even more scripted and unscripted series on our platform. Our aim is to produce many more local original shows in the upcoming period.

What steps should writers, directors, or new production companies take to pitch their stories or projects to Max Türkiye?

We have a specific unit whose sole responsibility is to review new projects. We have a very meticulous approach to take every application into consideration.

In order to have a better chance for consideration, I can give some tips to newcomers. The most important issue is time for us, and we want to be fair while dealing with all new people and projects. So, please apply at once and be prepared. To treat everyone equally and to respect the rights of others, we can't read different versions of the same project as there are so many projects coming in. If your project is ready, focused and reflects you, share it. Many people only send one pagers and come to the meeting unprepared, this does not give them and their work the justice they deserve. You will only have one opportunity so use it carefully.

One of Max Türkiye's first projects, *Kaosun Anatomisi-The Graft*, is reportedly in production. Max has a strong global reputation for high-quality crime dramas, and BluTV also had notable success in this area. What are your goals and plans for crime content in 2025 and 2026?

Before going into detail about *The Graft*, I would like to talk about the third installment of *The Hammer & The Rose: A Behzat Ç. Story*. This season is bringing back an old face literally back to life and we are so excited to see the reaction of the audience to Savcı Esra's return.

The Graft is an intriguing story about a young and idealistic doctor who crosses paths with the leader of an organized crime organization. The two are forced to join forces as they fight for justice and their reputations.

Crime dramas like *Bozkır*, *Masum*, *Saygı* have been the core of our productions since day one. This can be regarded as a preference of our audience and we happily respect that. We are working on new projects, reading scripts, meeting creative teams in search of new stories to tell. As we are increasing the amount of our investment

in local productions, we are planning on a fair split between genres but needless to say crime will always be the "primus inter pares" for us.

On another note, crime is a significant genre for HBO. *Mare of Easttown* achieved global success, and this fall we will have *Task* from the same creator-producer. I believe HBO consistently fulfills its promise in crime and investigation, and we aim to continue on this path, which serves as a testament to both BluTV and HBO.

Max's global library features many true crime documentaries, docudramas, and films. Are there plans to produce local documentaries or true crime content specific to Türkiye?

Our recent docuseries *Eko Eko* has gained a lot of interest, and we are happy to have been involved with one of the biggest problems the world and especially our country is facing today. We are getting nods from foreign coworkers who watch the series and this is a very exciting point as we are aiming to work on more cultural, natural, and traditional issues as a part of the extended Max EMEA documentary productions team.



Exploring true crime can be captivating, but the key challenge lies in selecting the right subject and executing it effectively. We often come across high-profile murder cases being resolved on Turkish daytime television. For this reason, we put considerable effort into distinguishing our content in this genre, and I'm excited to share that we are currently developing two different projects that we look forward to presenting to our audience soon.

Looking at unscripted content, what is the future of formats on Max Türkiye? Do you have any plans to develop original Turkish formats or entertainment shows?

Yes, we are working on scripted shows and unscripted shows to release on a yearly basis, along with Max and HBO originals that will come to our platform day and date. So, it will be a wide catalog of fresh content.

Investing in unscripted content has been challenging for us, primarily due to the strong competition from free television. To differentiate ourselves, we have focused on social issues and topics that are both entertaining and provocative. Our most successful show to date is "Pavyon" (Pavilion), which explores the unique culture of traditional nightclubs in Türkiye. This setting also involves elements of prostitution, making it quite controversial. The show offers a revealing look at what goes on behind the scenes, and it has garnered significant success. We are planning to produce the next season in the coming months.

As you may know, we operate two free-to-air channels in Türkiye and are currently developing unscripted projects. Soon, we will launch *Border Control Turkey* on DMAX, which is a highly successful format with a strong fanbase. We are willing to create local formats in the near future.

The adult animated series *Feride* is among the most anticipated projects. Previous attempts at adult animation in Türkiye haven't always found lasting success. What are your expectations for *Feride*, and how do you think it will resonate with the audience?

I am confident that this experiment will lead to success. As I mentioned, we are actively seeking new and innovative ideas. We are closely monitoring social media platforms and intellectual property across various media, including YouTube, podcasts, Instagram, and TikTok. When content comes with its own built-in audience from the start, it becomes easier to elevate it to a more premium level with investment. The audience will be thrilled to see a local character gaining recognition, which will help spread the word more effectively than a 0 km project.

As for *Feride*, the cartoon has an Instagram account that has garnered 100 million views. Like any other professional woman in her thirties, *Feride* experiences fears, hopes, and dreams. Whether animated or not, her story is relatable to millions of young women. She has already built a substantial audience, and her content has the potential to resonate on an international scale. I am confident that those who grew up with cartoons will recognize familiar faces in her narrative, reminiscent of their coworkers, best friends, partners, and even pets.



Lastly, what role do you envision for Max Türkiye within the broader international content production ecosystem? Are there ambitions such as international co-productions or positioning Max Türkiye as a regional creative hub?

The sincerest answer to this question would be that this result will be inevitable in the end. We are adding some of our originals in Latin America, Spain, Italy, and other countries in the Europe/Middle East/Africa region. We are observing the successful increase of our local productions in other regions.

A regional Max Original in this new phase is not merely a local success; it's a narrative that can cross borders. It conveys universal emotions through a local perspective, boasts production quality comparable to global titles, and is grounded in authenticity. We are thrilled to begin exploring this creative avenue, not only to cater to local audiences but also to highlight exceptional stories that can resonate and succeed on Max worldwide. We are confident they will.

Currently, there is limited Turkish content in the ecosystem. However, as a result of the popularity of Turkish content all around the world, there is a serious appetite within the company to increase this volume.

