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## Please Don't Charge More for HBO Max, Warner Bros. Discovery

Kourtnee Jackson

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CNEWSN

English

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WarnerMedia and Discovery have officially [merged to form Warner Bros. Discovery](#). Yep, this means The Sopranos, [Euphoria](#) and [Batman](#), 1000-Lb. Sisters, Ancient Aliens and Property Brothers will live under the same roof, as the marriage brings together Warner-owned films, TV shows, channels and its [HBO Max](#) streaming service with Discovery brands.

And just like that, all this **content** is coming together like a New Age Voltron.

Excited? As an HBO Max subscriber who doesn't care much about Discovery shows, I'm not. [Streaming TV prices are going up](#), and I'm constantly comparing which platform has the best throwbacks, rotation of fresh titles, originals and access to new episodes.

Cord-cutters like me mainly wonder how this merger will affect what we spend on [streaming services](#) each month. Netflix sparked outcry over its [price bump](#) earlier this year, and customers took to social media, threatening to jump ship. HBO Max sits on the same side of that expensive table, costing us \$15 a month for the ultimate ad-free experience and \$10 if you don't mind ads. Meanwhile, [Discovery Plus](#) charges its 22 million subscribers only \$5 for its basic plan and \$7 for the ad-free version.

Read more: [Spring Cleaning? Focus on Your TV Streaming Service Budget Too](#)

Warner Bros. Discovery intends to welcome us into this merged realm with a bundle arrangement a la [Hulu with Disney Plus and ESPN Plus](#) -- at first. Then the plan is to create a unified streaming app where HBO Max's goodies are on the same platter as Discovery Plus offerings. But let's be honest: I don't want to see another price hike, and you probably don't either.

Force-fed content? No thanks.

When [Hulu added Disney Plus and ESPN Plus](#) to its live TV packages, it came with a \$5 increase and no choice to opt out. Pay more and receive access to these other streaming services, whether you want them or not. Will Warner do the same thing?

Though Discovery has some [gems in its lineup](#), not all of us happy HBO Max customers want access to its entire streaming catalog. I'm good. If I want, I can catch Food Network or OWN shows on another streaming platform that I'm paying for. The same goes for die-hard Chip and Joanna Gaines fans who tune in regularly to the Magnolia Network. It's true you can stream back-to-back episodes of 90 Day Fiancé and more on the current Discovery Plus app, but much of it is available elsewhere.

Because I don't watch sports, Warner Bros. Discovery's plan to expand that branch of the empire really doesn't speak to me either. And with that said, a bunch of old or new content that I'll never watch won't justify a higher subscription price. Paying more money isn't [the stuff my dreams are made of](#). And on the flip side, loyal Discovery Plus subscribers who don't want or have HBO Max probably aren't thrilled about potentially coughing up more than \$5 a month.

Streaming is starting to feel more like cable TV

Streaming wars became a buzzy term to describe all the media giants becoming contenders in the video-on-demand game. Niche providers and smaller services account for some of that action, but when HBO Max stepped into the gladiator arena in 2020, more than 10,000 hours of premium movies, shows and originals helped it hit the ground running.

In addition to watching HBO classics like Game of Thrones and Warner blockbusters (Harry Potter, The Matrix), we get to stream DCEU titles, Cartoon Network series like Adventure Time, and Max Originals (The White Lotus). Hence, the other buzzy term: Prestige Television. HBO falls into this category, and it's one of the reasons people pay for it as a premium cable channel.

[Click to view image.](#)

Discovery's brands, in the US and internationally, are most popular as linear cable networks. That includes Lifetime, HGTV, TBS, Food Network and A&E. This definitely doesn't fit into the prestige TV category. In fact, it's drastically different from the majority of Warner and HBO productions. Cable subscribers are pretty much set with Discovery content, but they can get HBO Max as an add-on if they want.

As a streaming service, HBO Max has exclusive titles and everything under the HBO and Warner banner. Stream its library on demand, binge a show and enjoy, no matter your age. But with the way these mergers are going, all these channels are being mashed together into cable-like packages where you're paying for an extra set of networks you don't want or need. In some cases, you're better off skipping a dedicated app and watching episodes on cable or a [live TV streaming service](#) like YouTube TV or Sling.

It's turning into a game of who offers what and where can I find it. Cable providers have been playing it for decades, and streaming services are slowly morphing into the same system. Shelling out the same amount of money -- or more -- as I would for cable defeats the purpose of paying for a premium streaming service.

What Warner Bros. Discovery should do

The rebranded media giant wants to sell customers on the fact that now there will be more than 200,000 hours of TV, movies and live programming available to stream on demand. Typically, that equates to a price hike. We've seen it before with Netflix, Disney Plus, Hulu and other providers who tell us that the cost increase is necessary to give us "more value" and to fund all the new projects that are in the pipeline. Why wouldn't Warner Bros. Discovery eventually follow suit?

It doesn't have to. After its bundle plans expire, it should either keep the monthly prices the same or, dare I say it, lower them. Grandfather existing customers in with old pricing and snag newbies with a promotional rate before hitting them with a higher monthly fee.

As far as organizing the app, gather Discovery networks into a singular hub in the HBO Max app, similar to how there are already designated hubs for HBO, Studio Ghibli and DC. Or divide the Discovery brands into their own hubs. Just don't spam viewers with ads for all the content that we're not watching. Let the algorithm reflect what someone is really interested in seeing.

It's unlikely that a combined mega app will give any of us the choice to opt out of specific programming -- for me it'd be the Discovery Plus stuff -- but surely these two titans can cut us a little bit of slack by keeping the cost the same. I'd hate to cancel my HBO Max.

[Click to view image.](#)

HBO Max and Discovery Plus will eventually stream on one Warner Bros. Discovery app. | Jakub Porzycki/Getty Images | Integrating HBO Max and Discovery Plus will create a beefier catalog, but at what cost to customers? | James Martin/CNET

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METRO  
**WALDING, Joseph Donald**

Staff  
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Joseph Donald Walding, age 92, of Destin, FL, and formerly of Atlanta, GA, and Charlotte, NC, went to be with his Lord and Savior on March 31, 2022.

