



VIDEOAGE

STUDIO
ISSUE

INTERNATIONAL

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LA SCREENINGS

Guide 2017

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Disney Media Distribution Latin America

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My 2¢

Technology and research can tell us "how" and "when," but philosophy will tell us "why," "what," and "where." Perhaps, the industry should call philosophers and scriptwriters to explain the future.

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The Game Show



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For NBC Sports, Three World Games Can Turn Into a Gold Mine For Ratings, Profits

According to NBC Sports, ad sales for the 2018 Winter Games from PyeongChang, South Korea, are pacing ahead of the Sochi games in Russia, and the network expects to exceed Sochi's total.

Reportedly, NBC generated \$800 million in advertising revenues for the Sochi games, while it paid \$775 million.

NBC's PyeongChang primetime coverage begins Feb. 8, 2018, while the opening ceremony will take place the next day.

NBC will also be selling the Super Bowl, which will be played on February 4, 2018 in Minneapolis, and FIFA's World Cup, which airs in Spanish on NBC-owned Telemundo TV network starting on June 14, 2018 from Russia.

NBC Sports will air all of its Olympic coverage live nationwide, across all U.S. time zones and will sync viewing on broadcast, cable and digital, with no taped/delayed telecasts and no holding back of announced competition results.

Instead of guaranteeing audiences for advertisers based on a household rating (which is how ad inventory in sports is typically sold), it will account for the viewing taking place beyond the linear screen. NBC will set guarantees using its Total Audience Delivery, a metric that blends broadcast and cable primetime deliveries with

streaming data. It will do this by selling a cumulative P2-plus rating (persons aged two or more) across all platforms.

The common metric will also allow NBC to "pivot" if viewers move from broadcast to digital — or vice versa. During the Rio games, digital viewing was blamed for broadcast ratings falling short of the record viewing in London four years earlier, and caused NBC to miss its ratings guarantees by 3.1 points, or 17 percent, forcing the network to offer make-goods.

But while traditional ratings were down for the Rio games, NBC dominated all media consumption during those three weeks. NBC made a \$250 million profit on the Rio Olympics.

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Republicans See More Fake News Than Democrats

A U.S. poll, conducted by phone during the first week of March by Monmouth University in New Jersey, found that 80 percent of respondents believed online news sources reported fake news either regularly or occasionally.

Respondents had somewhat more trust in traditional news outlets, with 60 percent believing that traditional news outlets reported fake news either regularly or occasionally, and 40 percent indicated that traditional news outlets reported fake news on purpose to push an agenda.

Seventeen percent of respondents believed fake news was reported on by traditional outlets by accident or because of poor fact-checking, and about 33 percent said they did not believe that major outlets reported fake news.

Fifty-five percent of Republican respondents believed that fake news was reported on intentionally by traditional news outlets to advance a specific agenda, compared to 41 percent of independents and 24 percent of Democrats.

Overall, respondents also said that they trusted news from ABC News, Fox News and MSNBC more than they trusted news from President Donald Trump. Republicans were far more likely to trust Trump over ABC News and MSNBC, and about 44 percent of Republican respondents said they trusted Trump and Fox News equally.

(Continued on Page 8)

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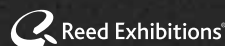
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(Continued from Page 6)

William (Bill) J. Peck In VideoAge's Hall of Fame

To review Bill Peck's 56-year career for the June-July Issue of *VideoAge*, is to not just go over the accomplishments of the first British International TV Distribution Hall of Fame honoree, but also to recall the history of television in the U.K., the U.S. and even Russia. Over the course of his professional life, Peck worked for four British, five American and three Russian companies.

During several interviews, Peck reiterated how boring it would be to recount his career ("Sorry, but I am not really a funny guy," he said), when on the contrary his professional life is full of humorous anecdotes. A cameo appearance by his long-time Worldvision boss, Bert Cohen, in the story demonstrated Peck's yet-undiscovered British sense of humor.

Out of the 19 *VideoAge* International TV Distribution Hall of Fame honorees so far, Peck is the first British pioneer to be honored. Because of his traditional links to Russia, the feature will appropriately be published in the NATPE Budapest Issue, which focuses on the CEE TV market, among other territories.

Peck's story will recount the *Dallas* U.K. scandal, the bananas marketing "putsch" in the Soviet Union through television, the time when he began entertaining buyers and



sellers at MIP-TV and MIPCOM by playing the piano, and his first MIP-TV in 1969. Plus, the story will also reveal what happened to Peck's Korean ginseng cigarette holders, and explore whether his hair turned white as an adult or if he was born with it.

NBC TV Sells, Comcast Buys

During the FCC's just-completed Broadcast Incentive Auction, NBCUniversal sold spectrum in three duopoly markets — New York, Chicago and Philadelphia, receiving proceeds of \$481.6 million.

During the auction, NBCUniversal's parent company, Comcast, spent \$1.7 billion to acquire spectrum through an entity called CC Wireless Investment. Comcast ended up with 10 MHz of spectrum.

The auction generated \$19.3 billion in net proceeds, with T-Mobile U.S. coughing up \$8 billion to buy 600 MHz of spectrum, Dish Network laying down \$6.2 billion for 18 MHz of spectrum, and AT&T spending \$910 million; Verizon spent nothing.

NBC sold the spectrum of its flagship WNBC New York City for \$214 million. In addition, it sold the spectrum of two Telemundo stations — WSNS Chicago and WWSI Philadelphia for \$141.7 million and \$125.9 million respectively.

The sales do not mean the stations are going off the air. In each case, the stations will double up on another NBC-owned station in the markets. WNBC will channel share with Telemundo's WNJU (Linden, N.J.), Telemundo's WWSI will channel share with NBC's WCAU (Philadelphia), and Telemundo's WSNS will channel-share with NBC's WMAQ (Chicago).

Two of the three other network groups also sold spectrum. FOX sold its MyNetworkTV stations in three markets, with plans to double up on their FOX O&Os in the markets. They are WPWR Chicago (\$160.7 million), WDCA Washington (\$118.8 million) and WMYT Charlotte, N.C. (\$74.7 million), for a total of \$354.2 million.

CBS made \$9.9 million by selling its UHF spectrum for KCCO Minneapolis and agreeing to move the satellite of Minneapolis's WCCO to a VHF channel. Disney/ABC did not come up with anything in the auction.

VIDEOAGE'S

International TV Distribution Hall of Fame

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The Coen Brothers' Biography As a Revised Old Filmography

By Luis Polanco

“**A**ctually, to tell the truth, we don’t want a book written about us,” the Coen brothers told Ronald Bergan, author of the biography *The Coen Brothers* (Arcade Publishing, 2016, 360 pgs, U.S. \$18.99). Directors Joel and Ethan Coen are more interested in their movies being watched than their private lives going public. In the first edition of the book, published in 2000, Bergan chronicled the Coens’ filmography, and in its updated edition, he returns to account for their work in the new millennium.

Bergan offers a history of the Coen brothers’ work, detailing how the films came together, and who received what credit. The effect is rather dry, at times provoking about as much excitement as an extended Wikipedia article.

The fault is not entirely Bergan’s. “Ideally, what biographers want is to enter the minds of their subjects,” Bergan writes, yet, Joel and Ethan are subjects unwilling to be written about. To requests for cooperation, the Coens were unyielding: they told Bergan to contact dubious figures, such as a Mr. Schoolcraft, whose “voice sounded suspiciously like Joel’s,” as well as telling Bergan to simply swap the names Joel and Ethan into his earlier biography on the classic Hollywood comedy duo Laurel and Hardy.

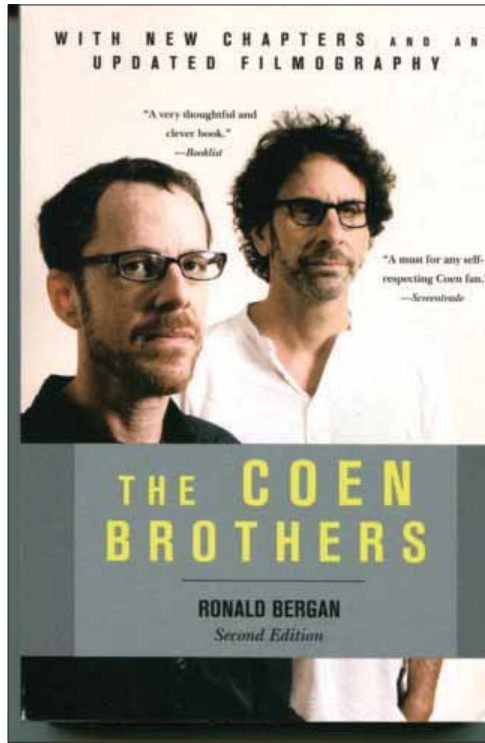
The most compelling parts of Bergan’s updated book occur when he succeeds in gleaning moments from the Coens’ filmography that parallel the brothers’ real lives, providing details about how they grew up and how they see the world.

The Coen brothers took a singular turn into the autobiographical in their 2009 film, *A Serious Man*. Set in 1967, the film finds the Coens revisiting their Minnesota childhood in its opening scene. Sitting in his Hebrew class, Danny Gopnik, son of protagonist Lawrence Gopnik, attempts to smuggle a \$20-dollar bill in his cassette player to pay for some dope, without the rabbi noticing. Danny, bored and blasting Jefferson Airplane’s “Somebody To Love” on his earphones, has the cassette player taken away by Rabbi Marshak, and the money with it.

Danny is a dork whose main hobbies include smoking marijuana and watching *F Troop* on the TV. It wouldn’t be a stretch to substitute either of the Coen brothers for Danny, a professor’s son, who celebrates his bar mitzvah during the movie. Danny’s family life mimics that of the Coens, who were also born to academic parents, Edward and Rena; in 1967, Joel had his bar mitzvah, as well.

Although their own lives may figure prominently in some of the Coens’ films, Bergan suggests that the sparseness of the Midwest compelled the brothers to look beyond their immediate experience in search of dramatic material. “The Coens found themselves in St. Louis Park, a middle-class suburb of Minneapolis, a rather staid and boring midwestern city,” writes Bergan, speaking of the Coen family’s move to Minnesota. “Maybe its very dullness pushed young Joel and Ethan toward a more imaginative life and an escape into a more exciting world.”

Their first film, *Blood Simple*, a convoluted story of marital revenge, had a low budget of \$1.5 million. Initially, the Coens looked to cast Holly Hunter for the film’s lead role. Hunter was occupied with other work, so she suggested Frances McDormand. McDormand took the role, later married Joel, and became part of the Coens’



ensemble of recurring actors.

Given the successful release of *Blood Simple*, the Coens left a burgeoning impression upon independent cinema. As Bergan makes clear, the “self-effacing, geekish Coens” accepted the “hip mantle” as indie auteurs “with amusement, pleasure, and some irony.”

The Hudsucker Proxy — the Coen brothers’ fifth film and most expensive project, which starred their first major Hollywood actor, Paul Newman — was their least profitable endeavor, “a box-office disaster.” With this loss behind them, the Coens returned to what they knew, which meant downsizing their crew and going to their home state of Minnesota to film *Fargo*. In an introduction to the screenplay, Ethan writes, “*Fargo* evokes the abstract landscape of our childhood — a bleak, windswept tundra, resembling Siberia except for its Ford dealerships and Hardee’s restaurants.” The plot of *Fargo* says nothing explicitly biographical about the Coen brothers, yet it’s in the frigid countryside and the distinct dialect of the region that the world of the Coens is found.