The Golden Era of Game Adaptations: How Digital Fantasies Are Taking Over TV and Cinema

“GAME ADAPTATIONS ARE IN THEIR GOLDEN ERA, WITH MANY ICONIC GAME SERIES FINDING BACK-TO-BACK SPOTS ON SCREENS BIG AND SMALL.”

ORÇUN ONAT DEMİRÖZ

The gaming industry is making headlines as a growth leader, digital culture and technological tools. Dominated by gamers over the age of 30, the sector is expected to grow more than 13% annually until 2030.

Game developers are pushing the boundaries of fantasy with augmented reality (AR), hyper-realistic graphics, procedural storytelling, and AI-powered development tools. At the same time, increasing accessibility and inclusivity are driving the market forward, with PC and console game sales continually breaking records.

This interactive universe, which ultimately responds to people's emotional and social needs, has managed to surpass giant industries like fashion, tourism, and cinema. It's clear that the future of gaming will become even more inclusive, more immersive, and more versatile.

This dominance of gaming industry is also affecting many industries, such as TV, streaming platforms, and cinema. As a result, game adaptations are in their golden era, with many iconic game series finding back-to-back spots on screens big and small.

At the same time, streaming platforms targeting gamers are investing heavily in animated series. Let's take a closer look at the most notable game adaptations of 2025 so far.

THE LAST OF US

Without a doubt, *The Last of Us* has set the gold standard for game adaptations, sparking a new wave of interest. Now in its second season, the HBO hit returned in 2025 as one of the year's most anticipated shows, and it delivered.

Especially the second episode of the new season, "Through the Valley," stands out as an epic milestone in TV history, joining the ranks of the first season's "Long, Long Time." It marks a key turning point in the narrative.

Co-created by Neil Druckmann (the writer and director of the original game) and Craig Mazin, the series has successfully taken over *The Walking Dead's* throne. The wave sparked by *The Last of Us* also paved the way for other iconic games like *Fallout* to be adapted for screen, inspiring a trend of expansive, universe-building shows.

Another reason *The Last of Us* stands out in the post-apocalyptic genre is its representation of ideological differences, identities, and sexual orientations. The series continues to make an impact with both these factors and its nuanced storytelling.



A MINECRAFT MOVIE

Designed as an open-world sandbox game, Minecraft is one of the best-selling and most iconic titles ever made. Its film adaptation, *A Minecraft Movie*, hit theaters this year and blew past expectations at the box office. Starring Jason Momoa and Jack Black, the film was one of 2025's biggest surprises.

It follows a group of people who step through a mysterious portal and into the unfamiliar, cubic universe of the Overworld. The film generated a buzz similar to Greta Gerwig's *Barbie*. *A Minecraft Movie* achieved historic success as a game adaptation.

With an opening weekend gross of \$157 million in the U.S., the film broke records, becoming the highest-grossing debut for a video game adaptation to date. This record was previously held by *The Super Mario Bros. Movie*. While *The Super Mario Bros. Movie* still holds the top spot globally, *A Minecraft Movie* quickly climbed to second place worldwide.



DEVIL MAY CRY

Netflix has been steadily expanding its library with animated series and is investing heavily in the genre. The platform has announced plans to increase these investments further, with several new adaptations already in pre-production. The animation trend continues to gain momentum, fueled by the success of titles like *BoJack Horseman*, *Castlevania*, *Love, Death & Robots*, and *Arcane*.

The latest entry in this growing trend is *Devil May Cry*. Adapted from the popular video game series, the animated show was quickly renewed for a second season shortly after its debut. Following the demon hunter Dante, the series became one of the most-watched titles on Netflix in its first week.

Created by Adi Shankar, who also produced *Castlevania*, one of the best game adaptations, *Devil May Cry* also stood out for its take on current U.S. politics. The show has been well-received by fans and is expected to return to Netflix with a new season soon.

UNTIL DAWN

Until Dawn, just like *The Last of Us*, is a survival game. Released ten years ago by Supermassive Games for the PlayStation 4, the game saw unexpected success. With its blend of horror and strong drama the game received a modern version last year. Alongside this, a film adaptation of the game was made, directed by David F. Sandberg, best known for box office hits like *Lights Out*, *Annabelle: Creation*, and *Shazam*. *Until Dawn* was adapted more freely for the screen.

The story in the game follows Clover and friends as they search for Clover's missing sister, Melanie. Their search leads them to a grotesque valley, where they become trapped in a truly terrifying cycle.

However, the film presents the core elements of the game's story in a different way and takes its own narrative path. Still, David F. Sandberg's take on scares holds up. The film keeps viewers constantly on edge and delivers successful "gore" scenes that satisfy horror fans.





CASTLEVANIA: NOCTURNE

Warren Ellis is one of the leading figures in the comic book world, best known for his classic series *Transmetropolitan*. A groundbreaking storyteller in visual narrative, Ellis also created the animated adaptation of Konami's epic game *Castlevania*, offering a complex and bloody take on the Dracula mythos.

Following the momentum of *Castlevania*, Netflix quickly greenlit a spin-off series. Released in early 2025, the second season of the series stands out with its ties to *Castlevania* and distinctive character designs. While preserving *Castlevania's* beloved animation style, the story shifts its setting to the French Revolution.

Castlevania: Nocturne also brings back Dracula's son, Alucard, and presents an enticing vampire conspiracy set during the French Revolution. By continuing the *Castlevania* legacy for a new generation, the series sets a strong example of how video game adaptations should be done.