Joe was described by one of his grandsons as, "a man with a big smile, a big personality, and abig belly." He was especially treasured because of his kind heart and jovial sense of humor. Joe was raised in Northwest Florida near his beloved Emerald Coast. His father, Joseph Z. Walding, Okaloosa County Superintendent during the 12 years Joe was in school, taught him the value of **education**.

Joe graduated Valedictorian from Crestview High School and received a Bachelor's degree, with honors, in Electrical Engineering from the University of Florida.

Joe's first job was with Southern Bell; 36 years and numerous promotions later, he retired from BellSouth as an Assistant Vice President. Joe spent most of his retirement in Destin, FL, where he served as the Chairman of Jetty East Condominium Board of Directors for nearly two decades. Beloved over the years by his staff at Southern Bell, neighbors, and lifelong friends; second to his family, Joe was perhaps most loved by the Jetty East community. He passed the way he wanted most, in his Jetty East condo, in his sleep, surrounded by his family, and in a Florida jersey.

Joe was preceded in death by his cherished wife of 57 years, Louise Smith Walding, and is survived by his two children and their spouses, Guy Walding (Susan) and Gayle Shackelford (Fletcher); and his three grandchildren, Charlie (Olivia), Grason, and Wesley Shackelford.

The family will begin receiving friends on Wednesday, April 20, 2022, at 10 AM, and a funeral service will be held at 11 AM, at H.M. Patterson and Son, Arlington Chapel, 173 Allen Rd., NE, Sandy Springs, GA 30328. Interment will follow at Arlington Memorial Park. There will also be a celebration of life service at Jetty East, Destin, FL, on May 7, 2022.

In lieu of flowers, contributions may be made to Safe Harbor Presbyterian Church, 801 Airport Rd., Destin, FL 32541 or to Oakland Baptist Church, 118 Wright Pkwy NW, Ft. Walton Beach, FL 32548.

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News

**in brief - Orrville grade earns Gold Clio, Promax Silver awards**

1,163 words

17 April 2022

The Daily Record

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A graduate of Orrville High School has earned two industry awards for editing and producing original **content** for HBO Max while working for WarnerMedia.

Shayne (Blum) Borenstein was awarded a Gold Clio Award for Original Streaming **Content** and a Promax Silver Award in the Behind the Scenes Campaign category. The awards were connected to her role for the series "Raised by Wolves" from executive producer Ridley Scott.

The sci-fi adventure tells the story of two androids tasked with raising human children on a mysterious planet. Borenstein's work on the campaign focused on Scott's creative process, especially his collaborations with his long-time costume designer Janty Yates. Animated storyboards were a featured part of the campaign, bringing Scott's sketches to life. Scott is perhaps best-known for classic films such as Alien, Gladiator, and Black Hawk Down.

The Clios are often referred to as the "Oscars of the Advertising Industry." It is an international awards program "honoring the very best on advertising design, entertainment and communication." The Promax Awards also is a global competition honoring the best in entertainment marketing and design.

After graduating from Orrville High School, Borenstein earned a degree in radio and television production at Kent State University. She moved to Atlanta to work in the newsroom at CNN and later transferred to the entertainment side of the company to edit and produce projects for networks such as TNT, TBS, Cartoon Network and HBO Max.

Borenstein was recently hired by NBCUniversal and is working on projects for the network's prime time lineup including "The Blacklist" with James Spader and "Transplant," a medical drama series. She lives in the Atlanta area with her husband, Jason, a professor at Georgia Tech.

Grammer Logistics

honors safe drivers

In March the leadership of Grammer Logistics recognized several drivers based at the Wooster terminal for their years of service and the number of safe miles driven transporting hazardous materials.

Grammer Logistics is a transportation industry operating throughout the United States specializing in hazardous materials transportation.

George, of Wooster, is an independent contractor leased to Grammer Logistics and has been transporting propane and anhydrous ammonia in a career spanning over 45 years. He has been presented a certificate recognizing his 12 years and 300,000 safe miles with Grammer Logistics.

Brent, of North Canton, is a company driver for Grammer Logistics and has been transporting propane, butane and mixed hydrocarbons in a career spanning over 36 years. He has been presented a certificate recognizing his 29 years and 600,000 safe miles with Grammer Logistics.

Duane, of Marion, is an independent contractor leased to Grammer Logistics and has been transporting propane, butane, and mixed hydrocarbons in a career spanning over 34 years. He has been presented a certificate recognizing his 27 years and 300,000 safe miles with Grammer Logistics.

Orrville student wins scholarship

American Municipal Power announced Jayne Wallace of Orrville is one of five recipients of the 2022 Lyle B. Wright Scholarship. AMP is awarding 10 scholarships to graduating high school seniors.



Wright was a strong public power advocate who served on the AMP Board of Trustees from 1979 until his death in 1986. The \$3,000 Wright scholarships are awarded to graduating seniors whose households receive electricity from an AMP member utility. This year, 28 students were nominated for the scholarship. Recipients were selected based on scholastic records, personal achievements and scores on a test about public power. Five seniors are receiving the 2022 Wright Scholarship.

Wallace is a senior at Orrville High School and plans to attend Ohio University to study geography/environmental pre-law and Spanish. Wallace, the daughter of Todd and Elizabeth Wallace, is class president and secretary of her school's chapter of the National Honor Society. She has participated in many activities, including student council, tennis and softball throughout her high school career.

"It is great to have a strong municipal electric community like Orrville as home to one of this year's Wright scholarship recipients," said Jolene Thompson, AMP President and CEO. "This year's group of scholarship applicants was outstanding, and I congratulate Miss Wallace on her exceptional achievements and wish her the best of luck in her educational pursuits."

The AMP Board of Trustees established the Richard H. Gorsuch and Lyle B. Wright scholarships in memory of public power leaders who contributed significantly to AMP and municipal electric systems in the region.