Fargo was nominated for seven Oscars in 1997 and won two: McDormand for her role as the pregnant police chief Margie, and the Coen brothers for the original screenplay. “In Marge, the brothers had written possibly their best female part, and the warmest,” Bergan comments. “It does help when the director is in love with the star.” Unsurprisingly, the Coens’ best work often draws intimately from their personal lives.

Bergan notices that in Ethan’s own short stories, if they do not “have an autobiographical basis,” then they depict a criminal act. “Like the other movies,” Bergan writes, “[*Fargo*] manages to move seamlessly back and forth between black humor, violent crime drama, and genial comedy, while telling a good yarn.” Stylistically,

the Coens excel at this interplay of genres, but they are particularly effective at adapting the crime narrative form. “Crime is the core of the screenplays,” notes Bergan, describing the influence of “the holy trinity of American crime writers: Raymond Chandler, Dashiell Hammett and James M. Cain.”

The Coen brothers seem to be obsessed with the dynamics of good versus evil, a central thematic tension of all crime stories. However, if you were to point that out to them, the brothers would most likely refute the assertion. “When questioned about the content of their films rather than the technicalities behind the making of them, they become reticent, evasive, facetious, or make like philistines,” observes Bergan. The Coens resist interpretations that try to fix a meaning to their films, and prefer to embrace ambiguity. Remarking on a dream sequence in *Miller’s Crossing*, Joel quips, “It’s an image that pleased us. You mustn’t look for any deep meaning.”

In the second edition’s introduction, Bergan is frank about his preference for the early films of the Coens. “I cannot disguise the fact that I’ve been disappointed by some of the Coens’ films since the last edition in 2000, and what I saw as a detrimental move into the mainstream,” he writes. His dismay is tempered, however, by *No Country For Old Men*, the 2007 film that won the Coens four Academy Awards.

“*No Country For Old Men* was the first straight adaptation of a novel by the Coens,” Bergan writes. Since their first film, the Coens have experimented with form, so literary adaptation was a logical progression. Their penchant for pastiche has led critics to describe their work as postmodern. Bergan elaborates, “They distill the essence of the genre so that each film contains every element that we expect from a film noir, gangster movie, detective thriller, or cons-on-the-run picture, the boundaries being pushed as far as they can go, deconstructing conventional narratives.”

One of the most effective aspects of the biography is the attention paid to the Coens’ relation to Jewish identity. “Until they made *A Serious Man*, there are few overtly Jewish characters in the Coen brothers’ films,” he notes, citing the “ineffectual writer” protagonist of 1991’s *Barton Fink* as one example. Fink, a playwright turned Hollywood screenwriter, serves as another possible stand-in for the brothers.

A Serious Man, a retelling of the story of Job, focuses on Lawrence Gopnik as he is struck by catastrophe after catastrophe, for no apparent reason, and is unable to escape tragedy. The archetype of the “losers, who appear as ‘heroes’ of all their films,” comes to its end in *A Serious Man*. Lawrence asks three different rabbis why God continues to punish him. For this loser, the fight of good versus evil collapses: “The absurdist and bleak conclusion is that if God exists, then he inflicts suffering indiscriminately on both the good and the bad,” writes Bergan, “and the Coens, playing God, do exactly the same thing.”

An inquisitive reader who is looking for the juiciest bits about the Coens’ lives will be sadly disappointed. Replete with the technical minutiae involved in movie-making, Bergan’s biography is most impressive when he moves beyond plot summary and works to decode the psychology behind the Coen brothers’ movies. ■

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Media, Entertainment and Technology Is Both Theme and Goal For NAB Show

For the international entertainment industry, the National Association of Broadcasters (NAB) Show, recently concluded in Las Vegas, is still the world's grandest bazaar, registering a record 103,443 attendees (of which 26,714 came from 161 countries outside the U.S.). It's followed by the IBC, which will take place in Amsterdam in September, with 55,800 participants.

At this year's NAB Show, every aspect of the industry was represented and, even though hardware got the largest share, TV stations, regulators (such as commissioners of the FCC, the U.S.'s Federal communications regulatory agency), ad agencies, content producers and distributors, also took part in a prominent way under the unifying theme: "Media. Entertainment. Technology" and, for good measure, they added: "The M.E.T. Effect." Then, to further stress the entertainment portion of the show, the sub-theme was: "Where Content Comes Alive." An important segment of the show was represented by Internet giants such as Amazon, Microsoft, Facebook and Google, to the point that some participants nicknamed the NAB "Nothing About Broadcasting."

In terms of figures, there were 1,806 exhibitors (of which 750 came from outside the U.S.), 700 sessions and 150 trade publications represented by 1,518 reporters, all gathered in a one-kilometer wide Convention Center complex. The exhibition space was divided into three main areas: the North Hall, the Central Hall and the South Hall, which had a lower and an upper level. However, exhibitors were mostly scattered, which made it difficult to locate content companies.

Clearly identifiable were exhibitors in the Drone Pavilion and Futures Park, featuring the new TV broadcast standard ATSC 3.0 — defined as the Next Gen TV — which, among other elements, will provide interactive features. There were also Beijing, Bavaria, Belgium, France, Argentina, Brazil, Canada and Israel pavilions. One pavilion that received lots of media attention was the Cybersecurity and Content Protection Pavilion, especially geared toward the Hollywood studios.

While April 22 and April 23 were exclusively



The NAB Show's theme displayed at the North side entrance of the one-kilometer long Las Vegas Convention Center



Christian Morsanutto, Slava Levin and Filomena Jolic of Canada's Nextologies and Ethnic Channels Group

reserved for conferences, the exhibition floor was open on April 24 through the 27. There were also a total of 58 hospitality suites scattered among four hotels. Free shuttle service was available from 36 citywide hotels.

The latest technology was not only on display, but also being used in practice. For example, pre-registered badges were once again available for pick-up at 14 hotels. The highlights of new technology ranged from the new ATSC 3.0 broadcast TV standard that the FCC is hoping to make into a voluntary adoption by the end of this year, to something so esoteric as the possible changing habits of radio listeners during autonomous driving.

In terms of A-list speakers, on the podium stood Steven Swartz, president and CEO of Hearst; Ajit Pai, FCC chairman; Robert Greenblatt, chairman of NBC Entertainment; Craig Barry, EVP at Turner Sports; talk show personality Larry King; and Maria Elena Salinas, of *Noticiero Univision*. At the Television Luncheon, Salinas was inducted into the NAB Broadcasting Hall of Fame.

Slava Levin, of Canada's Nextologies and Ethnic Channels Group, has been attending the NAB Show in Las Vegas for the past 20 years, and found the event important "to meet with lots of program partners [i.e., ethnic channels that his group distributes internationally] and small TV channels looking for signal distribution." However, he didn't have a stand, and met people at hotels, on the convention floor and at restaurants instead. Nonetheless, his schedule was "jam-packed through the end of the show."

Since Levin also runs a technology company, he attended the show to look for "new forms of signal delivery for both linear and OTT." In this respect, Levin emphasized that "for linear I mean 'closed networks,' like cable and satellite TV, while OTT is an open network. And please note that IPTV can be used for both a closed network and an open network."

At the Futures Park Pavilion, several companies featured the new broadcast TV standard ATSC 3.0, which received lots of media attention.

The standard combines IP with over-the-air broadcasting and can display up to 4K UHD resolution, which will open up some issues with MVPDs. A total of 21 sessions were devoted to the subject.

On the market's opening day, NAB president and CEO Gordon Smith delivered the annual State of the Industry address, focusing on changes and the resilience of local broadcast television. "We are witnessing the thrilling innovations taking place in 4K UHD and Next Generation Television, along with new technologies bringing radio to every device."

He continued: "John F. Kennedy said, 'Change is the law of life.' Comedian Steven Wright once noted, 'Change is inevitable, except from vending machines,' and [the late comedian] George Carlin said, 'I put a dollar in a change machine. Nothing changed,' [and] professor and author of the *Seven Habits of Highly Effective People*, Stephen Covey, [added] 'there are three constants in life: change, choice and principles.'

"But there are some things technology will never change: Listeners and viewers will always want that local connection that broadcasters provide — with the weatherman who tells them if a storm is approaching, or their favorite DJ who warns them of the traffic building up ahead.

"Even in this era of unprecedented competition for eyeballs, broadcast TV airs 90 of the top 100 most-watched television shows every week. This brings us to the very exciting development of Next Gen TV," he said. "This is the world's first broadcast standard that offers the advantages of broadcast and broadband. With Next Gen TV, we see the seamless convergence of over-the-air and over-the-top. We are pleased that the FCC is carefully considering our request that broadcasters be permitted to voluntarily adopt Next Gen TV — just as the wireless industry is permitted to move from 3G to 4G to 5G as technology improves," Smith concluded. 🇺🇸



The Futures Park Pavilion

After the success of "Moses and the Ten Commandments"
and "The Promised Land",
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The Evolution of The Personnel Dept. Into Human Resources. What's Not To Like?

Imagine, there are 88 definitions of “HR.” To most people the initials mean Human Resources, but for some people it could mean Human Remains caused by a Hit & Run incident induced by an increased Heart Rate followed by Human Rights violations after receiving a Hypersensitive Response from a Human Resources department.

Yes, it is funny and that’s why FOX came up with *Linda from HR*, a pilot for a comedy series; in the past there were similar TV shows, like *Terrible HR* (2015), and *Human Resources* (2014).

But who are these mysterious people — in a department usually made up of three managers plus support personnel — who hide in some poorly lit basement office, who no one sees at industry gatherings, yet strike fear in potential employees and current executives?

Nowadays, ask a top-level executive to recommend a contact in the company for someone looking for a job, and immediately you’re directed to the HR department.

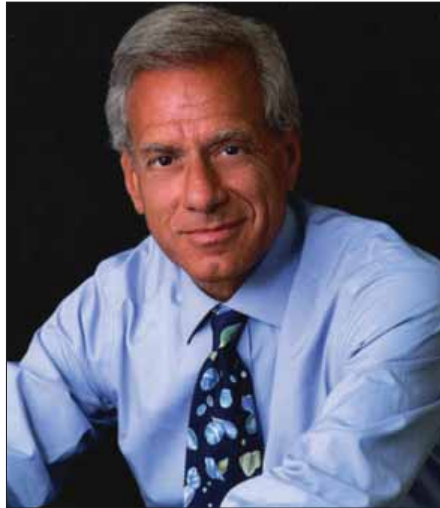
When the entertainment industry was run by executives who were (mostly) showmen themselves, the answer would have been, “Tell your friend to call me next week,” or “Tell your son/daughter to show up for work on Sunday!”

A few years ago, author Bernard Marr wrote about why people dislike HR, but at times of distress, the division can be essential. As reported to an Italian paper, Jaine Mehring, head of global HR at the time of Lehman Brothers’s collapse, said: “With thousands of employees around the world, I had to be around throughout the final week because I could track all our employees who needed to be aware that their company’s credit card would be canceled at midnight and their car leases or mortgages backed by Lehman would be terminated.”

Indeed, working in HR is not easy, since the division is often called on to fire employees for various reasons under the order of their bosses. In the view of some former executives, nowadays HR departments are most useful for firing people, protecting employees from possible lawsuits, and spotting red flags early on. Plus, recounted a German HR executive, “we are always pestered by headhunters,” (formerly called Executive Recruiters, or ER, and informally, “job finders”).

The history of Human Resources Management did not begin when U.S. management consultant David Ulrich published his first book “Human Resource Champions” in 1995. The history of Human Resources, as we know it, started with the British Industrial Revolution, when factories hired thousands of workers.