The Search for Justice Takes Center Stage in 2025's Turkish Dramas

AS TV CHANNELS CONTINUE TO LOSE VIEWERS, THEY'VE BEGUN REVISITING OLD NARRATIVES AND LEANING INTO THE TIMELESS GLOBAL ISSUE OF INJUSTICE IN AN EFFORT TO KEEP AUDIENCES ENGAGED. THAT'S WHY THEMES OF INEQUALITY AND POVERTY HAVE COME TO DEFINE THE MOST-WATCHED TURKISH TV SERIES OF 2025.

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The world's current predicaments; technological advancements, wars, climate change, the grey face of politics, evolving social norms, what we eat, drink, wear, and feel, all influence what ends up on our screens. In a sense, these realities dictate the direction of TV trends. The first half of 2025 has been defined by wars, rising nationalism, injustice, the pursuit of justice, overwhelming loneliness, and economic crises. Naturally, this emotional climate was reflected in the shows we watched. Our emotional state dictated the narrative trends.

In Türkiye, 2025 was all about injustice, corruption, inequality, and economic crises. So audiences gravitated toward shows that echoed these sentiments. Under normal conditions, economic crises usually increase interest in comedy because people simply seek serotonin. That's true in Türkiye too! But since national TV channels didn't produce much comedy, viewers turned to streaming platforms to have a laugh. What kept us glued to the screen this year was the search for justice, loneliness, and poverty. And the format used to explore these themes was family stories. Think of the family as a vast country, everything boiling over in the society found its reflection within households.

POWER VS. RESISTANCE: SAADET AND ALYA

Far Away, starring Sinem Ünsal, Ozan Akbaba, and Gonca Cilasun, was by far the most impactful series on Turkish television this year. The series is actually adapted from the Lebanese drama *Al Hayba*, which aired in 2017. However, screenwriter Gülizar Irmak reimagined the story by centering it around Alya Albora, a woman who marries Boran Albora from Mardin while living in Canada. After her husband dies in a car accident, she brings his body back to Mardin, where her journey to becoming a matriarch begins. With this adaptation, Irmak offered a matriarchal perspective on the patriarchal system. More precisely, the show presents a powerful dramatic narrative depicting the clash between East and West, tradition and modernity, the

feminine and the masculine, customs and institutions, the powerful and the powerless, the oppressor and those seeking justice. In the story, the character Sadakat Hanım represents an authoritarian government fond of control, while Alya stands in the role of the main opposition.

While Sadakat normalizes holding onto power, yelling when things don't go her way, and bullying, Alya stands as a symbol of change, modernity, and hope in the face of that oppression. Yet, neither woman fully realizes that they are, in their own ways, still serving the patriarchal order. As Cihan Albora maintains a balanced opposition between the two, the child, Deniz Cihan, who brings





Eshref Ruya

everyone together, continues to represent the promise of a hopeful future. *Far Away* has achieved double-digit ratings, a level no show had reached in years. Through the Albora Mansion and its family, the series continues to portray a realm to the audience, painting a unique picture of justice, impossible loves, dreams, and hope. Moreover, the show's direction, with its dynamic camera movements, makes viewers feel as if they are right there in the moment. That's what brings *Far Away* so close to its audience.

POWER, CHARM, AND NARCISSISM IN THE FALL OF THE KING

The Fall of the King was one of the most talked-about shows of the season. Starring Halit Ergenç, already a major star both in Türkiye and internationally thanks to *1001 Nights* and *The Magnificent Century*, as Kenan Baran, a man with narcissistic personality disorder. With Aslıhan Gürbüz, Merve Dizdar, and Nilperi Şahinkaya in the cast, this season focused on the charming, flirtatious, and charismatic side of Kenan Baran. He's a star in every sense, used to getting whatever he wants, with women always ready to cater to him. Much like in *The Magnificent Century*, all the women in his life are aware of one another and locked in fierce competition. The prize? Naturally, being with Kenan Baran. This time, instead of period costumes, Halit Ergenç appears in a wig that takes two hours to apply, evoking a 1990s-style

symbol of power. He is surrounded by men who idolize him, women who adore him, and people who compromise their morals to side with the powerful. As this "narcissistic king" continues to be romanticized, no one has the courage to call him out. However, the show makes it clear that the real story is only just beginning.

ESHREF RUYA TOPS THE RATINGS

One of the season's undeniably most ambitious productions was *Eshref Ruya*, featuring a cast that includes Çağatay Ulusoy, Demet Özdemir, Ahmet Rifat Şungar, Necip Memili, Tolga Tekin, and Büşra Develi. The story centers around Eşref Tek, who started life at a disadvantage as an orphan, and his friends, who all feel that life owes them something. While the show weaves in an impossible love story, its core theme is the pursuit of justice. Set within a triangle of mafia, police, and romance, *Eshref Ruya* lures us in with love but hits us with politics. The series boldly exposes power structures, drug lords, and the rotten elements within the police force. As Eşref falls for Nisan, he fears losing the only pure thing left in this corrupt world, Rüya, a name that also symbolizes his lost childhood. That emotional weight creates a deep sense of connection with viewers and pushes *Eshref Ruya* to the top of the ratings charts.

WHAT ELSE WE WATCHED IN 2025

Other notable titles of the year were *Leyla*, *The Good&The Bad* and *Valley of Hearts*. All of them started strong but bowed out early, ending with memorable season finales. Meanwhile, *6 of Us* told the story of siblings who rose out of poverty, and viewers didn't abandon the show in return.

In the past, streets would empty when a primetime series aired each night. Today, if just two or three shows can create that kind of impact, the season is considered a success. While streaming platforms and on-demand viewing have made it harder for traditional TV to hold onto live audiences, it's clear that television won't lose its star power anytime soon. Like a beloved family member, it will continue to be a part of our homes, both now and in the future.