Since 1988, AMP has awarded \$438,000 to deserving high school seniors through the AMP Scholarships Program. For more information about the program, [click here](#).

Greg A. Brunn new CEO of Western Reserve Group

Western Reserve Group is pleased to announce the promotion of Greg A. Brunn has been promoted to president and CEO of Western Reserve Group, effective Jan. 1, upon the retirement of current president and CEO, Kevin W. Day. In addition, Brunn has been elected to the Board of Directors effective immediately.

Brunn began his career with WRG in 1997 as the marketing manager. He was promoted to vice president and a member of the operating committee in 2011. In 2018, he added the additional responsibility of business operations and was named vice president insurance operations/Chief Operating Officer, then was appointed to executive vice president/COO effective Jan. 1, 2021, where he will remain through the end of the year.

Orrville Utilities for receiving a first place excellence in safety

Orrville Utilities received a first place Excellence in Safety Award during the American Public Power Association's (APPA) 2021 Engineering & Operations Technical Conference, which took place March 28-30 in Austin, Texas.

"In our industry, safety is a top priority, and utilities that receive an APPA Safety Award have demonstrated that they have made the health and safety of their employees a core value of their organizations," said Jolene Thompson, AMP president/CEO and past chair of the APPA Board of Directors. "Congratulations to the team at Orrville Utilities. Orrville should be very proud."

Recognized for safety practices (demonstrated by having the lowest safety incident rate within its group), determined by worker-hours of exposure, Orrville Utilities was awarded first place in Group D (60,000 to 109,999 worker-hours of exposure).

According to APPA, 318 utilities from across the country entered the annual Safety Awards.

Additionally, Orrville Utilities received the 2021 Certificate of Excellence in Reliability. The recognition comes from the APPA, which helps public power systems track outage and restoration data through the eReliability Tracker service and then compares that data to national statistics from the U.S. Energy Information Administration for all types of electric utilities. AMP provides a subscription to the eReliability Tracker to all of its members.

Recipients of the Certificate of Excellence in Reliability were announced during the APPA's annual Engineering & Operations Technical Conference.

Orrville High School alumni Shayne (Blum) Borenstein earned Promax and Clio Awards for her work as a television editor and producer. provided

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## HBO Max: The 26 Best Movies to Watch

Meara Isenberg

2,939 words

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English

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Looking for a movie to spend your evening with? You've arrived at the right place. We're keeping track of what's hitting [HBO Max](#) each week, as well as the service's handful of best originals, which you can peruse below. If you're still searching for something to watch, the [platform](#) also offers loads of classics from the [Criterion Collection](#).

What's new this week (April 11-17)

Here are this week's highlights.

Tuesday

\* *Black Mass* (2015) -- Crime drama. The true story of Whitey Bulger, the brother of a state senator and the most infamous violent criminal in the history of South Boston.

Sunday

\* *The House* (2017) -- Comedy starring Will Ferrell and Amy Poehler. After the town takes away their daughter's college scholarship, a couple start an illegal casino in their friend's house to make back the money.

Read more: [The 24 Best TV Shows to Watch on HBO Max](#) | [Everything You Need to Know to Sign Up for HBO Max](#)

Best HBO Max originals and blockbusters

Comedy

*Moonshot* (2022)

[Click to view image.](#)

Looking for a fluffy, feel-good movie? This new rom-com offers just that. Set on reaching their respective love interests on Mars, Lana Condor (Star of Netflix's *To All the Boys series*) and Cole Sprouse hop on a spaceship headed to the red planet. Well, Sprouse actually sneaks on board, which leads to some hijinks as the pair attempt to hide the truth from the rest of the ship. While it doesn't make a space rock-size impression, you'll still want to tune in for the futuristic setting and slow-burn romance.

*An American Pickle* (2020)

[Click to view image.](#)

HBO Max

Whether you like this or not probably hinges on how much you like Seth Rogen. You're getting a lot of him -- he stars in two roles in *An American Pickle*, first playing Herschel Greenbaum, a struggling Jewish laborer who immigrates to America in 1919. He finds work at a pickle factory -- and this is where things get weird -- falls into a vat of pickles that preserves him for 100 years. He wakes up in 2019 Brooklyn and hangs out with his great-grandson Ben, also played by Seth Rogen. If you embrace this creative premise, then this is a great low-key comedy for the smaller screen with some impressive chemistry between Rogen and Rogen.

[SEE AT HBO MAX](#)

*Free Guy* (2021)

[Click to view image.](#)

## 20th Century Studios

In this energetic action-comedy, Guy (Ryan Reynolds) is cheerfully oblivious to the fact that he's living inside a video game. Millie (Jodie Comer), a real-life programmer, enters the game to try to uncover evidence that a code was stolen from her, and the two soon team up on the mission. Eventually, Guy must come to grips with the reality of his video-game-dependent existence. (Sounds a little Matrix-y right? Comparisons [have been made](#).) But long story short: This movie is a fun and fast-paced excursion that snags two ridiculously charismatic actors for its leads. Load this one onto your screen now.

### The French Dispatch (2021)

[Click to view image.](#)

## Searchlight Pictures

Settle in for another eccentric, fantastic-looking feature from director Wes Anderson. The auteur behind "Moonrise Kingdom" and "The Grand Budapest Hotel" sets his sights on an alluring new story -- or rather, three. The French Dispatch, dubbed a "love letter to journalists," takes viewers through a triad of separate tales, straight from the pages of a fictional magazine. If you missed this highly original installment when it hit theaters last October, now's the time to get in on its captivating story.

### Let Them All Talk (2020)

[Click to view image.](#)

## HBO Max

Meryl Streep playing an eccentric author in a Steven Soderbergh comedy. What more do you need to know? If you do want to know more: Pulitzer Prize-winning novelist Alice Hughes (Streep) is struggling to finish her next book, chased by her literary agent (Gemma Chan). She boards a cruise ship with old friends, who inspired her best-known work. Tensions are strong. It looks great -- Soderbergh uses crisp, natural light -- and most of the dialogue is improvised. See how Dianne Wiest, Candice Bergen, Lucas Hedges and the rest of the impeccable cast have fun with that.