The second phase began in the ’70s when the Personnel Management Department, developed



Howard R. Lipson, veteran executive recruiter

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after WWII, turned into HR. But before that, in 1960, a new element entered the picture: the Executive Recruiter. Today, the New York City-based Association of Executive Search Consultants has a membership of 300 firms in 74 countries.

Explained international TV content distribution pioneer Michael J. Solomon: “HR is important today with large corporations. There are legal forms that employees have to sign which protect the company. Years ago we didn’t have this problem.

“In the beginning, at Telepictures, I didn’t have an HR department. I hired who I wanted. As we grew, I had to have an HR department. Also, if there was a position available and five people applied, I would have the interviews done by HR which saved me a lot of time as they would send

to me the two best for me to decide.”

Former MGM/UA TV distribution executive Larry Gershman concurred, “Personal connection was how business was done — especially among friends. As the business got bigger, and companies became more structured, it became harder for that simple connection to get the job. To a certain degree that still works, but much less so, and now, it often has to go through HR. Bigger is not always better, as we very well know,” he said.

Informally, however, some top-level executives say that for top-level positions they still rely on executive recruiters.

Howard R. Lipson, a veteran Los Angeles-based ER, explained that “Personnel” became “Human Resources” because they are expected to handle more functions beyond “instructions for new employees and administering vacations. They now deal with affirmative action, diversity hiring, equal pay and sexual harassment.”

Continued Lipson, “HR does get involved with everyone, from an entry-level employee to the CEO. For example, if a CEO is terminated, Human Resources can even escort them out of the building. [At the same time] ERs recruit executives at all levels. Of course, it is rarely cost effective to use Executive Recruiters to fill lower level positions, where the fee can be as much as the salary of the person being hired.”

Then Lipson expanded: “Executive Recruiters are used when a Human Resources department encounters one or more of the following: Wants to conduct a confidential search, wants to expand the pool of potential candidates, is entering a new functional area that they are not familiar with, and has insufficient time to undertake such a labor intensive process.

Lipson then concluded: “HR can be very effective for the entertainment sector, [but] there are myriad reasons why an internal recruiter approach may not be the most productive. Internal recruiters will rarely conceal [potential employees] identities; and so senior executives will be very cautious about expressing their potential level of interest to an internal recruiter. The entertainment world is small; everyone talks to everyone; gossip is a common currency, whether truthful or not.

“Thus, regardless of their level of interest, a gainfully employed senior executive risks having the word ‘get out’ if he/she tells a Human Resource executive working for another company, that he/she might be interested in ‘such and such’ a position. Executives will often not be willing to put themselves, their livelihood, and thus their families, at risk,” he said. ■



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Peak TV: A New Challenge For Producers More Than Viewers

By Susan L. Hornik

What was once known as the “Golden Age” of television has evolved into “peak television.” With so many cable, broadcast and streaming TV shows out there for a viewer to watch, many experts believe that the industry has reached the peak amount of original shows possible.

The term was originally coined by FX president John Landgraf at the Television Critics Press Tour in 2015: “There is simply too much television... The audience is overwhelmed by the sheer volume of TV shows. It’s impossible to get you to take another look at something you’ve already rejected,” he said.

“Viewership is spreading out chronologically over time. Nearly all of the viewership of a TV show used to come on the first night. Now that is spread out across the DVR, VoD and streaming” that takes places anywhere from seven to 28 days after premiere. “The ability to make revenue off a television show is challenged. When you have a large thriving portfolio of television as we do you can manage your way through that,” he said.

While Landgraf had predicted that the number of original scripted series on television and streaming would peak in 2015 or 2016, at a press tour in 2016, he acknowledged he had miscalculated. “It now seems clear that, at a minimum, the peak will be in calendar 2017 — and there is enough inertial momentum here that we could well see the growth trend carrying over into the 2018 calendar year,” Landgraf explained.

“I will still stick by my prediction that we are going to hit a peak in the scripted series business within the next two and a half years — and then see a decline — by calendar [2019] at the latest,” Landgraf stated.

“While there is more great television than at any time in history, audiences are having more trouble than ever distinguishing the great from the merely competent,” he said. “I do this for a living, I have a pretty good memory, and I certainly can’t come close to keeping track of it all.”

He continued: “I’m *not* saying that I believe we are in a bubble which is going to pop, causing us to go from 500-plus scripted series to half that



TV critic Eric Deggans



John Landgraf, FX's president

number. Rather, I think we are ballooning into a condition of oversupply which will at some point slowly deflate, perhaps from 500-plus shows to 400 or a little less than that.”

But not everyone shares Landgraf’s warning. Mekeisha Madden Toby, TV critic for *Essence* magazine, among other publications, is excited by the glut of TV shows and she gratefully adopted the term “peak TV.”

“I look at peak TV as a win-win for viewers. Because of this phenomenon, the medium is more diverse, inclusive, exciting and entertaining than ever. A year ago, the only shows with black protagonists on TV were *Scandal*, *Black-ish*, *How To Get Away With Murder* and *Empire*. Now, there are three times as many black shows with black protagonists and none of these shows have to represent all black people. To me, that is a sign that peak TV is working and working well.”

Added Toby: “From a social perspective, peak TV has created masterfully thoughtful and inclusive options like *Transparent*, *Queen Sugar*, *Luke Cage*, *Jane the Virgin* and *Insecure*. It’s truly a great time to be a viewer.”

Broadcast network execs tend to be less worried. They are impacted on a whole other level by peak TV, noted Eric Deggans, television critic at National Public Radio.

“The networks already make lots of shows, so they are less affected by the demand for new material. Cable executives, who provide high quality shows, are concerned that they are spending lots of money, because they have to compete with Netflix, Amazon and Hulu and



TV critic Mekeisha Madden Toby

other new players. Those outlets don’t have to disclose their viewership, so it’s tough to know how they are paying for all the new shows they are creating.”

The glut of material means that people with high profiles in the industry can ask for more money to do projects, commented Deggans. “There is so much competition for talents and executives need big names to stand out in that crowd. Cable executives are concerned that the bubble will eventually burst when these other players have to admit the revenue they take in won’t pay for the shows they air and the industry contracts. But so far, everybody still seems to be in expansion mode.”

Then, it’s no wonder why last year at a press tour, FOX TV Group chairman Dana Walden pointed to writer staffing as an area that has been influenced by the number of original scripted television series. “Peak TV is a challenge,” she said. “A lot of the creators are trying to staff with experienced writers, which can be difficult.”

In the final analysis, this could mean that “peak TV” will affect the creative process much more than viewership. ■

“The audience is overwhelmed by the sheer volume of TV shows. It’s impossible to get you to take another look at something you’ve already rejected.”
— John Landgraf

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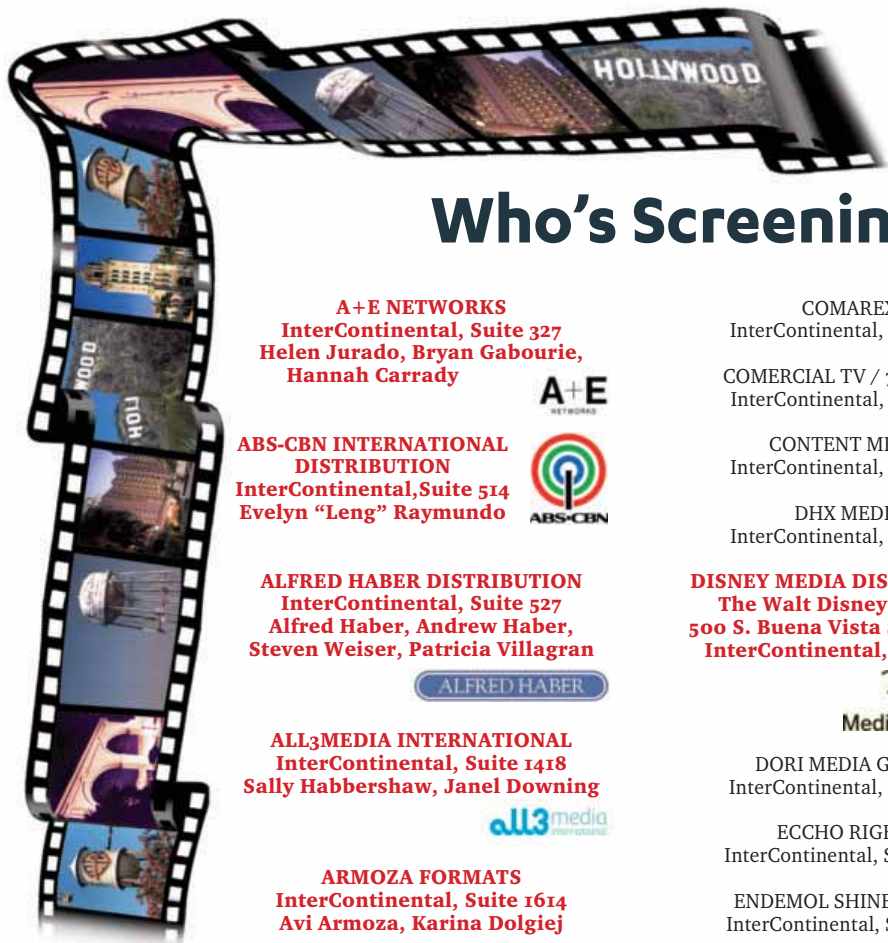


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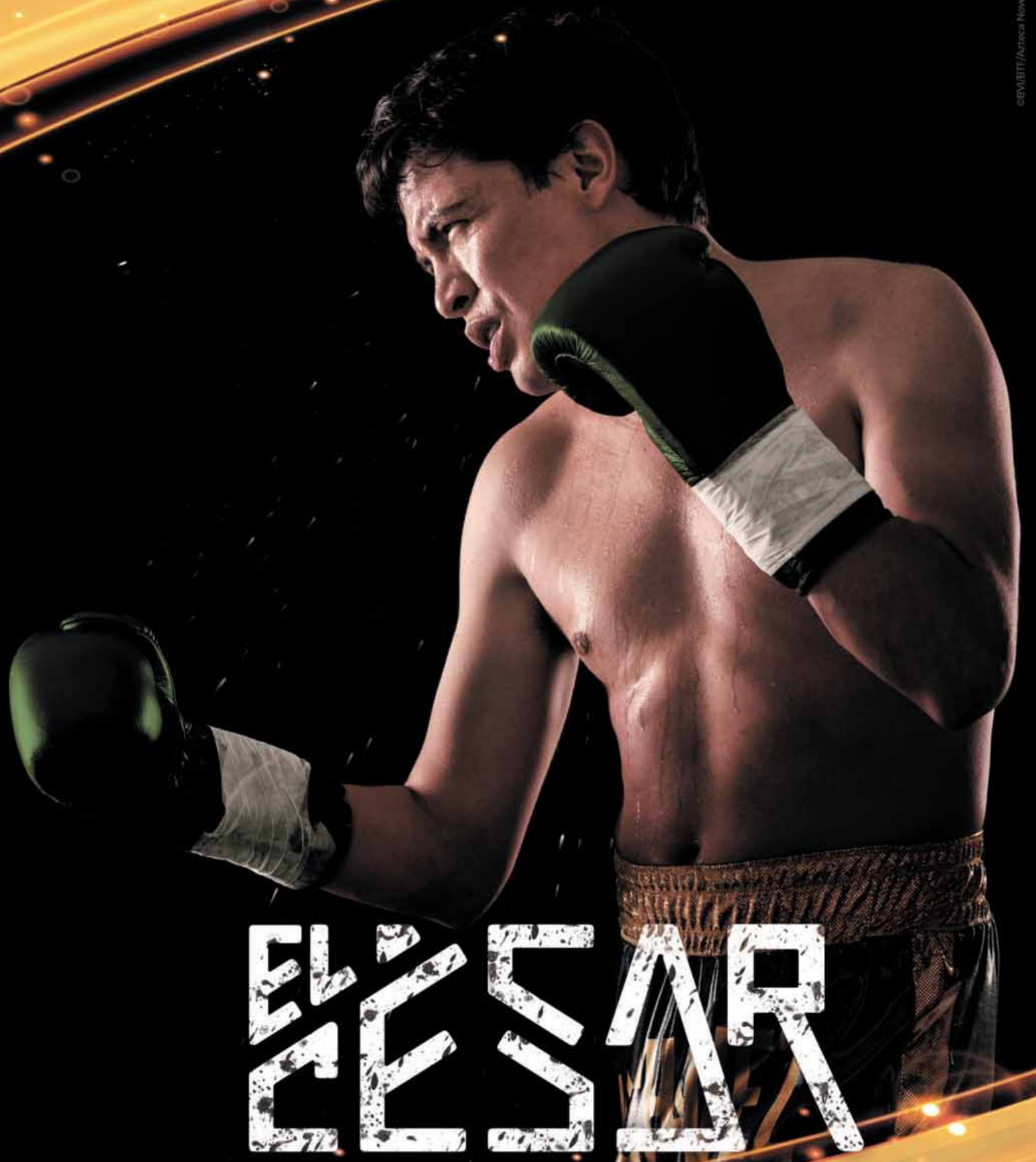