The Fall Of The King



THE FALL OF THE KING

The Fall of the King, adapted from Gülseren Budayıcıoğlu's bestselling novel, unravels the deep secrets hidden behind a life of greatness. Blending passion, betrayal, and power struggles, this gripping drama invites viewers into a world where nothing is as it seems.

Kenan Baran, known as The King, is a charismatic and powerful businessman who appears to have it all: wealth, prestige, and a perfect wife, Handan. But beneath the surface of their flawless marriage lies a painful truth. Kenan's endless affairs have pushed Handan to the edge, forcing her to question her worth and confront her past. As one betrayal crosses the line, Kenan's carefully curated world begins to crumble. No longer in control, he is faced with emotions he never anticipated and a power he cannot contain.

Meanwhile, Fadi, a young woman from a modest background, steps into his life. Juggling school and work, she is drawn into Kenan's glittering, dangerous world. Her innocence intrigues him, making her both a temptation and an escape. But Fadi, too, must confront her own limits as she pursues her dreams and navigates a web of desire and power.

At its core, *The Fall of the King* is a compelling story of ambition, loss, and transformation. As Kenan faces the downfall of his empire and the emptiness he tried to ignore, both Handan and Fadi rise to reclaim their lives.

In this journey where love becomes betrayal, power turns into weakness, and winners become losers, the audience will be captivated until the very end. Knowing what the king will lose is only the beginning of the story...



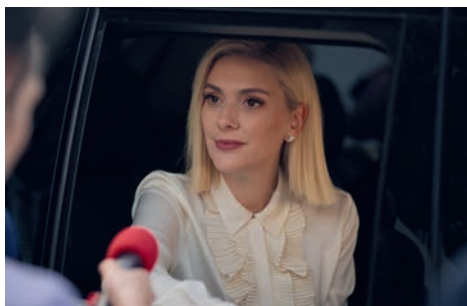
6 OF US

6 of Us follows six siblings; Azize, Cemo, Zeliha, Fidan, Samet, and Balim, who flee Istanbul after their parents are murdered. Pursued by Azize's estranged father, Yavuz, they struggle to survive in the city. The family finds hope when they reunite with their uncle Aslan, their father's best friend. Azize, the eldest, becomes a mother figure and is forced into a marriage with Devran to end a blood feud and protect her siblings. As their bond deepens, their love grows unexpectedly. Cemo, the rebellious brother, is torn between protecting his family and his growing feelings for Melis, leading him down a dangerous path. Zeliha's secret affair with Yusuf complicates her life, while Fidan works to keep the family united. Samet and Balim face the challenges of adapting to their new life. The series explores themes of family, love, sacrifice, and survival as the siblings face external threats and internal conflicts.



SHAHRAZAD: TEARS OF ISTANBUL

In a breathtaking, cinematic series set against the iconic backdrop of Istanbul, *Shahrazad: Tears of Istanbul* tells the tale of an impossible love. Shahrazad, a brilliant and hopeful young woman on the path to becoming a doctor, envisions a future filled with joy and love alongside her boyfriend, Ferhat. However, when Ferhat is unjustly sentenced to death, her world shatters. Desperate to save the man she loves, Shahrazad turns to Büyükbey, a powerful figure with a dark influence. But, unbeknownst to her, every favor done by Büyükbey comes at a deadly cost. As his daughter Şirin and nephew Kubat's forced marriage intertwines with a sinister plan to protect Büyükbey's empire, a web of betrayal, love, and sacrifice takes hold, changing their lives forever. This emotionally charged drama explores love, loyalty, and the price of power, perfect for international audiences captivated by rich, character-driven storytelling.



DILEMMA

Dilemma follows the story of Neslihan Turhan, a successful journalist known for her honesty and integrity, making her a favorite among viewers. At the peak of her career with her show "One Truth," which tackles cases of missing persons and murders, Neslihan's life takes a devastating turn when her son Can is accused of murdering his friend Leyla. Thrust into a nightmare, Neslihan faces a harrowing choice: protect her son or uncover the truth. As the world she built on principles of justice and truth crumbles, Neslihan must decide if she will pursue Leyla's murderer, even at the cost of sending her son to prison.



THE TAILOR

The Tailor delves into the intertwined pasts of Peyami, a renowned tailor, his childhood friend Dimitri, and Dimitri's fiancée, Esvet. Set against the captivating backdrop of Istanbul, the story begins as Peyami is tasked with sewing Esvet's wedding dress. Unbeknownst to him, Esvet harbors dark secrets that could unravel not only her life but also the fragile bonds between the three of them. As these hidden truths emerge, Peyami finds himself caught in a web of love, betrayal, and mystery, forcing him to confront the shadows of his past.



BROKEN DESTINY

After five years in a coma, Toprak wakes up to a family he doesn't remember. Aydan, his fiancée, has loved him since they were kids, but he has amnesia. His mother, Keriman, encourages him to marry Aydan and move on with his life.

Five years ago, Fidan lost her husband and baby in a terrible car accident. She lives in Şile with her sick father and stepmother, working to pay off the huge debt they owe the loan shark who wants to marry her. When a twist of fate brings these two together, Fidan cannot believe her eyes. Toprak looks exactly like her dead husband, although he doesn't recognize her. Yet, something stirs within Toprak... Toprak and Fidan unravel the mystery of Toprak's past and his uncanny resemblance to Fidan's deceased husband as Fidan becomes Burak's nanny.