[SEE AT HBO MAX](#)

### 8-Bit Christmas (2021)

[Click to view image.](#)

## Warner Bros.

A playful comedy set in the '80s, 8-bit Christmas follows the story of a young Jake Doyle, a dedicated 10-year-old who desperately seeks a Nintendo. The film is delightfully narrated by Neil Patrick Harris, an older Jake reminiscing on his past quest to secure the gaming console. Yes, there's a Christmas backdrop to the story, but Jake's unyielding commitment to his mission, and what he learns along the way, make this cheery feature a must-watch even after the holiday season.

### Locked Down (2021)

[Click to view image.](#)

## HBO Max

Anne Hathaway and Chiwetel Ejiofor star in this surprising rom-com heist film from Doug Liman (The Bourne Identity). The film was written and shot during lockdown, and the pandemic actually features in the film's backdrop. Hathaway and Ejiofor play a couple planning to rob a jewelry store in London while most of the stores are shut. Their relationship has struggled in the lockdown, and they reevaluate a thing or two amid their crazy caper. It's not the most polished flick, but you're mainly in it for the charisma of Hathaway and Ejiofor. The inclusion of the pandemic will either intrigue you or turn you away.

[SEE AT HBO MAX](#)

## Drama

### Drive My Car (2021)

[Click to view image.](#)

## Janus Films

What can we say about acclaimed Japanese drama Drive My Car? Well, it snagged an Oscar for best international feature film at the Academy Awards on Sunday. It's also a three-hour movie that people are sitting and watching all the way through, which, to me, speaks volumes. But seriously, Drive My Car is a powerful film that explores loss and letting go. If you missed it before the Oscars, stream it now.

Kimi (2022)

[Click to view image.](#)

HBO Max

Steven Soderbergh directs this engaging tech thriller set during the COVID-19 pandemic. Angela, a Seattle tech worker played by a neon blue-haired Zoë Kravitz, has agoraphobia, a fear that prevents her from making it past the front door of her apartment. But when she uncovers an unsettling recording while doing her job, she's pushed to make the leap. Kimi is a stylish thriller complete with eye-catching cinematography, a solid score and a protagonist you'll be rooting for.

The Eyes of Tammy Faye (2021)

[Click to view image.](#)

Searchlight Pictures

Jessica Chastain, who won an Oscar for best actress, stars in this biopic of televangelist Tammy Faye Bakker, who, along with her husband, Jim, created and helmed the massively popular religious broadcasting network PTL in the '70s and '80s. Chastain's committed performance brings Tammy Faye's outsize and magnetic personality to life. You'll find yourself drawn into her world, with all its ridiculous makeup choices, weirdly timed prayers and bubbling scandals. It's unclear how long The Eyes of Tammy Faye will remain on the HBO streamer, so we recommend you reserve an evening with Bakker while you can.

The Last Duel (2021)

[Click to view image.](#)

Scott Free

The Last Duel [notably didn't win](#) a lot of eyeballs when it debuted in theaters last October. But it's on HBO Max now, where audiences can watch from the comfort of their couch as Adam Driver and Matt Damon battle it out. Directed by Ridley Scott, The Last Duel is a historical drama set in the Middle Ages with an A-list cast that also includes Jodie Comer and Ben Affleck. If any of these details pique your interest, and you're prepared to sit through its two and half hour runtime, pull out some popcorn and put on this flick.

Charm City Kings (2020)

[Click to view image.](#)

HBO Max

A coming-of-age drama featuring motorbikes. Charm City Kings stars a fresh young cast, including Jahi Di'Allo Winston as Mouse, a 14-year-old swept up in the biking world of Baltimore, much to his mother's dismay. The film's strengths lie in its impressive young talent and strong direction of scenes involving motorbike action. Plus WandaVision fans will spot Teyonah Parris in a supporting role. Not perfect, but plenty to admire.

[SEE AT HBO MAX](#)

Judas and the Black Messiah (2021)

[Click to view image.](#)

Warner Bros. Pictures

Judas and the Black Messiah made waves at the Oscars, earning a best supporting actor win for Daniel Kaluuya, among its many nominations. It was much deserved. Kaluuya is mesmerizing as Fred Hampton, chairman of the Black Panther chapter in Illinois, lighting up the screen alongside Lakeith Stanfield, who plays an FBI informant sent to infiltrate the party. The biopic, dramatizing real-life events in the late '60s, is riveting, shocking and sizzles with themes about racial injustice. A big, hefty film that demands your full attention.

The Fallout (2022)

[Click to view image.](#)

Warner Bros.

After a shooting occurs at her high school, 16-year-old Vada Cavell must navigate friendships, school and her relationship with her family. The Fallout skillfully approaches serious subject matter with realistic dialogue and compassion for its characters. With strong performances from stars Jenna Ortega, as Vada, and Maddie Ziegler, as her new friend Mia Reed, the feature will keep you glued to the screen for the entirety of its 90-minute runtime.

Unpregnant (2020)

[Click to view image.](#)

HBO Max

This is a sweet little gem on HBO Max. Unpregnant stars Haley Lu Richardson and Barbie Ferreira as a buddy duo crossing states to where pregnant teen Veronica (Richardson) can get an abortion. Yes, it's about the issue of pro-choice, with Veronica's parents refusing to give her permission to have the abortion. But it also slots into the key gear of all road-trip movies, depicting a beautiful friendship between the two leads.

[SEE AT HBO MAX](#)

Son of Monarchs (2020)

[Click to view image.](#)

Imaginal Disc

A rare (nowadays) 90-minute film, American Mexican drama Son of Monarchs will stay with you long after the end credits roll. This deep character study follows two brothers who are changed in markedly different ways by the trauma they suffered in childhood. This story, folding in magical realism, follows how they move forward in life -- the butterfly metaphors are strong, with biologist Mendel returning to his hometown surrounded by majestic monarch butterfly forests.