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Indie Programming Guide

A+ E NETWORKS

Knightfall (scripted series) (pictured)
This epic drama chronicles the downfall and persecution of The Knights Templar, a group of guardians of the Holy Grail.



My Crazy Ex (scripted series)
Each episode focuses on a new relationship, narrating the story of love, loss, and revenge, from the perspective of the person who is hurt.

Bride & Prejudice (unscripted series)
Three couples who are madly in love plan their weddings. In the process, they need to bring together their split families and build a connection so that they actually show up.

Man Vs. Child: Chef Showdown (unscripted series)
A culinary competition that puts talented young cooks up against their gastronomic idols.

Leah Remini: Scientology and The Aftermath (factual series)
Leah Remini shockingly split from the Church of Scientology after 34 years. As a hesitant advocate, Remini retells her painful and personal journey, from the time of joining when she was nine years old to her exit.

sales.aenetworks.com

ABS-CBN INT'L DISTRIBUTION

Wildflower (romantic drama) (pictured)
Powerful political clan the Ardientes murders Lily's parents. Lily, hungry for justice and revenge, reconnects with childhood friend Diego Ardiente Torillo, who may quell Lily's vengeful mission.



A Love To Last (romantic drama)
Andrea and Anton are both pained by love: Andrea is heartbroken about her ex-fiancé and Anton is hurt after his annulment with his ex-wife. The two cross paths and rediscover the strength of love.

The Better Half (suspenseful drama)
Camille, who was on the brink of suicide after her husband Marco's supposed death in a plane crash, remarries. Camille is shocked when Marco is actually alive, lost his memory, and married to her childhood friend, Bianca.

internationalsales.abs-cbn.com

ALFRED HABER DISTRIBUTION

Help! My House Is Haunted (reality series) (pictured)
Ordinary families seek assistance in reclaiming their homes from supernatural spirits and ghosts.

Wicked Tuna (reality series)
Fishing in the freezing cold North Atlantic waters, these fishermen brave extreme temperatures to compete in angling for

the famous and elusive Bluefin tuna.

Stayin' Alive: A Grammy Salute to the Music of The Bee Gees (music special)
Hosted by John Travolta, celebrating the five-time Grammy winners on the 40th anniversary of *Saturday Night Fever* with star-studded performances.



Top 20 Funniest (reality series)
A collection of the most hilarious viral videos, home movies, and news bloopers that concludes with a hysterical countdown.

2018 60th Annual Grammy Awards (music awards show)

A memorable milestone for the most popular annual television music event.
www.alfredhaber.com

ALL3MEDIA INTERNATIONAL

Common Sense (comedy series)
Gathers the most talked-about topics and events of the week for a hilarious news roundup delivered by some of the most normal and funniest people around.

Undercover Boss (reality TV series) (pictured)

CEOs go undercover in their own companies to see what areas need work and which of their employees are deserving of promotions.



Clique (drama series)
Holly is afraid for her friend Georgia, who gets taken into an elite university clique of alpha girls and their erratic and corrupt world.

Fleabag (comedy series)
Phoebe Waller-Bridge writes and stars in this drama as a young woman trying to make sense of the world in modern-day London.

National Treasure (drama)
Written by Jack Thorne, this drama follows an aging celebrity, in his increasing unpopularity, after he is arrested due to a rape allegation.

Truth About Stress (factual)
A documentary uses a chest-mounted body monitor to determine and understand how stress impacts the body.

Spying on the Royals (factual)
The details behind the 20th century royal scandal between Edward VIII and Wallis Simpson are revealed through secret files from the FBI.
www.all3mediainternational.com

ARMOZA FORMATS

The Final Four (entertainment competition) (pictured)
Four finalists are announced at the beginning of the singing competition. In each episode, new contestants join to compete against the final four in hopes of

taking one of their spots.
OVO (factual entertainment)
Confession booths are placed in 10



different cities, allowing anyone who has a story to be told to share. Each episode revolves around a specific theme.

Sex Tape (factual entertainment)
In each episode, three couples work to fix their relationships, filming their intimate lives and meeting with other troubled couples to reveal issues in their bedrooms.

Play Date (factual entertainment)
Five families meet for the perfect play date. While the kids are playing, the parents will watch out of sight to understand different family dynamics.

The City Inspector (factual entertainment)
With each episode, a selected host will investigate what different cities have to offer.
www.armozaformats.com

CALINOS ENTERTAINMENT

Relationship Status: It's Complicated (romance) (pictured)

Scriptwriter Aysegul, who has recently fallen on hard times, becomes enamored with a dashing actor, Can. While he is in love with a different woman, there is still a chance for Aysegul to win his heart.

Bitler Life (romantic drama)

Nermin and Mehmet are deeply in love with each other, but due to ill fortune, the two can't be together.

A Love Story (romantic drama)
Korkut feels hopeless after a string of loveless disappointments. When he meets Ceylan, his life is changed with joy and happiness.
www.calinosentertainment.com

CARACOL INTERNATIONAL

Tarde Lo Conoci (series)
Tells of the life of Patricia Teherán, a singer who faced a chauvinistic world with joy and kindness. With her talent and charm, she lived to sing about it on stage.

Night School, Dreams Never Sleep (telenovela) (pictured)

This dramatic series follows eight characters who encounter obstacles to achieve their education.

Dynasty, When The Heart Sings (telenovela)
A talented and passionate singer, Kaleth Morales, dies



(Continued on Page 24)



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(Continued from Page 22)

in a car accident. His son takes on Kaleth's legacy and leads a successful life as a composer and singer.

www.caracolinternacional.com

GLOBAL AGENCY

Evermore (drama)

Faruk and Sureyya fall in love, get married, and then move to Faruk's maternal homeland. Sureyya attempts to win over her mother-in-law, a woman who rules over her family.

Mother (drama) (pictured)

Abandoned by her mother as a young girl, Zeynep is adopted by Cahide. As an adult, Zeynep meets Melek, whose friendship will change both of them.



Magnificent Century Kosem (period drama)

A young peasant, Anastasia, is taken into the palace by the sultan. Anastasia makes a new name for herself as a leader and becomes Sultana Kosem, the most powerful woman in the land.

Eternal (drama)

Sentenced for life in prison, Daghan gets a second chance when his attorney defends him. With his new life, Daghan can't seem to forget his old love and her new husband.

Grand Family (drama)

Hizir, who is charged with taking out the leader of a weapon-smuggling cartel, has his own family problems. He has been having an affair with Nazli, who is now pregnant, and Hizir's wife plans to fight for her husband.

Bring Your Fame Back (singing talent show)

Each episode features eight former, now-forgotten, pop stars receive a second chance at fame, performing one song that the audience votes on.

Thank You (factual entertainment)

Famous celebrities reflect on their pasts and are given the opportunity to thank the people who helped them achieve their fame.

www.theglobalagency.tv

LEDASFILMS

Colossal (sci-fi action) (pictured)

Gloria loses her job and her boyfriend, and moves back home. After a giant monster attacks Seoul, Korea, she discovers that the creature's actions are connected to her mental state.

Richard The Stork (animation)

Richard is a sparrow adopted by storks who lives his whole life believing that he, too, is a stork. When the storks migrate to Africa, he has to find a way there by hitchhiking through Europe.



Richard is a sparrow adopted by storks who lives his whole life believing that he, too, is a stork. When the storks migrate to Africa, he has to find a way there by hitchhiking through Europe.

The Whole Truth (thriller)

Keanu Reeves stars as defense attorney Richard Ramsay, who must defend a 17-year-old suspected of murdering his wealthy father. He enlists the help of a young lawyer.

Rock Dog (animation)

A Tibetan mastiff is expected to be the next guard of a village, but balks at the idea because he worries that he won't be as good as his father. When a radio falls from the sky, he discovers a love for music and leaves the city to pursue his new dream.

Hard Powder (action)

Liam Neeson plays a snowplow driver who is after revenge against the group of drug dealers

who killed his son.

Playmobil: The Movie (animation)

When Marla's younger brother Charlie disappears, she discovers a magic portal that transports her to an imaginative universe where she is turned into a Playmobil figure.

www.ledafilms.com

LIONSGATE ENTERTAINMENT

10 Days in the Valley (drama series)

Kyra Sedgwick plays Jane Sadler, an overworked TV producer and single mother whose daughter has gone missing. As in the crime drama she produces, Sadler must investigate what happened.

Dirty Dancing (special event) (pictured)

A televised reimagining of the iconic 1987 film, this time starring Abigail Breslin as Baby, Debra Messing as Marjorie Houseman, and Colt Prattes as Johnny Castle.

Candy Crush (game show)

The popular gaming app turns into a physical competition series in which four teams of two competitors take on unique challenges in the Candy Crush arena.

The White Princess (event series)

Princess Elizabeth of York and King Henry VII marry to unite a divided England. Rumor has spread, however, that Princess Elizabeth's long-lost brother Prince Richard has returned for the crown.



Kicking & Screaming

(unscripted series) 10 contestants enter the jungles of Fiji to compete alongside 10 professional survivalists for the chance to win \$500,000.

Nashville (drama series)

Three women — fading superstar Rayna James, ruthless up-and-comer Juliette Barnes, and innocent newcomer Scarlett — navigate working in Nashville's famous music scene.

Power (drama series)

James "Ghost" St. Patrick has a beautiful wife, a glamorous Manhattan penthouse, and a popular nightclub, but wants even more.

www.lionsgate.com

MONDO TV IBEROAMERICA

Heidi, Bienvenida A Casa (youth fiction)

(pictured) Heidi is a young girl who moves from her home in a rural town to the big city. While adapting to frantic city life, she discovers her own talent for singing.

YooHoo & Friends (animated children's series)

To return to the island of YooTopia, five creatures arrive on Earth and save the endangered animals with the help of the magical Tree of Life.