LOST IN LOVE

Mete and Naz, born into affluent and influential families, are bound together by a promise made during their childhood. This promise stems from a tragic incident where Naz's innocence was compromised, and Mete's family offered unwavering support. As they grow older, their relationship becomes a rollercoaster of heated arguments and passionate reconciliations.

Mete, deeply committed to keeping the childhood promise, returns from studying abroad to marry Naz. However, fate intervenes when he crosses paths with İncila, Naz's loyal servant. İncila, who has found a family within Naz's household after a troubled past, accidentally becomes a pivotal figure in the unfolding drama.

Both Mete and İncila share similar wounds from their respective pasts, and they discover their emotional connection runs deeper than they initially thought. This realization complicates Mete's already confused feelings and leaves him torn between two women. The story is further complicated by the ongoing rivalry between their families, filled with hidden secrets, secret relationships, and personal struggles. These family dynamics add layers of tension to the unfolding drama, and the characters must deal with lies and intrigue.



MIRACLE OF LOVE

Ali Tahir was a brave commander who fought in the Battle of Sakarya in 1921. During the battle, he made a costly mistake that led to the death of many of his soldiers. However, he managed to turn the tide of the battle and was shot in the process. Miraculously, he was resurrected by the "Water of Life" and never aged again. In the following years, he became an agricultural educator and married Leyla. However, Leyla couldn't handle his never-aging and committed suicide. In 1968, he changed his name to Esref and became a school inspector. He fell in love with a teacher named Süreyya and they got married. However, their marriage ended after Süreyya discovered hints from his past. In 2023, he changed his name to Kemal and met Harika, a young and beautiful writer who entered his life unexpectedly. Will Harika be able to help Kemal find the answers he has been searching for over a decade?



STICKMAN

Tamer faced early life challenges, working to support his family while his peers played. He turned adversity into a game to preserve his inner child. After a tragic incident, he excelled academically and became a successful game developer. He married Berrin, and when his game struck gold with a \$300 million investment, he bought a mansion. This reunited his family, including his estranged parents Aysel and Bülent, bringing immense joy. Peri, a private bank manager with a traumatic past, endured her mother's abandonment and cared for her ill sister, Naz. After a heartbreaking betrayal, she contemplated ending her life but unexpectedly crossed paths with Tamer. They discovered their shared pain and found solace in each other's company.

KANAL D
INTERNATIONAL

THE FAMILY BURDEN

Melike, who is innocent, is convicted of killing her husband and is released after twenty years. Her only dream is to reunite with her daughter Hazal, whom she entrusted to her sister when she was a baby. However, Melike is not only waiting for her daughter outside, but also a new prison woven with lies. As Melike uncovers the lies told to her one by one, she will also understand what kind of game she has fallen into. While gradually approaching the girl who has been calling someone else her mother for years, she will also do her best to reveal the real killer of her husband. In this story woven with lies, the most conscientious will be the most ruthless, and the most loyal will be the real traitors. The series primarily focuses on a mother's relationship with her daughters, it narrates a story formed around a difficult-to-unravel and necessary-to-maintain lie. The layers of this long-standing lie become even more intriguing with each new episode, revealing secrets and additional lies.



A FATHER'S PROMISE

Set in the year 1980 during a tense political climate, Mustafa, a struggling factory worker, faces dire financial circumstances in his quest to save his wife's life, Canan, through a crucial operation. Rejected by his heartless boss, Mustafa flees to avoid arrest, leaving his daughter Cemre in an orphanage, later adopted by the wealthy Rona family. Assisted by the caring housekeeper Figen, Mustafa infiltrates the Ronas' household to be near his daughter, and an unexpected romance blossoms between them. As their bond deepens, they uncover the Rona family's sinister intentions towards Cemre. Driven by vengeance, Mustafa aims to confront them, while Figen urges him to protect their love and Cemre from harm. The series portrays their perilous journey to reunite as a family, battling dangerous adversaries and navigating through treacherous paths.



DAYLIGHT

Gece has big plans for the summer, going to university and playing music with her boyfriend, Emir, in Istanbul. However, her family's abrupt decision to move to Foça due to her sister Gülce's struggles with Asperger's Syndrome changes everything. In Foça, Gece meets Özgür, a surf club instructor devoted to his brother Rüzgar, who also has Asperger's due to a tragic fire accident. As Gece and Özgür grow close, they learn valuable life lessons. Gece gains maturity by understanding her sister's challenges, and Özgür realizes the importance of seizing the moment. But when Emir unexpectedly arrives in Foça, Gece faces a dilemma between him and Özgür. Amidst Foça's beauty and healing surroundings, Gece embarks on a journey of self-discovery, learning to follow her heart.



SECRET OF PEARLS

Azem, who has a happy life with his wife and two children, is a literature teacher loved by his students. His life changes completely in a single night as he goes to prison for killing his wife. However the reality is different, Azem has a secret that he cannot tell anyone. Azem, who has spent several years between four walls, has only one goal when he gets out of prison: To find his children and to sit at a dinner table with them again. But this will not be easy at all. When he was imprisoned, his children were taken under state protection and from there they were adopted by different families. When he gets out of prison, he spends the first night in a nasty hotel which he would normally never choose. This is where he will

cross paths with Dilber who is one of the hotel's regular customers. Dilber is a young woman who earns her living by dancing in the pavilion. She is in trouble with her husband whom she cannot divorce but will fall in love with Azem. An undefined relationship begins between Azem and Dilber. When Azem finds his children back, he wants to offer them a comfortable life. But because he has a criminal record, he can no longer teach in schools. That's why he starts giving private lessons under a different name. Here he will meet Piraye, the mother of a rich student he is giving lessons to. An attraction will begin between the two, but Azem will be torn between Dilber and Piraye, who are very different from each other. However, there is one thing which Azem has forgotten: Time. While he has lost many years in prison, his children have all grown up in different families. Time has taken away a lot from him and his children. Will time be restored in the faith of hope?