Thriller

No Sudden Move (2021)

[Click to view image.](#)

HBO Max

A new Steven Soderbergh movie? Aka the great director behind Erin Brockovich, Ocean's Eleven and, more recently, Logan Lucky? Twists, thrills and desperate characters populate this crime thriller set in 1950s Detroit. When a seemingly simple job gets out of hand, a group of criminals must work together to uncover what's really going on. Take in the incredible cast: Don Cheadle, Benicio del Toro, David Harbour, Jon Hamm and Amy Seimetz. While the plot can be a little convoluted and some won't be able to get past the fish-eye lens cinematography, Soderbergh's sense of humor and immersive direction make this crime caper an entertaining night in.

Tenet (2020)

[Click to view image.](#)

Warner Bros.

If ever there was a movie that improves with multiple rewatches, it's Tenet. Thanks to its release on HBO Max, you can now [understand the plot](#) that goes with its spectacular visuals. John David Washington stars as the Protagonist, whose name is a subtle hint to his James Bond mission to prevent a world-destroying attack -- from the future. The Protagonist learns to manipulate the flow of time with the help of Robert Pattinson's debonair Neil. Possibly the most Christopher Nolan of Christopher Nolan movies, Tenet is as entertaining as it is cerebral.

Musical drama

West Side Story (2021)

[Click to view image.](#)

Niko Tavernise/20th Century Studios

Steven Spielberg's reimagining of the classic musical has triumphantly leapt and twirled its way onto HBO Max. The film scored seven Academy Award nominations and Ariana DeBose won best supporting actress for her role as Anita. Young Tony (Ansel Elgort) and Maria (Rachel Zegler) cross paths at a high school dance and begin a forbidden love affair, escalating tensions between two rival gangs. Eye-catching musical numbers and stunning production design transport viewers to 1950s New York. The film darkens in its second half, but with Spielberg at the helm, you'll willingly absorb it all.

In the Heights (2021)

[Click to view image.](#)

Macall Polay/Warner Bros.

[In the Heights](#) stars Anthony Ramos (whom you might recognize as John Laurens in Hamilton) playing Usnavi, a bodega owner struggling to keep his business afloat while a heatwave strikes Washington Heights. Secretly in love with his neighbor Vanessa (Melissa Barrera), who dreams of getting out of the salon and out of the neighborhood, Usnavi serves the people of Washington Heights with a whole lot of love, lottery tickets and cafe con leche. Between the choreographed twirls and fireworks, *In the Heights* is an examination of wealth disparity, immigration, classism and the importance of culture.

Documentary

Tony Hawk: Until the Wheels Fall Off

[Click to view image.](#)

HBO Max

Come for the titular skateboarder and stay for the mesmerizing, gravity-defying skateboard stunts; a time capsule of the '80s skateboarding scene; and a better picture of the man of the era. Hawk makes for an incredibly compelling documentary subject, as we quickly learn in this new 2-hour film. We get to know him as a lanky, stubborn but determined kid who adopted his own skateboarding style. Hawk's persistence is something to marvel at, along with all the stunning skateboard moves this film packs in. Hang on for a memorable ride.

Beanie Mania (2021)

[Click to view image.](#)

HBO Max

As a frequent watcher of pop culture documentaries, I was surprised I missed *Beanie Mania*, an 80-minute examination of the toys' heyday. If you, too, skipped over this plushie-fest when it premiered at the end of last year, here's your invitation to get in on the mania. "Perhaps the biggest toy craze in history," as one reporter puts it in the doc, the Beanie Babies phenomenon can be traced back to a group of Chicago moms who started collecting the stuffed animals. The documentary also spotlights the woman who thought up adding poems to Ty tags. Want more delightful '90s toy tidbits? Put this doc on display.

Superhero

Zack Snyder's Justice League (2021)

[Click to view image.](#)

HBO Max

Aka The Snyder Cut. This one's for the droves of Zack Snyder fans who campaigned for the director to get a second shot at finishing *Justice League*, after he was forced to leave before completion due to personal tragedy. In stepped Joss Whedon, but the 2017 theatrical version was a critical and box office failure. Now, a four-hour Snyder director's cut is ready on HBO Max, with a ton of new scenes, a couple of new villains and the spectacular epilogue. If you're on board with Snyder's slo-mo style, it's worth checking out his remarkably different original vision.

[SEE AT HBO MAX](#)

Wonder Woman 1984 (2020)

[Click to view image.](#)

Fan of the '80s? Including that filmmaking style? The sequel to Wonder Woman leans hard into its inspirations, which will either take you back to pleasingly simple versions of adventure and heroism, or really annoy you with a nonsensical plot and slow pace. Gal Gadot's Diana Prince hasn't moved on from Steve Trevor's (Chris Pine) death, working at the Smithsonian where an ancient artifact kicks off a world of trouble and forces her to make a few hard decisions. Kristen Wiig and Pedro Pascal are new additions to the cast. Colorful, lightweight escapism.

Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn) (2020)

[Click to view image.](#)

Warner Bros. Pictures

This violent, R-rated superhero entry explodes with color, amid the shocking leg breaks courtesy of one Harley Quinn. Margot Robbie and director Cathy Yan teamed up for this unique standalone film featuring the titular supervillain. Its non-linear plot and loosely assembled anti-heroes -- including Mary Elizabeth Winstead's The Huntress, Jurnee Smollett-Bell's Black Canary, Rosie Perez's alcoholic detective Renee Montoya and Ella Jay Basco's pickpocket Cassandra Cain -- might put off some who're after a neater package. But if you let the stylish visuals, creative action scenes and Harley Quinn's charisma take center stage, you'll be in for a delicious superhero treat.

Fantasy

The Witches (2020)

[Click to view image.](#)

HBO Max

This one's a bit of a novelty inclusion. See what Robert Zemeckis (director of Back to the Future) and Anne Hathaway did with their retelling of the Roald Dahl classic. Jahzir Kadeem Bruno is Hero Boy, a young boy who is turned into a mouse by Hathaway's occasionally CGI'd Grand High Witch. No one's saying it comes close to the 1990 Anjelica Huston original, but it's intriguing enough to take a little look at.