Invention Story (animated children's series)

A rabbit and a fox arrive in Carrot Town and bring with them new inventions. The two develop a competitive spirit, always trying to out-do the other.

Sissi, The Young Empress (animated children's series)

A romantic story of adventure, magic, and mystery, follows Sissi, the Empress of Austria, who acquires a magic bracelet that takes her on magical adventures.

Cuby Zoo (animated children's series)

When kids aren't around, cube-shaped animal toys come to life and explore.



The Treasure Island (animated adventure)

Inspired by Robert Louis Stevenson's novel, this animated show tells of Jim Hawkins' adventures, which began when Billy Bones entered the Admiral Benbow inn that Jim worked at with his mother.

www.mondotviberoamerica.com

MULTICOM ENTERTAINMENT

Detectives Club (children's educational series)

Two young kids start the Detectives Club to find out whether their grandpa's stories have any truth to them.

Junction (thriller)

While burglarizing a home, four meth addicts uncover a dark secret about the homeowner that puts them against one another as well as against the police.

Larry King Remix (talk entertainment) (pictured)

A series that consists of the best Larry King interviews conducted over the last few years with celebrities, musicians, comedians, and political figures, including Susan Sarandon, Morgan Freeman, and Dolly Parton, among others.



Real Deal Championship Title Boxing (sports entertainment)

A boxing competition series of Live Championship Fights presented by the four-time heavyweight champion Evander Holyfield.

After the Sun Fell (drama)

Adam visits Brandon's childhood home to discover a dark family secret, the death of Brandon's troubled brother. With Adam's presence, the family has the opportunity to heal.

The Stream (children's adventure)

In this coming-of-age tale, a group of friends enter a forest to reenact their favorite battle scene from Star Wars, but end up on a surprising adventure.

Backlight (drama)

Starring Joaquim de Almeida, this thriller follows a group of strangers, who are all in different periods of crisis and mysteriously drawn to an isolated desert lake.

www.multicom.tv

RECORD TV

The Rich and Lazarus (*El Rico y Lázaro*) (HD soap opera) (pictured)

Three inseparable childhood friends — Asher, Joanne, and Zach — experience turbulence in their relationship when the two boys fall in love.

The Promised Land (*La Tierra Prometida*) (HD soap opera)

After Moses' death, Joshua becomes leader of the Hebrews and must guide the 12 tribes of Israel in a conquest of Canaan.

The Slave Mother (*La Esclava Madre*) (4K soap opera)

The story of a young slave who is obsessively pursued by her master.

Moses and the Ten Commandments (*Moisés y los Diez Mandamientos*) (HD soap opera)

Chronicles the life of one of the best-known characters of the Bible — from his birth to his encounter with God on Mount Sinai.

The Miracles of Jesus (*Los Milagros de Jesús*)



(Continued on Page 26)



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(Continued from Page 24)

(HD series)

Tells of the hardships endured by those who were given the blessings of Jesus.

Joseph from Egypt (*José del Egipto*) (HD series)

Joseph is a miracle child who is abandoned out of jealousy by his brothers in Egypt.

www.recordtvnetwork.com

SONAR ENTERTAINMENT

Mr. Mercedes (drama series) (pictured)

After a demented psychopath returns to haunt him, a retired police detective takes on a private investigation to hunt the murderer on the loose.

The Son (drama series)

Based on the novel by Philipp Meyer, this family saga tells the rise and fall of a Texas oil dynasty built by a family led by Eli McCullough, a man who has become ruthless in his ambition for wealth.

Taboo (drama series)

After 10 years of living in Africa, James Delaney has returned to London and inherited his father's shipping empire. But his father's legacy has left him with many enemies.

The Shannara Chronicles (Season 2) (fantasy series)

To face the evil Demon army, the Druid Allanon has assembled a band of unlikely heroes to undertake a quest to protect the Four Lands from the encroaching Demon World.

www.sonarent.com



TELEFE INTERNACIONAL

Fanny (comedy)

Fanny is a young girl who wastes her time watching television. She sneaks on to the set of her favorite telenovela and goes from super fan to TV star.

Sandro, De América (biographical series)

The life story of the Argentinian singer Roberto Sánchez, known as Sandro, who manages to become a musical icon. (pictured)

Un Gallo Para Esculapio (drama)

Nelson arrives in the city with a rooster to meet his brother. His brother never shows up and he suspects that Chelo Esculapio is behind his brother's disappearance.

Vikki RPM

(children's series)

Max and Victoria compete on the racetrack and fall in love despite their families' rivalry.

Amar Despues De Amar (romantic thriller)

A love story set in two different times begins with a fatal car accident involving two lovers.

Sres. Papis (comedy)

A series about three fathers that explores parenting and love conflicts.

Despedida De Solteros (reality series)

12 couples live in separate houses and try to live alone with strangers.

www.telefe.com

TELEFILMS

Valerian (sci-fi action) (pictured)

A galactic metropolis named Alpha is under attack by a menacing dark force. Two special operatives must safeguard Alpha from the unknown threat.

Moonlight (drama)



Oscar-winning coming-of-age story of a young black man who is shown in three different periods of his life.

Hacksaw Ridge

(biographical drama)

World War II American Army medic Desmond T. Doss becomes the first Conscientious Objector to be awarded the Medal of Honor.

Lion (biographical drama)

An Indian boy, after getting lost in Calcutta, is adopted by a couple in Australia. Now, 25 years later, he is in search of his biological family.

Autopsy of Jane Doe (mystery thriller)

Father and son are both coroners who try to identify the body of a woman with no apparent cause of death.

www.telefilms.com.ar

TELEMUNDO INTERNACIONAL

Guerra De Ídolos (Price of Fame) (telenovela) (pictured)

Julio Cesar Solar and his younger brother Mateo are two talented composers and producers on a quest for fame and power. They discover a Mafia network connected to the music business.

La Querida Del Centauro (Centauro's Woman) (telenovela)

Centauro, a fugitive drug lord, is set on revenge against Yolanda Acosta, Gerardo and anyone opposed to him. Centauro erases Yolanda's memory so that she will return to him as his lover and accomplice.

No Te Puedo Mentir (telenovela)

Choi Dal-po is haunted by his family's tragic past when his father was publically disgraced and his mother committed suicide. He finds love with the daughter of the man who disgraced his father.

Perdona Nuestros Pecados (telenovela)

The most powerful man in Villa Ruiseñor is involved in a forbidden affair, while his daughter has her own fling with the maid's son. This is a story of love across class divisions.

Un Diablo Con Angel (telenovela)

Given a second opportunity to live, devilish Gaspar must learn to love honorably. With the help of his assistant Blanca, Gaspar attempts to correct his ways with the three women he previously dated.

www.telemundointernacional.tv

TELEVISIA INTERNACIONAL

In Love with Ramón (melodrama series)

Ramón's heart is caught between Fabiola and Sofia, except that Fabiola has a boyfriend and Sofia's mob boss father forbids her to see him. Things get complicated when Sofia gets in the way of Fabiola.

The Two Lives of Estela Carrillo (drama series)

A woman crosses the U.S.-Mexico border and takes on the identity of Estela Carrillo to stay in the country. As she starts her new life, Estela's problems from the past resurface.

Love Divina (kids and teens series)

Divina used to be a street child who watched over other orphaned kids. After her long-lost grandmother takes her in, she meets the love of her life.

La Piloto (narco series)



A flight attendant is forced by her drug-dealer boyfriend to carry drugs across borders. Later betrayed by him, she seeks redemption and a more fulfilling love.

Sincronía (thriller series)

Each episode focuses on particular issues like kidnapping, human trafficking, and sexual abuse, from the perspectives of the characters involved.

Diablo Guardián (drama series)

At 18 years old, Violetta runs away from home and becomes a professional con woman.

She meets a writer who is obsessed with finding a story to tell, and the two develop an unconventional love.

Dogma (thriller series)

After a crisis of faith, Bruno gives up on his religious beliefs. A rational man, he is assigned to witness and investigate supernatural events and miracles to find out whether they are true.

www.televisainternacional.tv

VIACOM INTERNATIONAL MEDIA NETWORKS

Nella the Princess Knight (animation) (pictured)

Nella has the royal qualities of both a princess and a knight. With her fabulous unicorn, this eight-year-old heroine goes on fantastical adventures.

Bunsen is a Beast (animation)

Bunsen and Mikey are unlikely friends but have a lot to offer one another. Bunsen shows Mikey the world of wacky monsters, Mikey teaches Bunsen how to live among humans.

Hunter Street (live action)

Mr. and Mrs. Hunter go missing and their five foster children must discover what happened to them while pretending that everything's normal.

I Am Frankie (live action)

Frankie is an experimental android who must learn to be like every other teenager and deal with family life, friends, and a boyfriend.

Cleopatra (drama)

Through dramatic reconstruction, the life of the legendary Egyptian queen is told using historical evidence and insights from experts.

b2b.viacom.com

WWE ENTERTAINMENT

Altard (factual)

Fitness and nutrition experts assist overweight brides and grooms to help them get in shape before getting to the altar.

Finding Fido (lifestyle) (pictured)

Canine expert Seth Casteel helps prospective puppy parents find their perfect canine companions.

Conquered (lifestyle)

A showcase of anecdotes about individuals who overcome obstacles to reach their goals.

Jodha Akbar (costume drama)

The tale of love between the bold emperor Akbar and the beautiful Rajput princess Jodha, who build an empire together.

Doli Armano Ki (family drama)

Urmi, starry-eyed and hopeful, is on a quest for love and marriage. Set in Jhansi, this the story of her romantic pitfalls and blissful triumphs.

www.globalcontenthub.net





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Endemol Shine Latino: Laurens Drillich
Telefe: Darío Turovelzky, Mercedes Reincke, Mercedes Feu, Guillermo Borensztein, Natalia Delmas, Diana Coifman
Trinity: Nadia Estebanez

BOLIVIA

ATB: Jaime Iturri Salmón, Marcelo Hurtado Sandoval, Luis Nemtala Crespo
Unitel: Ernesto Monasterio Nieme, Alberto Marangon, Monasterio Paz

BRAZIL

GLOBO: Tatiana Peres, Ramona Bakker
GLOBOSAT: Claudia Macedo
NBCUniversal: Paulo Barata, Milton Xavier
Rede TV: Rafael Arias Bezerra
SATO: Nelson Sato, Anderson Sato, Leonardo Ishikawa
SPE Latin America: Alberto Niccoli
TV Bandeirantes: Diego Guebel, Elisa Ayub, Angelo Ribeiro

CHILE

Canal 13: Maria de los Angeles Ortiz, Sebastian Sanchez, Jose Alonso Navarro
Mega: Patricio Hernandez, Ignacio Vicente
UCTV: Juan Diego Garretton, Fernando Gualda

COLOMBIA

Caracol: Lisette Osorio, Rodrigo Romero, María Estrella, Vida Curbelo, Darío Armando García, Camilo Acuña, Alejandro Toro, Marcela Montoya, Catalina Porto, Karen Juliao
Fox Telecolombia: Samuel Duque Roza, Magdalena La Gotta, Samuel Duque Duque
Incomsa: Roberto Gil de Mares, Kamela Gil de Mares
Metro Television: Salim Antonio Sefair, Carolina Sefair, Catalina Gelvez
Provideo: Luis Stipanovic, Andres Londoño
PT Media: Andrés Uribe Atalaya, Andrés Marulanda Botero
RCN: Maria Lucia Hernandez, Lina Maria Waked Esquivel, Lina Maria Estrada Piñeros, Maria del Rosario Iregui, Ricardo Cruz

COSTA RICA

Teletica: Zaida Jiménez

DOMINICAN REPUBLIC

Novazul: Alexander Perez

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Ecuavisa: Karina Medina, Juan Xavier Noboa, Ana Cecilia Alvarado, Xavier Alvarado Robles
TC Televisión: Yuri Velazquez, Blanca Ugarte, Grecia Salguero
Teleamazonas: Sebastián Corral

EL SALVADOR

TCS: Juan Carlos Eserski, Salvador Gadala

HONDURAS

Corporación Televicentro: Aimee Sagastume

JAMAICA

Digicel SportsMax: Ayisha Richards-McKay, Ransford Ricketts

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BLIM: Carlos Sandoval Acaso
MVS: Alejandro Vásquez-Vela Duhalt, Ricardo de León Banuet
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TV Azteca: Rodrigo Fernandez, Mauricio Majul, Fidelia Navarro, Pedro Lascurain

PANAMA

TV Nacional: Luis Mouynes, Vivian Prieto, Kristina Cruz

PERU

Latina: Andres Badra, Christian Uribe

PUERTO RICO

Univision: Carlos Bardasano, Patricia Wills
WAPA: Joe Ramos, Jimmy Artega Grustein, Celeste Galarza, Alan Sokol

URUGUAY

Monte Carlo TV: Mercedes Guinle
Saeta Canal 10: Patricia Daujotas, Cecilia Presto
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HALL OF FAME



Your Friends at Paramount Pictures



A VIACOM COMPANY

“Banji” Uemura: Filling the East-West Gap With Humor, Good Show Biz and Flair

By Dom Serafini

In 2012 the Japanese government awarded Banjiro Uemura the Order of the Rising Sun for his contribution to the development of Japan's TV industry and international relations.