FAREWELL LETTER

Alanur's life, which she completely depended on Ziya, is turned upside down with the letter. Exactly 30 years later, whether we call it a twist of fate, the infallible justice of the universe or the power of love, the paths of Yıldız and Karlı families cross again. The fate of two opposed families, especially Alanur and Ziya, is now in the hands of their children, Aslı and Mehmet. While love is waiting to be in the right place at the right time, the fate of Aslı and Mehmet unites in the wrong place at the wrong time. Aslı will go to Sorbonne, one of the most prestigious schools in France, and Mehmet will marry Hatice, whom he loves like a sister. Despite their families' objections, they choose to walk this path together. What these two fresh lovers don't know is that the roots of their strong feelings go back much further, 30 years ago. While Mehmet's father Ziya and Aslı's mother Alanur were about to get married, Ziya suddenly disappeared and left Alanur all alone.



THREE SISTERS

An instant sensation from the moment of its release, *Three Sisters*, crafted by the esteemed İclal Aydın, breathes life into a poignant tale. Transporting us to a land of beauty and intrigue, the narrative revolves around three sisters: Türkan, Dönüş, and Derya. United in a close-knit family, their dreams intertwine with those of their parents, Sadık and Nesrin, as they paint a vision of a radiant future. Yet, their idyllic upbringing in the enchanting lanes of Ayvalık's pine-scented streets does little to prepare them for the harsh complexities of adulthood. As time unfolds, the sisters confront the stark truth that life's pathways, interwoven with choices, are far from straightforward. Unforeseen secrets can lay buried even among those most trusted, while the specter of debilitating illnesses unearths the ghosts of the past. This journey of self-discovery poses a compelling question: Can time truly mend all wounds? The heartrending narrative of *Three Sisters* navigates the intricate dance between resilience and vulnerability, weaving a tapestry of emotions that resonate across generations.



THAT GIRL

In the world of dreams and aspirations, young Zeynep yearns to break free from her humble origins and become a social media influencer. Yet, her journey to success is entwined with an unexpected role, caring for her father Kadir, whose mental and emotional age remains that of a 5-year-old. With his toy car, innocent jests, and childlike demeanor, Kadir dons the attire of an adult but wears the heart of a child. The origins of his unique condition trace back to a fateful umbilical cord entanglement during his prenatal days, a test, perhaps, both for his parents and his own offspring, as Zeynep's grandfather often reminds her. Zeynep's ambitions extend far beyond her reality, fueling her desire to escape the confines of her aunt's household, a cramped space that fails to accommodate her and her cousins. She yearns to distance herself from her uncle's blame and her aunt's suppressed exhaustion, along with the burden of impossibilities and the shackles of poverty. Employed as a house cleaner in the residence of influencer Ozan, Zeynep is magnetically drawn to his lifestyle, aspiring to emulate his success. However, fate takes an unexpected turn when she crosses paths with Sitare, a formidable businesswoman who not only runs an agency but also commands a roster of social media influencers. Unbeknown to many, Sitare holds another significant role, Ozan's clandestine romantic partner. Amidst the pursuit of dreams and the complexities of life, "Zeynep's Journey" unravels a captivating tale of ambition, family dynamics, and the unforeseen connections that redefine destinies. As Zeynep navigates the worlds of influence and adversity, she's about to discover that her journey is intricately woven with threads of love, resilience, and the power of embracing the unexpected.



LOVE AND HOPE

Experience a tale woven from love, hope, and the pursuit of new beginnings. As Zeynep, a small-town resident, steps foot into the bustling heart of a metropolis for the first time, she finds herself immersed in a world where power, money, and egos collide. Amidst the opulent confines of a prestigious Istanbul household, she grapples with an outsider's sentiment, unaware that her estranged father resides within its walls. This revelation shatters her reality, ushering in a profound transformation. Through the trials of her melancholic existence, love emerges as a beacon, rekindling her spirit of hope. In an unlikely union, Ege and Zeynep's love blossoms, defying all odds, yet an unexpected barrier emerges from their inner circle. Elif's journey, on the other hand, is

a tapestry of childhood love and the pursuit of vengeance. A promise made to herself after enduring heartbreak propels her into a world of lies and secrets. Guided by her pledge, Elif sets out to capture the heart of Kuzey, Handan's beau. However, as her web of deception unravels and truths come to light, Elif faces an uphill battle to reclaim the affection of Kuzey.



ESHREF RUYA

Eşref spent years searching for a girl he once loved from afar as a child, a memory so distant and idealized, he called her "Rüya," meaning dream. In the process, he rose to power as a high-ranking member of a mafia syndicate. Nisan, an idealistic young musician, ends up entangled in his world after performing at a wedding held in the luxury hotel Eşref runs. He falls for her, unaware that she's not only the long-lost Rüya he's been searching for, but also secretly working as an informant for the police. As love, betrayal, and power collide, Eşref is pulled into a deep reckoning, both with his crew and his own heart.



VALLEY OF HEARTS

Sumru, a woman who abandoned her twins, now lives a wealthy life in Cappadocia. When her twins, Nuh and Melek, discover her identity, they confront her and seek retribution. Meanwhile, the Şansalans' mansion is rife with family drama, including a forced marriage, hidden agendas, and a looming threat from a past enemy. As love blossoms between the twins and the Şansalans' children, Sumru must face her past and decide whether love can overcome revenge.