[SEE AT HBO MAX](#)

Related stories

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Cole Sprouse and Lana Condor star in a new rom-com set in space. | Warner Bros. Pictures

Document CNEWSN0020220417ei4g00009



CE Noticias Financieras English

**"South Park" surpasses "Game of Thrones" and "Euphoria" as the most watched series on HBO Max.**

288 words

16 April 2022

CE NoticiasFinancieras

NFINCE

English

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"South Park," the famous animated series for adults, was the most searched program within HBO Max in the U.S. region during the month of March of this year. Thus, it managed to surpass two of the **platform**'s biggest original shows: "Game of Thrones" and "Euphoria."

The figures come thanks to Parrot Analytics, a company dedicated to measuring global demand for **content** on various platforms worldwide.

According to its official report, the program created by Matt Stone and Trey Parker was the most requested show on HBO Max during March in the United States.

With a figure of 48.16x, the chart shows that "South Park" was above "Game of Thrones," a series that ended three years ago and used to crash the old "HBO Go" platform in its premieres.

Similarly, the youth drama starring Zendaya, "Euphoria," could not beat the animated black comedy and came in third place.

Thus, the story of Cartman, Kenny, Stan and Kyle surpassed two HBO original series that, despite their popularity, were surpassed in terms of demand.

It is worth noting that, although the series is a Comedy Central original, HBO paid to acquire the broadcasting rights in the United States until 2024.

Where to watch "South Park" on streaming?In the United States, "South Park" can be watched by streaming through the HBO Max platform.

On the other hand, in Latin America, episodes of the animated series and movies can be viewed on Paramount+.

Another way to watch all the episodes is through its official website: [www.southpark.lat](http://www.southpark.lat), where they can be viewed in both Spanish and English.

Document NFINCE0020220417ei4g000jv



## Three brilliant movies are leaving Hulu at the end of April, don't miss them

Tom Goodwyn

743 words

16 April 2022

TechRadar

TECHR

English

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Some great movies are departing, make sure you can't them...

As it's part-owned by Disney and Universal, Hulu often gets the best of both worlds when it comes to the movies it can host on its **platform**.

While [Disney Plus](#) has focused on a family friendly offering, Hulu's selection of movies and shows draws from huge broadcast players like ABC, NBC, and FX, as well as its own original programming. In addition to this, at the tail end of 2021, Disney and WarnerMedia reached a deal to let select 20th Century Studios and Searchlight Pictures films stream on Disney Plus, [Hulu](#) and [HBO Max](#), meaning the selection is constantly filled with the latest releases.

That deal does not mean movies stick around forever, and, with Universal having its own service in Peacock that it will want to prioritise, selection of movies will fluctuate for the foreseeable future.

That means every month some great movies leave Hulu and scuttle away, either to new streaming homes or just for some time away. We endeavour to keep you updated on everything leaving Hulu here, but, to make sure you don't miss out on that film you've long had in mind to watch next time you have a spare two hours, we've compiled a list of three movies, three movies that are leaving Hulu at the end of April. Make sure you don't miss them...

(500) Days Of Summer

[Click to view image \(Image credit: 20th Century Fox\)](#)

You will find (500) Days Of Summer in many a list of the greatest romantic comedies ever, but that simple title does not do justice to a film that does a lot of things very different from your standard boy-meets-girl narrative.

The film tells the story of the, ultimately failed, relationship between Joseph Gordon-Levitt's Tom Hansen and Zooey Deschanel's Summer Finn. Told in a non-linear narrative, the film chronicles the 500 day duration of the pair's relationship, but jumps around in time, with many a flight of fancy along the way, including a particularly famous dance sequence set to Hall & Oates' You Make My Dreams (Come True).

Playful, heartwarming and daring in its choice, this will raise plenty of smiles and tears as Gordon-Levitt and Deschanel play out the story.

When is it leaving?

April 30

Man On Fire

[Click to view image \(Image credit: 20th Century Fox\)](#)

Denzel Washington is on incredible form here as one-time CIA operative John Creasy. When we meet Creasy, he's struggling with alcoholism, burnout, and has recurring problems guilt over his actions with the CIA. Drifting along, he's suddenly given a purpose when an old friend convinces him to take a job as a bodyguard for a nine-year-old girl.

The pair build a relationship and Creasy begins to enjoy his life a little more. Then, the girl, whose name is Lupita and played by a young Dakota Fanning, is kidnapped. That triggers Creasy and he sets out to get her back, a mission that proves to be truly explosive.

The sadly-departed Tony Scott, who made both [Top Gun](#) and True Romance, knows how to direct big action set-pieces and that's fully showcased here. It's a fiery marvel and well worth taking in.

When is it leaving?

April 30

White Men Can't Jump

[Click to view image \(Image credit: 20th Century Fox\)](#)

Celebrating its 30th anniversary this year, this seminal coming of age is about to leave Hulu, but remains well worth your time.

The movie stars Woody Harrelson and Wesley Snipes, Harrelson plays Billy Hoyle, a hustler who bets on players underestimating his skills on the basketball court, making them over-confident and willing to bet large amounts of money on the outcome of the game.

When he successfully pulls the trick of Snipes' Sidney Deane, Deane sees an opportunity and the pair team up to take their con to the next level.

A remake is on the way with rapper Jack Harlow among the key cast, but make sure you get out the original while you can.

When is it leaving?

April 30

\* [These are the best movies on Hulu right now, from Deep Water to Happiest Season...](#)

[Hulu logo on smartphone, resting on a lit up gaming keyboard \(Shutterstock\)](#)

Document TECHR00020220416ei4g000p1



Movie News -  
**TCM, Film Foundation Team on 4K Restoration of 'Giant'**

Mike Barnes  
444 words  
15 April 2022  
Hollywood Reporter  
HLYW  
English

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Turner Classic Movies is expanding its **partnership** with The Film Foundation with a multiyear financial commitment to fund **education** and the restoration of classic movies, it was announced Friday.