It took Uemura 51 years to be recognized as a TV pioneer in his own country and now, at 88 years old, he's been designated as a *VideoAge* International TV Distribution Hall of Fame honoree.

The Japanese fourth class (out of eight) prize, a Gold Rays with Rosette, was awarded to Uemura for founding in 1986 Star Channel, Japan's first pay-TV service, as a joint venture with MGM, Paramount and Universal, and for launching in 1989 Super!, a foreign-import TV drama channel. Emperor Akihito presented the Award to Uemura at a ceremony at the Imperial Palace.

But in the international TV arena, Uemura is known, admired and respected since 1961 as the founder of Tohokushinsha Film Corporation (TFC).

Larry Gershman recalled: “I was very fortunate to have met Banjiro on my first trip to Japan [in 1976 as the head of Viacom International TV distribution]. Then, it was not easy to sell American productions to Japanese broadcasters, but Banjiro had the unique ability to act as a creative ‘bridge’: a way to find common ground for specific productions that could perform well on Japanese television.”

Stern and reserved while in his Tokyo home office, Uemura would show a humorous flair and informal manners while dealing with Western partners, suppliers and friends. Indeed, he took pride in being called in the U.S.-style “Banji,” just as an American named Robert would like to be called, “Rob.”

“He’s a man with humor and he likes telling jokes,” recalled Armando Nuñez Sr., who met Uemura in 1966 when he joined ITC and TFC was representing ITC, Paramount and Four Stars in Japan.

Though proud of his Japanese heritage, “Banji” has always been attracted by Western culture, especially American. He learned to speak English with an American accent while managing a bar, a PX (a store operated by the U.S. Army) in Tokyo and selling jewelry to U.S. soldiers, and took every opportunity to go to the movies to watch American films.

From the Americans, he learned to smile and tell jokes in public. But once back in Japan, “Banji” would immediately revert to Uemurasan. Looking at his photos taken in Japan and at various international TV markets, the difference could not be more striking: very serious in the former, jovial in the latter.



Banjiro Uemura

One aspect of the American lifestyle he did not acquire is the propensity for press coverage and, indeed, today very little can be found about him online. Like many Japanese, he possibly followed the Asian proverb, “the stake that sticks out gets hammered down (*deru kui wa utareru*).” After meeting him for the first time at the L.A. Screenings of 1990, the first interview that Uemura gave this writer was in the fall of the same year, and he even sent his driver to pick him up at Tokyo's Narita Airport. The report appeared in the January 1991 issue of *VideoAge*.

This overdue Hall of Fame report was compiled thanks in part to the efforts of TFC's executives over a five-month period.

Uemura doesn't remember exactly when he first attended an international TV market, but “it was MIP-TV in the early 1970s,” he said, while the most recent was the L.A. Screenings in 2004.

“Banjiro had the unique ability to act as a creative ‘bridge’: a way to find common ground for specific productions that could perform well on Japanese television.”
— Larry Gershman

Nuñez Sr. remembered one particular instance when, “one day at MIP-TV in 1980 at the Carlton Hotel terrace restaurant in Cannes, we were having lunch at separate tables, when Banji rushed to my table and with his fingers, picked up one of the asparagus from my plate!”

However, when the time came to name his first company, Uemura didn't choose an American term, but settled for Tohokusha, where “Tohoku” was the rather remote Northeastern region of Japan where he originated, and “sha” stood for “company.”

In Japan, Tohoku is famous for its Nebuta Festival, a summer event with floats, costumes and music that attracts over 3 million people annually.

Uemura left Tohoku for Tokyo during World War II, when students were mobilized to work at factories. He was involved in production of parts for Zero Fighter planes.

Later on, when Uemura formed a new company in 1961 at age 32, it became the current Tohokushinsha by combining the words “Tohoku” (East-North), “shin” (new) and “sha company.”

TFC was originally created as a dubbing house for foreign TV series and feature films for Japanese TV, considering that during the '60s and '70s, 70 percent of TV shows on Japanese television were American.

Recalled Bruce Gordon, then at Desilu Studios in Sydney (before it was acquired by Paramount): “When I first went to Tokyo to sell programs and needed a dubber, I inquired from each of the TV networks and Banjiro was the most reliable, so I made a deal for him to dub our pilots.”

Today, 56 years later, TFC is a public company, quoted on the JASDAQ exchange since 2002, with revenues in 2016 of 59.9 billion Yen (U.S.\$10 million). TFC has 1,582 employees and operates in advertising and content production (film and television), post-production, media (11 TV channels under nine brands), dubbing and subtitling, TV content distribution, property and retail business, all grouped under five divisions. Since 1996, TFC also owns Kimura Brewery, which produces premium sake and is the pride of Tetsu Uemura, Banji's son and now TFC's president and CEO.

TFC's expansion into the retail business offers another insight into Uemura's vision. In 1972 a Western-style supermarket in Tokyo got his attention and he bought it because he saw in it, as he recalled, “an atmosphere of American culture that influenced me when I was PX manager.” It also helped that “the supermarket was located in a super-prime piece of commercial real estate,” he added.

(Continued on Page 36)

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CONGRATULATE

BANJIRO UEMURA

ON RECEIVING THE
INTERNATIONAL TV DISTRIBUTION
HALL OF FAME AWARD

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(Continued from Page 34)



Tetsu and Banjiro Uemura with ITC's Armando Nuñez, Sr. in 1992

But Uemura also showed his pride in Japanese culture. In 1980, he was a co-producer of the landmark miniseries *Shogun* with Paramount Pictures, TV Asahi and Toho. Bruce Gordon, then-president of Paramount TV International, approached him regarding the project and Arthur Barron, then-president of Paramount Communications Entertainment Group, worked on the financial side of the

project with Uemura.

"Financially, we didn't make a profit, but I take pride in having worked on the project to ensure that Japanese culture was faithfully portrayed on screen. This was probably the first and last time that a Japanese drama was presented in this manner," he said.

He recalled that another highlight in his career was a sale of ITC's puppet series *Thunderbirds* to NHK in 1966. "I received an offer of U.S.\$6,700 per episode from NHK," he said, "and when I reported the sum to [ITC TV boss] Abe Mandell in New York on the phone, he yelled, 'Are you crazy?,' thinking that the sum was for the entire series. When he understood it was for each



Uemura with Paramount's Joe Lucas (l.) and Pat Stambaugh (r.), Seven Network's Glen Kinging and Chris O'Mara in the '90s

episode, I literally heard him and others in the office shout in Japanese 'Banzai, Banjiro!'" TFC still handles all rights to this evergreen series as well as its reboot called *Thunderbirds Are Go*.

Uemura started in the entertainment business as a musician and he recalled, "at one time I supervised dubbing and directed commercials." He added: "My father was a novelist and my mother came from a merchant family. I inherited one-half from each parent — art and a business sense. I am grateful to my parents."

His son Tetsu, who started at TFC in 1988 and became president 22 years later, also has reason to be grateful to Banji, but with a twist. The younger Uemura recalled when he was 13 years old in 1975, his mother and father took him to their friend, Bruce Gordon in Sydney, Australia, "and left me there for ... six years!" Recalled Gordon: "Of course he had a good Aussie accent!"

But, perhaps to make sure the young Uemura would speak perfect "American," his father also sent him first to New York City and, later, to attend Occidental College, a private, co-educational liberal arts college located in the Eagle Rock neighborhood of Los Angeles (which former U.S. president Barack Obama attended shortly).

The older Uemura and his wife Hisako also have two daughters, Satsuki and Ryo, and TFC's shares are divided between Tetsu (18.5 percent),

(Continued on Page 38)

Congratulations

Banjiro

A well deserved honour

We have admired your determination and ability to become a major player in Japan and Internationally with your dubbing and Distribution, Commercial and Film production companies

We Salute you,
Judith, Carol & Louise

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Banjiro Uemura

ON RECEIVING

VideoAge's
International TV Distribution
Hall of Fame Award



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(Continued from Page 36)



Banjiro in the early years of TFC

Banjiro (16.9 percent) and the rest are floating on the market.

Banjiro's fondness for America brought him first to open an office in New York City in 1973 and in 1983, in Los Angeles, where TFC still maintains its content acquisition base on Sunset Boulevard.

Nuñez Sr. added, "Banji used to have an apartment in New York City and every time he visited the ITC office he'd go to a nearby restaurant on 57th Street and Park Avenue to have his favorite dish: littleneck clams." The Uemuras

My father was a novelist and my mother came from a merchant family. I inherited one-half from each parent — art and a business sense.

sold the apartment when TFC closed its New York City offices in 1983.

And, recalled Joe Lucas, "During the L.A. Screenings in 1991, we at Paramount organized a barbecue party at my house in Tarzana. Bruce Gordon bought some Australian sausages and, as a general surprise Banjiro went to the grill and started to cook and serve them."

Of all the U.S. television executives Uemura befriended, he considers Manny Reiner his mentor. The two met in the early '70s when Reiner was running Four Stars' international sales. He retained Manny's widow, Elaine, as a consultant until her passing, and now Tetsu maintains both a personal and business relationship with their nephew, Gordon Rubenstein, managing partner of Raine Ventures.

Uemura also fondly related some of his

accomplishments with his American partners. TFC launched Japan's first pay-TV service, Star Channel, as a joint venture with Paramount, Universal and MGM. He then explained the rationale behind the creation of Super! Drama TV. "As Japanese terrestrial networks lost enthusiasm for foreign dramas in the late '80s, TFC started Super! Drama TV, a basic TV channel based on foreign series, in order to provide an alternate home for foreign producers."

When in 1978 he became the chairman of Japan Audio Producers' Association, Uemura established an industry rule that the ownership of dubbed tracks resides with a producer of the show, not the station who paid for the dubbing.

He also served as chairman of Japan Satellite Broadcasting Association for three terms of two years each, starting in 2004, and assisted the Ministry of Internal Affairs and Communications' initiative to drive multi-channel broadcasting in the country.