HEARTSTRINGS

The lives of Mahinur Aydın and Aras Yilmazer become intertwined by a dramatic hospital error that occurred years ago, where their daughters were switched at birth. Mahinur, trapped in a difficult marriage with her controlling husband Kenan, is struggling to care for her sick daughter, Bade. As Bade's condition worsens, Mahinur turns to Aras for help, and they discover the truth through DNA tests. This revelation sparks conflicts, especially with Kenan, who accuses Aras of stealing his child. Despite the tension, Mahinur and Aras join forces to find a way to save Bade, deepening their emotional journey as parents while confronting painful truths.



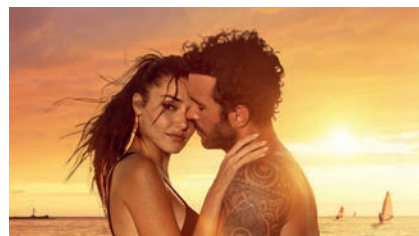
LIKE THERE IS NO TOMORROW

The meeting of popular and successful actress Manolya with experienced journalist Hakan for an interview changes both of their lives. In the brief time they spend together, they lay out secrets they have never shared with anyone else, their past relationships, and the failures within those relationships. As Manolya and Hakan grow closer while discussing love, hate, relationships, sex, jealousy, and the spirit of the times, they seek ways to establish honest and open communication, only to realize that it's not as easy as it seems.



JUST FRIENDS

Roommates, Ece and Umut learn that only the first to marry will inherit a coveted house, their co-living arrangement spirals into chaos. With no interest in marriage, they embark on a wild race of daily dates, each hoping to fake love before the other finds it for real.



CHASING THE WIND

Ege Yazıcı, living in Çeşme, and Aslı Mansoy, the CEO of the Yazman Group of Companies, find themselves at odds. The company's financial survival depends on building a giant hotel in the bay where Ege has established his surf school and home. Despite their stark differences, city girl Aslı and true local Ege, both will soon realize how alike they truly are. Will this daring duo fight for their company, the surfing cove, or each other?



MR. ŞEREF

He is a romantic and emotional person, but he is stubborn and stuck with his principles, at the same time. Migrated from Albania to Türkiye and one of the best chefs, Mr. Şeref, gets on the way for a new life. New surprises and, who knows, a new love are waiting for him.



FARAH

Adapted from the award-winning Argentinian series *La Chica Que Limpia*, *Farah* tells the story of an Iranian woman who had to flee her country and is struggling to survive in Istanbul, working as a cleaning lady to fund her son's medical treatment. Farah fled to Türkiye, unaware that she was pregnant with a boy. Seven years later, she is forced to work as a cleaning lady to provide for herself and her son. Farah's son, Kerim, has a disease called "balloon boy disease." He spends most of his time at home in a sterile, germ-free room because his innate immune system is extremely weak. One night, while cleaning, Farah witnesses a mafia murder. She begs the hitman, Tahir, to let her go, promising to keep her mouth shut and offering to clean the murder scene. The following day, Farah discovers that the victim was a policeman. Farah decides to testify and goes to the police station, where she encounters Tahir. Leaving the station, Farah decides to leave the country, but she suddenly finds herself at a hospital. While she tries to get away, a critically injured man is brought to the E.R. Farah intervenes to save him, unaware that the man she is trying to rescue is the leader of the mafia and Tahir's boss, Ali Galip. This places her at the center of a mafia-police war and an unpredictable love story with Tahir. Together with Farah's son, Kerim, the three of them form a family against all odds. But the love between Farah and Tahir will be tested even more in the second season when Behnam, Kerim's father, who was presumed dead, arrives in Istanbul to reclaim his so-called "family."



ANA

Ana is an ambitious and determined young woman living in a foster home. The only mother she has ever known is Mama Lena, the social worker who raised her. Ana is in her final year of her master's degree in journalism. To earn some money, she works as an event hostess. With the money she earns, she takes a genetic test to find her biological mother. Then she investigates why she was abandoned. She discovers a "baby broker" who was giving unwanted children up for international adoption in exchange for money. This should have been Ana's fate, but the police got onto the case, and she was abandoned as a result. Ana is tempted to seek the truth and bring the guilty to justice, however, this search will involve the man she loves. She knows this story can bring her fame as a journalist, but she is not ready to lose the love of her life.



EGO

The Koraslan Family is one of the most well-known families in tourism industry in Türkiye. Sibel and Tuncay are both involved in their family business. On the other hand, the Öztürks are a middle-class family, Burhan being the father, who lost his beloved wife 2 years ago, his daughter Elif and son Arda. Elif is engaged to Erhan, a frank and brave man who works in the finance department at the Koraslan Family's firm. Burhan loves Erhan as his own son and relies heavily on him. When Erhan asks for money to invest on the stock market, he hypothecates his house in return for a huge loan. Things turn for the worse and Erhan loses the all money. The Öztürk Family could lose their house unless Erhan mends the situation. Meanwhile Sibel, who got unexpectedly abandoned by the man, who she had fallen in love with for the first time in her life, suddenly learns that she has a cyst in her womb and if she doesn't conceive soon, she will not be able to bear children. Elif, Erhan and Sibel's lives will completely change, when Sibel decides to get pregnant with Erhan's baby and makes an indecent proposal in the amount of 3 million.