The fruits of this relationship will be on full display — in 4K, no less — at next week's TCM Classic Film Festival with an April 22 screening of a restored version of *Giant* (1956) at the TCL Chinese Theatre in Hollywood.

At 7 p.m. before the start of the film, TCM's Ben Mankiewicz will host a conversation with Film Foundation board member Steven Spielberg, executive director Margaret Bodde and George Stevens Jr., whose father won an Oscar for directing the sweeping Texas-set family saga that starred Elizabeth Taylor, Rock Hudson and James Dean.

Since its launch by Martin Scorsese in 1990, The Film Foundation has restored more than 900 movies. Scorsese and fellow board member Spielberg hand-picked *Giant* as one of the group's latest restoration projects, working with the Warner Bros. archives team for a year to complete the process.

"Anything that presumes to call itself 'Giant' better have the goods to keep such a lofty promise," Spielberg said in a statement. "Both [novelist] Edna Ferber and George Stevens far exceeded the title to bring such an epic American story to the big screen, and I'm proud to have been a small part of the restoration team of this classic motion picture."

The restoration was completed by Warner Bros. Post Production Creative Services: Motion Picture Imaging and Post Production Sound by sourcing both the original camera negatives and protection RGB separation master positives for the best possible image, then color corrected in high dynamic range for the latest picture display technology. The audio was sourced primarily from a 1995 protection copy of the Original Magnetic Mono soundtrack.

The restoration also will be available on HBO Max this year.

"Working with The Film Foundation allows us to preserve these important films for future generations to experience across multiple platforms," TCM GM Pola Changnon said. "There is so much to learn from classic movies, and we are honored to host the world premiere screening of the 4K restoration of *Giant*."

Added Stevens Jr.: "I was with my father during the writing of the *Giant* screenplay, and he measured films by how they stood the test of time. *Giant* has more than met that test, and he would be grateful that Steven, Marty, The Film Foundation and Warner Bros. have achieved this brilliant restoration so a new generation can see *Giant* on the big screen, streaming and Blu-ray."

Document HLYW000020220415ei4f0005r

Film -  
**TCM Deepens Partnership with Scorsese's Film Foundation, Spielberg to Intro 'Giant' Restoration at Festival**

Samantha Bergeson

492 words

15 April 2022

Indiewire

IWIRE

English

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Turner Classic Movies (TCM) announced an expanded partnership with Martin Scorsese's The Film Foundation as part of a multi-year financial commitment to fund education and restoration of classic films.

To mark the partnership, George Stevens' newly restored 1956 epic "Giant" will premiere at the TCM Classic Film Festival April 22 at the TCL Chinese Theatre in Los Angeles. Steven Spielberg, legendary filmmaker and Film Foundation board member, is set to join executive director Margaret Bodde and George Stevens Jr. prior to the screening as part of a discussion about the legacy of "Giant," moderated by TCM host Ben Mankiewicz.

"Anything that presumes to call itself 'Giant' better have the goods to keep such a lofty promise," Spielberg said in a press statement. "Both [author] Edna Ferber and [director] George Stevens far exceeded the title to bring such an epic American story to the big screen and I'm proud to have been a small part of the restoration team of this classic motion picture."

The Film Foundation was created by Oscar winner Scorsese in 1990, and has pioneered the restoration of more than 900 classic films. Scorsese and fellow board member Spielberg hand-picked "Giant" as one of the group's latest restoration projects, collaborating with the Warner Bros. archives team for a year to complete the process.

"Working with The Film Foundation allows us to preserve these important films for future generations to experience across multiple platforms," said Pola Changnon, general manager of TCM. "There is so much to learn from classic movies and we are honored to host the world premiere screening of the 4K restoration of 'Giant.'"

"Giant" stars Elizabeth Taylor, Rock Hudson, and James Dean in an adaptation of Ferber's controversial novel about a Texas family during the oil boom. The film received 10 Academy Award nominations and is noted for exposing the marginalization and segregation of Mexican Americans for one of the first times on the big screen.

The new 4K restoration was completed sourcing both the original camera negatives and protection RGB separation master positives for the best possible image, and color corrected in high dynamic range for the latest picture display technology. The audio was sourced primarily from a 1995 protection copy of the original magnetic mono soundtrack. The picture and audio restoration was completed by Warner Bros. Post Production Creative Services: Motion Picture Imaging and Post Production Sound. The 4K restoration of "Giant" will be available to stream on HBO Max later this year.

"Giant" will screen as part of the 13th edition of the TCM Classic Film Festival, which takes place April 21-24. The 2022 theme is "All Together Now: Back to the Big Screen," and Spielberg is also slated to introduce a special anniversary screening of "E.T." on opening night.

For more information and to purchase tickets, [click here](#).

Document IWIRE00020220415ei4f0005p

# DEADLINE

Breaking News -

**TCM & Film Foundation Expand Partnership, Team On 4K Restoration Of 'Giant'**

Denise Petski

363 words

15 April 2022

Deadline

DLINE

English

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Turner Classic Movies is expanding its **partnership** with The Film Foundation with a multi-year financial commitment to fund **education** and restoration of classic movies.

As a result of the expanded relationship announced Friday, a 4K restoration of Warner Bros.' Giant will world premiere at the TCM Classic Film Festival. Prior to the screening at the TCL Chinese Theatre in Hollywood, TCM's Ben Mankiewicz will host a conversation with Film Foundation board member Steven Spielberg, executive director Margaret Bodde, and George Stevens Jr., whose father George Stevens directed the film, starring Elizabeth Taylor, Rock Hudson and James Dean.

Since its founding by Martin Scorsese more than 30 years ago, The Film Foundation has restored more than 900 classic movies. Scorsese and Spielberg hand-picked Giant as one of the group's latest restoration projects, working with the Warner Bros. archives team for a year to complete the process.