Of all his achievements, perhaps the biggest challenge for Uemura was presented in 1978, when he co-produced *Message From Space*, a theatrical film which at the equivalent of U.S.\$6 million, was the most expensive film of the era in Japan.

Uemura likes to say that "Tohokushinsha is involved in the business which cannot be mass-produced — whether it is dubbing, feature-TV production or television commercials. Each is handcrafted, a work of art." Similarly, the younger Uemura would explain that the sake of "the Kimura family [which] is distantly related to my family, is a small brewery with a history of 400 years that produces the premium sake by hand in a small quantity following the traditional technique." The brewery became part of the TFC



At Paramount's stand during MIPCOM 1993: Bruce Gordon, Banjiro and Tetsu Uemura



With Twentieth Century Fox TV Distribution's Mark Kaner last month in Tokyo.

group of companies 21 years ago.

Because of this sense of uniqueness, in 1995 Uemura Sr. set up the Visual Techno-Academy in Tokyo, a media education institution "where youth can study toward making their dreams of creativity and passion come true."

He retired as TFC chairman and CEO in 2010. ■



Tetsu Uemura and Armando Nuñez, Jr. in 1993



Banjiro's smile

BANJIRO UEMURA

I salute you my dear and valued friend

**You played a major part in the early growth
of the Television Industry in Japan.**

**Tohokushinsha became the most respected dubbing company:
Your ingenuity in choosing dubbing voices
with similar tones to their original actors meant that when
dubbing each episode of *The Lucy Show*
in Japanese the humour and pace remained.**

**You branched into TV and Feature Film productions
with such success that your assistance
with *SHOGUN* revealed your skill in bringing
this classic story to the screen.**

**All your ventures have been successful
You are and always will be my friend**

DOMO ARIGATOU



Bruce Gordon-san

The WIN Network
Entertaining Australia

2017-18 U.S. Season's New Primetime Series

Listed by international distribution company

CBS STUDIOS INTERNATIONAL

9JKL (CBS)

Format: Half-hour comedy
Production Team: Dana Klein, Mark Feuerstein, Aaron Kaplan, Wendi Trilling, Dana Honor, Pam Fryman
 A family comedy about a recent divorcé and actor who moves into the same building as his meddlesome parents and brother.

Dynasty (CW) (Note: not screened at L.A. Screenings)

Format: One-hour drama
Production Team: Josh Schwartz, Stephanie Savage, Sallie Patrick, Esther Shapiro, Richard Shapiro, Lis Rowinski
 A modernized reboot that follows two of America's wealthiest families, the Carringtons and the Colbys, as they feud for control over their fortune and their children.

Instinct (CBS) (midseason)

Format: One-hour drama
Production Team: Michael Rauch, Marc Webb, Alex Kurtzman, Heather Kadin, James Patterson, Bill Robinson, Leopoldo Gout, Alan Cumming
 A former CIA operative who has since built a "normal" life as a gifted professor and writer is pulled back into his old life when the NYPD needs his help to stop a serial killer on the loose.

Salvation (CBS)

Format: One-hour drama
Production Team: Liz Kruger, Craig Shapiro, Alex Kurtzman, Heather Kadin, Peter Lenkov, Stuart Gillard, Juan Carlos Fresnadillo
 An MIT grad student and tech billionaire discover that an asteroid will collide with Earth.

SEAL Team (CBS)

Format: One-hour drama
Production Team: Ben Cavell, Ed Redlich, Chris Chulack, Sarah Timberman, Carl Beverly
 Elite Navy SEALs train, plan and execute the most dangerous high-stakes missions.

Valor (CW)

Format: One-hour drama
Production Team: Kyle Jarrow, Bill Haber
 The boundaries between military discipline and human desire are tested on a U.S. Army base with an elite unit of helicopter pilots.

Wisdom of the Crowd (CBS)

Format: One-hour drama
Production Team: Avi Nir, Alon Shtruzman, Peter Traugott, Rachel Kaplan, Dror Mishani, Shira Hadad
 A tech innovator creates a cutting-edge, crowd-sourcing hub to solve

his own daughter's murder, and revolutionizes crime solving.

DISNEY MEDIA DISTRIBUTION

Alone Together (Freeform)

Format: Half-hour comedy
Production Team: Esther Povitsky, Benji Aflalo, Eben Russell, Andy Samberg, Jorma Taccone, Akiva Schaffer, Billy Rosenberg, Hunter Covington
 Two platonic best friends want nothing more than to be accepted by their vain and self-obsessed world.

The Crossing (ABC) (midseason)

Format: One-hour drama
Production Team: Dan Dworkin, Jay Beattie, Jason Reed
 Refugees from a war-torn country start showing up to seek asylum in an American town. But the war they are fleeing is 250 years in the future... and they're Americans.

For the People (ABC) (midseason)

Format: One-hour drama
Production Team: Paul William Davies, Shonda Rhimes, Betsy Beers
 Follows brand-new lawyers working on opposite sides — for the defense and the prosecution — as they handle high-profile and high-stakes cases, all as their personal lives intersect.

The Gospel of Kevin (ABC)

Format: One-hour drama
Production Team: Michele Fazekas, Tara Butters
 Kevin, a down-on-his-luck man, is tasked by God with a mission to save the world in this light drama.

Grey's Anatomy Spinoff (ABC) (midseason)

Format: One-hour drama
Production Team: Stacy McKee, Shonda Rhimes, Betsy Beers
 Follows the heroes who work in a Seattle firehouse.

Liberal Arts (Freeform)

Format: Half-hour comedy
Production Team: Kenya Barris, Larry Wilmore
 Zoey Johnson (of *Black-ish*) goes off to college and discovers that not everything goes her way once she leaves the nest.

Marvel's Cloak & Dagger (Freeform)

Format: One-hour drama
Production Team: Joe Pokaski, Jeph Loeb, Jim Chory
 Two teenagers from very different backgrounds find themselves mysteriously linked to one another.

Marvel's Inhumans (ABC)

Format: One-hour drama
Production Team: Scott Buck, Jeph Loeb, Jim Chory

About a race of superhumans with unique powers, this series tells the never-before-told story of Black Bolt and the royal family.

Marvel's New Warriors (Freeform)

Format: Half-hour comedy
Production Team: Jeph Loeb, Jim Chory
 A live action adaptation of the popular Marvel comic featuring young adult heroes.

Marvel's Runaways (Hulu)

Format: One-hour drama
Production Team: Josh Schwartz, Stephanie Savage, Jeph Loeb, Jim Chory, Lis Rowinski
 The story of six diverse teenagers who can barely stand each other but unite against a common foe: their parents.

The Mayor (ABC)

Format: Half-hour comedy
Production Team: Daveed Diggs, Jeremy Bronson, Jamie Tarses, James Griffiths
 An outspoken, idealistic rapper runs for office as a publicity stunt and actually gets elected, but surprises everyone at how good he is.

Siren (Freeform)

Format: One-hour drama
Production Team: Emily Whitesell, Brad Luff, Nate Hopper, RD Robb
 A mysterious girl arrives in Bristol Cove, a town known for its legend of once being home to mermaids.

LIONSGATE ENTERTAINMENT

Ten Days in the Valley (ABC)

Format: One-hour drama
Production Team: Tassie Cameron, Jill Littman, David Ellison, Dana Goldberg, Marcy Ross
 Follows an overworked TV producer and mom in the middle of a separation. When her young daughter goes missing in the middle of the night, her world implodes.

NBCUNIVERSAL INTERNATIONAL DISTRIBUTION

A.P. Bio (NBC) (midseason)

Format: Half-hour comedy
Production Team: Mike O'Brien, Lorne Michaels, Seth Meyers, Andrew Singer, Michael Shoemaker
 A cynical Ivy League professor loses out on his dream job and goes to work as a high school biology teacher.

Blood Drive (Syfy)

Format: One-hour drama
Production Team: John Hlavin, David Straiton, Fredrik Malmberg
 Set in a dystopian future, a former cop partners with a femme-fatale in a death race where the cars run on

human blood.

The Bold Type (Freeform)

Format: One-hour drama
Production Team: Sarah Watson, David Bernad, Joanna Coles, Ruben Fleischer
 Three ambitious young women work at *Scarlet*, a leading women's magazine in New York.

The Brave (NBC)

Format: One-hour drama
Production Team: Dean Georganis, Avi Nir, Alon Shtruzman, Peter Traugott, Rachel Kaplan, Brad Anderson
 Follows the bravest military heroes who make personal sacrifices while executing the most challenging and dangerous missions behind enemy lines.

Champions (NBC) (midseason)

Format: Half-hour comedy
Production Team: Charlie Grandy, Mindy Kaling, Howard Klein, Michael Alan Spiller
 Vince, a charismatic gym owner with no ambition, lives with his younger brother Michael, a gorgeous idiot.

Good Girls (NBC) (midseason)

Format: One-hour drama
Production Team: Jenna Bans, Dean Parisot, Jeannine Renshaw
 Three "good girl" suburban wives and mothers decide to stop playing it safe, risking everything to take their power back.

Law and Order: True Crime - The Menendez Brothers (NBC)

Format: One-hour drama
Production Team: Dick Wolf, Rene Balcer, Peter Jankowski, Arthur Forney, Lesli Linka Glatter
 Eight-episode anthology series that focuses on the story of Lyle and Erik Menendez, who were convicted of killing their parents.

Reverie (NBC) (midseason)

Format: One-hour drama
Production Team: Mickey Fisher, Brooklyn Weaver, Darryl Frank, Justin Falvey, Jaime Collet-Serra
 A former detective specializing in human behavior is brought in when the launch of a virtual reality program has unintended consequences.

Rise (NBC) (midseason)

Format: One-hour drama
Production Team: Jason Katims, Michelle Lee, Jeffrey Seller, Flody Suarez, Mike Cahill
 A working-class high school's drama students come alive under a passionate teacher and family man whose dedication galvanizes the entire town.

Unsolved: The Murders of Tupac & the Notorious B.I.G. (USA)

Format: One-hour scripted true crime
Production Team: Kyle Long, Mark Taylor, Anthony Hemingway
 A scripted true-crime series based on the murders of Tupac Shakur and Biggie Smalls.

Will and Grace (NBC)

Format: Half-hour comedy
Production Team: David Kohan, Max Mutchnick, James Burrows
 A revival of the long-running comedy series about a group of friends in New York.

SONY PICTURES TELEVISION

Absentia (AXN)

Format: One-hour drama
Production Team: Oded Ruskin, Stana Katic, Matt Cirulnick, Julie Glucksman, Maria Feldman
 After being declared dead in absentia, an FBI agent must reclaim her family, identity and innocence when she finds herself the prime suspect in a string of murders.

Alex, Inc. (ABC) (midseason)

Format: Half-hour comedy
Production Team: Matt Tarses, Zach Braff, John Davis, John Fox, Alex Blumberg, Chris Giliberti, Matt Lieber
 An inquisitive journalist, husband and father dives headfirst into a new world of start-up entrepreneurship.

The Gong Show (ABC)

Format: One-hour unscripted
Production Team: Will Arnett, Evan Prager, Jesse Ignjatovic, Conrad Green, Peter Principato, Marc Forman
 The irreverent talent show competition celebrates unusually talented and unique performers with Hollywood stars as judges.

The Good Doctor (ABC)

Format: One-hour drama
Production Team: David Shore, Daniel Dae Kim, David Kim, Sebastian Lee, Seth Gordon
 A young, autistic surgeon with Savant syndrome is recruited into a pediatric surgical unit.