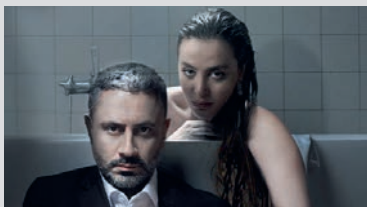
ALERT SQUAD

Behind each disappearance lies a hidden reality. Every single minute counts when the Missing Persons Unit is working a case. Driven by hope, bound by courage and determination, the team investigates with one clear objective: to recover the missing alive. *Alert Squad* is a police-driven series built on human drama. The series was honored with four prestigious awards at Géméaux Awards Ceremony and their wins include: Best Annual Drama Series, Best Lead Actor in an Annual Drama Series (Frédéric Pierre), Best Supporting Actor in an Annual Drama Series (Paul Amarhany), Best Supporting Actress in an Annual Drama Series (Marie-Chantal Perron).



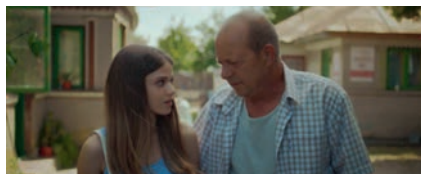
CRYSTAL

Crystal follows Fay, the daughter of a gardener living in the servants' quarters of a grand mansion in Tarabya. From the age of six, Fay idolizes Alya, the beautiful and glamorous daughter of the mansion's owner. Fay's innocent admiration persists into adulthood. Raised by her devoted father, Samir, alongside her sisters after their mother's death, Fay grows up between the humble neighborhood and the opulent mansion. Alya, a figure of youth, beauty, and success, embodies everything Fay desires. Despite her simple life with her childhood sweetheart and her university studies, Fay's fixation on Alya never wavers. When Alya returns to the mansion after her father's death, Fay seizes the chance to get closer, accepting a job as Alya's maid despite her family's objections. Fay's admiration soon spirals into a nightmare as she loses herself in her quest to mirror Alya. Her relationship with Jawad, a charismatic doctor tied to Alya's past, complicates matters, drawing jealousy from both Ous and Alya. Alya exploits Fay's talents, claims her work, and manipulates her into marrying Alya's troubled brother, Basil, to secure the family fortune. The marriage shatters Fay's world, and Basil's eventual suicide leaves her a guilt-ridden widow. As Fay sheds her naivety, she turns Alya's tactics against her, rising to claim the mansion and Alya's life piece by piece. In the end, Fay becomes the sole lady of the mansion. Yet, from the ashes of her journey, Fay emerges as a beacon of resilience, proving that even in the solitude of a dream fulfilled, there lies the strength to redefine one's own destiny.



DECEIVER

The series follows Dr. Aseel, her architect husband Saif, and their son Yazan, living a seemingly perfect life in Lebanon after marrying in America. Their idyllic family unravels when Aseel finds blonde hair on Saif's scarf, revealing his two-year affair with Tia. Devastated by the betrayal, Aseel, shaped by her own traumatic childhood, seeks revenge, aiming to take their house and custody of Yazan. Saif, torn between his love for Aseel and Tia, who is now pregnant, struggles to balance both relationships. Aseel manipulates events, leading Saif to lose his temper and strike her, resulting in her taking everything from him. Saif leaves for America with Tia, abandoning Yazan. Years later, a successful but resentful Saif returns, determined to reconnect with Yazan and retaliate against Aseel. Aseel pretends to have moved on while Tia, deeply in love with Saif, despises Aseel.



ADELA

Adela and Andreea are two sisters, who were raised by their parents, Nuti and Mitu, in their poor home in a slum near Bucharest. One day, the secret identity of Adela is about to be revealed, when her biological grandfather decides to repair his past mistakes. However, before bringing Adela to her real father, the old man dies and Nuti and Mitu bury him in the garden, and the truth seems to be forever buried along with him. Presented with this new opportunity, Nuti and Mitu decide to send their own daughter Andreea in Adela's place, since the real father of Adela is the powerful media mogul, Paul Andronic. Nuti becomes increasingly obsessed with living in the mogul's mansion, and when she realizes she is not welcomed by the rich, snobbish family, she begrudgingly accepts to live in the annex house for the time being. Although Nuti and Andreea seem like strong allies and committed to take what is owed to Adela, they will face a lot of trials and tribulations in keeping the secret.



LOVE WITH LAVENDER SCENT

Fifteen years ago, Anda fled an abusive marriage and returned to her birthplace, Podișor, where she raises her daughter alone and serves as the village doctor. Her peaceful life is disrupted when Stefan, a retired footballer, inherits her house and land through her father's will, which reveals her father's dark past: he deceitfully acquired the property by murdering Stefan's grandmother. Guilt-ridden, her father bequeathed everything to Stefan, his victim's grandson. Stefan moves in, sparking tension with Anda, but their shared pain fosters mutual affection. Their budding romance is complicated by the arrival of Stefan's 16-year-old daughter, Alma, who clashes with Anda's daughter, Maria. As Stefan envisions a new family, Anda grapples with her past and hesitates to open her heart. Jealousy and secrets, including Stefan's affair with the school principal, strain their bond. Despite these challenges, Anda and Stefan fall deeply in love and plan a future together, but a new obstacle threatens their fragile harmony.



INDEFENSIBLE

Indefensible is a captivating new daily legal series that plunges us into the world of the Lapointe-Macdonald Law Firm and its criminal defense team. A realistic universe built on human dramas, from the smallest to the largest, all imbued with the same emotion: fear. Fear of being condemned for an act the accused may or may not have committed. From ordinary citizens to career criminals, everyone is entitled to a full defense and the presumption of innocence. At the heart of the series is a combative, endearing team of criminal lawyers passionate about justice. They form a tight-knit family, full of contradictions, flawed yet endowed with great humanity. Our criminalists bring to life the human stories behind the crimes: murder cases intertwined with countless other criminal cases that make their hearts beat faster.

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