The Joker's Wild (TBS)

Format: Half-hour game show
Production Team: Snoop Dogg, Michael Strahan, Constance Schwartz-Morini, Ted Chung, Vincent Rubino
 Snoop Dogg is master of ceremonies and contestants battle it out for a chance to pull the lever on The Joker's Giant Jackpot Slot machine to win \$250,000.

Philip K. Dick's Electric Dreams (Amazon (US) / Channel 4 (UK))

Format: One-hour drama
Production Team: Ronald D. Moore, Maril Davis, Michael Dinner, Bryan Cranston, James Degus, Isa Dick Hackett, Kalen Egan,

Christopher Tricarico, David Kanter, Matt DeRoss, Lila Rawlings, Marigo Kehoe, Don Kurt, Kate DiMento
 A sci-fi anthology series featuring pointed, thrilling stand-alone episodes each inspired by Philip K. Dick's renowned shorts stories.

S.W.A.T. (CBS)

Format: One-hour drama
Production Team: Shawn Ryan, Aaron Thomas, Neal Moritz, Pavun Shetty, Marney Hochman, Danielle Woodrow, Justin Lin
 A S.W.A.T. lieutenant is tasked to run a highly trained unit that's the last stop for solving crimes in Los Angeles.

TWENTIETH CENTURY FOX TV DISTRIBUTION

911 (FOX) (midseason)

Format: One-hour drama
Production Team: Ryan Murphy, Brad Falchuk
 A fast-paced exploration into the lives of first responders.

Ghosted (FOX)

Format: Half-hour comedy
Production Team: Tom Gormican, Kevin Etten, Craig Robinson, Oly Obst, Mark Schulman, Adam Scott, Naomi Scott
 A cynical skeptic and a genius "true believer" in the paranormal are recruited by The Bureau Underground to look into the rampant "unexplained" activity in Los Angeles.

The Gifted (FOX)

Format: One-hour drama
Production Team: Matt Nix, Lauren Shuler Donner, Simon Kinberg, Jeph Loeb, Jim Chory, Bryan Singer, Stan Lee, Alan Fine, Dan Buckley, Joe Quesada
 An X-Men series that revolves around two ordinary parents who discover their children possess mutant powers.

L.A. —> Vegas (FOX) (midseason)

Format: Half-hour comedy
Production Team: Lon Zimmet, Will Ferrell, Chris Henchy, Adam McKay, Owen Burke, Steve Levitan
 A group of underdogs take the Friday night flight from L.A. to Vegas and returning flight on Sunday, hoping to get lucky in between.

The Orville (FOX)

Format: One-hour drama
Production Team: Seth MacFarlane, Brannon Braga, David A. Goodman, Elizabeth Heldens, Jason Clark
 A dramedy set 300 years in the future follows the adventures of The Orville, an exploratory ship in Earth's interstellar fleet.

The Resident (FOX)

Format: One-hour drama
Production Team: Amy Holden Jones, Phillip Noyce, Antoine Fuqua, David Boorstein, Oly Obst
 An idealistic young doctor begins his

first day under the supervision of a tough, brilliant senior resident who pulls the curtain back on the good and evil in modern day medicine.

Snowfall (FX)

Format: One-hour drama
Production Team: John Singleton, Dave Andron, Thomas Schlamme, Eric Amadio, Michael London, Trevor Engelson
 Period drama set in Los Angeles in 1981 at the beginning of the crack epidemic.

WARNER BROS. INT'L TV DISTRIBUTION

The Bachelor Winter Games (ABC) (midseason)

Format: One-hour unscripted
Production Team: Mike Fleiss, Martin Hilton
 Fan favorites from *The Bachelor* and *The Bachelorette* seasons past will engage in competitive dating.

Black Lightning (CW) (midseason)

Format: One-hour drama
Production Team: Salim Akil, Mara Brock Akil, Greg Berlanti, Sarah Schechter
 DC Comics legend Jefferson Pierce hung up the suit and his secret identity, but with a daughter hell-bent on justice and a star student being recruited by a local gang, he'll be pulled back into the fight.

By the Book (CBS) (midseason)

Format: Half-hour comedy
Production Team: Patrick Walsh, Johnny Galecki, Spencer Medoff, Andrew Haas
 A modern-day man, at a crossroads in his life, decides to live life according to the Bible.

A Christmas Story (FOX)

Format: Live event
Production Team: Marc Platt, Adam Siegel, Jonathan Tolins, Robert Cary
 A live musical version of the classic holiday story.

Deception (ABC) (midseason)

Format: One-hour drama
Production Team: Chris Fedak, Greg Berlanti, Martin Gero, Sarah Schechter, David Kwong
 When his career is ruined by scandal, superstar magician Cameron Black has only one place to turn to practice his art of deception, illusion and influence — the FBI.

Ellen's Game Of Games (NBC) (midseason)

Format: One-hour unscripted
Production Team: Ellen DeGeneres, Jeff Kleeman, Ed Glavin, Mary Connelly, Andy Lassner, Kevin Leman, David A. Hurwitz
 Features supersized versions of games from *The Ellen DeGeneres Show* as well as new ones.

Genius Junior (NBC) (midseason)

Format: One-hour unscripted series
Production Team: Neil Patrick

Harris, Pam Healey, John Hesling, Phil Parsons, Ed Egan
 "Genius juniors" team up to take on mind-blowing tests of logic, math, memory, spelling and more on this show hosted by Neil Patrick Harris.

Life Sentence (CW) (midseason)

Format: One-hour drama
Production Team: Erin Cardillo, Richard Keith, Bill Lawrence, Jeff Ingold
 A young woman diagnosed with terminal cancer finds out she's not dying after all, and has to learn to live with the choices she made.

Little Big Shots: Forever Young (NBC)

Format: One-hour unscripted
Production Team: Ellen DeGeneres, Steve Harvey, Jeff Kleeman, Gerald Washington, Ed Glavin, Mary Connelly, Andy Lassner
 A spin-off of the talent show, this time featuring elderly contestants.

Love Connection (FOX)

Format: One-hour unscripted
Production Team: Mike Fleiss, Martin Hilton, James Breen, Jason Ehrlich
 A reboot of the classic game show where men and women go on blind dates and dish about them afterward.

Me, Myself & I (CBS)

Format: Half-hour comedy
Production Team: Dan Kopelman, Aaron Kaplan, Dana Honor, Randall Einhorn
 Looks at one man's life over a 50-year span, focusing on three distinct periods — him as a 14-year-old in 1991, a 40-year-old in present day and a 65-year-old in 2042.

Splitting Up Together (ABC) (midseason)

Format: Half-hour comedy
Production Team: Emily Kapnek, Ellen DeGeneres, Jeff Kleeman, Mette Heeno, Mie Andreasen, Hella Joof
 A couple finds their marriage reignited by their divorce.

Young Sheldon (CBS)

Format: Half-hour comedy
Production Team: Chuck Lorre, Steve Molaro, Todd Spiewak, Jon Favreau
 Follows the childhood of *Big Bang Theory*'s Sheldon in East Texas.

ALSO NEW...

Roseanne (ABC) (midseason)
 (Available for int'l distribution at Carsey-Werner from 2019)

Format: Half-hour comedy
Production Team: Sara Gilbert, Roseanne Barr, Tom Werner, Bruce Helford, Whitney Cummings, Tony Hernandez
 Eight-episode reunion of the popular 1990s sitcom about a blue collar family, starring Roseanne Barr.

* Some summer series excluded, complete list at www.videoage.org

My 2¢

Technology and research can tell us “how” and “when,” but philosophy will tell us “why,” “what,” and “where.” Perhaps the entertainment industry should call on both philosophers and scriptwriters to explain the future.



To anticipate trends it's not just necessary to follow technological developments; the entertainment industry also should learn how to follow philosophical arguments.

Technology can tell us “how” and “when,” but philosophy will tell us “why,” “what,” and “where.”

The international television industry learned a lot from Austrian-British philosopher Karl Popper. I'd say even more so than from Canadian philosopher Marshal McLuhan. Nonetheless, they both explained to all of us why media is what it is, what it was becoming and where it was heading. Lately, however, the industry has lost touch with philosophers and philosophy.

Nowadays, we listen to economists, political scientists, sociologists, technologists and futurists, but not philosophers. Kevin Tsujihara, CEO of Warner Brothers, has been quoted as saying, “We need to anticipate where the market is going.” Similarly, Alphabet (Google's parent company) CEO Larry Page, in a “Fireside chat” with venture capitalist Vinod Khosla, discussed the need for business leaders to maintain a 20-year vision instead of a four-year vision.

They certainly offer good advice, but remain very technocentric. Today's trend gurus all tend to analyze the same indexes: technology, past performances, demographics, and political outlooks. They all go to Davos every January for the World Economic Forum to talk amongst themselves, but more than to learn, I believe, it's to be seen.

David Rodin, a philosopher who teaches at Oxford University, recalled his Davos 2014 invitation in an article he wrote: “It is safe to say that I am a bit of an oddity here. Not that I dress in a beard and sandals. But my intellectual orientation is very different. My questions can be sharper-edged. My inclination is always to seek for the roots and to ask: What lies behind? What lies beneath?”

Technocrats don't have a natural grasp of psychology and emotions; philosophers and scriptwriters do. Technocrats are good at warning about things that could generate surprises (menaces in the entertainment business), but philosophy rarely enters into their crystal balls.

I remember when Popper and McLuhan would attend TV trade shows and get the TV executives' attention, as was the case at Popper's 1993 speech in London “Against Television,”

and a few days later, at MIP-TV. I remember when Mary McLuhan was invited on behalf of her father to Televisa's second Encuentro Mundial de la Comunicación in 1979 in Acapulco, Mexico.

Even we at *VideoAge* lost our bearings when, in our October 2015 Issue about the future of television, we failed to include any philosophical outlooks, like those of the recently deceased (at 92 years old) Polish-born Zygmunt Bauman's “Liquid Modernity.”

In his 2000 book, Bauman examined how the world has moved away from a “heavy” and “solid” hardware-focused modernity, to a “light” and “liquid” software-based modernity. He wrote: “What was some time ago dubbed (erroneously) ‘post-modernity’ and what I've chosen to call, more to the point, ‘late modernity,’ or ‘liquid modernity,’ is the growing conviction that change is the only permanence, and uncertainty the only certainty.”

In Bauman's view, the uncertain future is characterized by a “fluid” world of globalization, deregulation and individualization, which meant the free movement of capital and money. According to Bauman, “Modernity appears solid because of the rapid centralization of institutional power.”

Now, the Bauman Institute at the University of Leeds, where he was a philosophy professor, cuts across various disciplines, including media and cultural studies. And, for one, Henry A. Giroux, the Global Television Network Chair at McMaster University in Canada, is good at analyzing Bauman's concepts.

Nowadays, to explain the present, analysts call back the antagonism between French philosopher Voltaire and Swiss Jean-Jacques Rousseau, like Indian political essayist Pankaj Mishra did in his book subtitled “A History of the Present.” Perhaps, the entertainment industry should call on both philosophers and scriptwriters to explain the future.

Dom Serafini

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“I'm the boss ... I don't have to think!”

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 AS GRANDPA

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 CHRISTOPHER GORHAM
 KELLY RUTHERFORD
 RAINN WILSON

BASED ON THE PLAY THE MORNING THE SUN FELL DOWN

AFTER THE SUN FELL

LANCE HENRIKSEN
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 JOANNA BAYLESS
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