"Anything that presumes to call itself Giant better have the goods to keep such a lofty promise," said Spielberg. "Both Edna Ferber and George Stevens far exceeded the title to bring such an epic American story to the big screen and I'm proud to have been a small part of the restoration team of this classic motion picture."

Stevens won the best directing Oscar for the film based on Ferber's controversial novel, which was a huge box office hit and earned 10 Academy Award nominations overall.

Giant exposed the marginalization and segregation of Mexican Americans for the first time on the big screen. In her role as Leslie Benedict, Taylor portrays a strong and progressive woman who acts to stem the patterns of injustice.

The new 4K restoration was completed sourcing both the original camera negatives and protection RGB separation master positives for the best possible image, and color corrected in high dynamic range for the latest picture display technology. The audio was sourced primarily from a 1995 protection copy of the Original Magnetic Mono soundtrack. The picture and audio restoration was completed by Warner Bros. Post Production Creative Services: Motion Picture Imaging and Post Production Sound.

Document DLINE00020220415ei4f0005l

## HBO Max Engineers Set Sights on Amazon Fire TV and Xbox as App Upgrade Schedule Lags Behind Promised Timeline

Daniel Frankel

627 words

15 April 2022

Multichannel News

MULTN

English

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Reconfigured HBO Max app has reduced crashes on Roku by 90%, but the much needed upgrade still isn't available on other key platforms nine months after its promised speedy rollout

In August of last year, with HBO Max getting slammed on Twitter and on [Reddit](#) for an app that crashed too much, took too long to load and was hard to search, erstwhile parent company [WarnerMedia declared that in the ensuing four or five months](#), HBO Max apps for each major connected TV **platform** would be overhauled.

Certainly, progress has been made. In September, WarnerMedia [debuted a new HBO Max app for Roku](#), based on technology developed by the Ottawa-based You.i TV unit purchased by WarnerMedia for \$100 million. That app, which looks largely the same as the legacy HBO Now/Go tech from which the original HBO Max app was built on, reduced crashes by 90%, WarnerMedia said.

A subsequent Android TV upgrade improved load times by 50%. And last week, the upgrade was [plied to Apple TV](#).

Still, however, nine months after Warner's declaration to solve its HBO Max app issues, key platforms still haven't been addressed.

Speaking to [Protocol](#), Sarah Lyons, head of product experience for HBO Max, said upgrades for Amazon Fire TV and Microsoft Xbox consoles are coming next. She didn't disclose a timeline.

Notably, Lyons conceded that WarnerMedia -- now Warner Bros. Discovery after last week's closure of the company's \$43 billion merger with Discovery -- was well aware that the code used for legacy digital services HBO Now and HBO Go wasn't fit for an HBO Max platform that has gobs more content and more users.

However, in the spring of 2020, with Disney Plus already in the market and the clock ticking for HBO Max to enter the Streaming Wars, WarnerMedia made the strategic decision to go with flawed legacy technology rather than wait months for a new app architecture to be baked.

"We knew that that platform never could handle what HBO Max was going to do," Lyons told Protocol. "It never was intended to go global, it was never intended to go direct-to-consumer."

For its part, HBO Go was a "catch-up" app that lacked robust search and discovery features. "You didn't have to go find anything, because whatever [show] you were looking for was going to be at the top of the home page," Lyons said.

HBO Max struggled out of the gate. Not only was its app clunky, it wasn't even available during the service's first six months for crucial platforms including Roku and Amazon Fire TV.

Perhaps even worse, the crushing initial impacts of pandemic quarantines badly curtailed HBO Max's launch schedule for new shows, including that vaunted Friends reunion.

WarnerMedia [purchased You.i TV in December 2020](#) and put it to work on a new HBO Max app, but few noticed the connection.

However, in the spring of 2021, HBO Max began to find its audience with hit original shows including Mare of Easttown and Hacks, as well as a flurry of Warner Bros. theatrical releases that were premiering day and date on HBO Max because of the pandemic.

Suddenly, usage was way up, and subscribers were complaining about the Max app in droves, across platforms.

For Lyons and her team, it's been a white knuckle ride since, triaging solutions while trying to get the upgrades for specific CTV platforms to market.

"I've literally been looking at customer feedback daily. I look at all social media, tweets, every single word a customer says," she said.

[HBO Now \(WarnerMedia\)](#)

Document MULTN00020220415ei4f0005l

## AT&T Global Network Services Hong Kong Ltd. Patent Issued for Policy-based programmable internet of things **devices** (USPTO 11290538)

2,323 words

15 April 2022

Investment Weekly News

INVWK

1848

English

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2022 APR 23 (VerticalNews) -- By a News Reporter-Staff News Editor at **Investment** Weekly News -- From Alexandria, Virginia, VerticalNews journalists report that a patent by the inventors Chau, Winnie (Hong Kong, HK), Gowda, Shashi (Lantau Island, HK), Mulligan, John Philip (Island South, HK), filed on October 25, 2019, was published online on March 29, 2022.

The patent's assignee for patent number 11290538 is AT&T Global Network Services Hong Kong Ltd. (Island East, Hong Kong).

News editors obtained the following quote from the background information supplied by the inventors: "Standard Internet of Things ("IoT") devices are typically designed with sensors as a single working unit, often tightly coupled during the engineering process. This includes the choice of specific sensors with a predetermined component level integration in mind as well as overall device application and operation. This integration makes any level of sensor separation impractical from both an engineering as well as a commercial perspective. Any sensor modification often can involve not only the redesign from a hardware, software, and quality process, but also new certification, fabrication, and production processes. This results in IoT devices that are either highly specialized or overly generic, forcing a high cost of solution ownership and often unachievable return on investment ("ROI"). Some device manufacturers do support limited sensor choice, but the range is strictly bounded and not flexible because of the device's overall tight integration with a business analytics framework."

As a supplement to the background information on this patent, VerticalNews correspondents also obtained the inventors' summary information for this patent: "Concepts and technologies disclosed herein are directed to aspects of policy-based programmable IoT devices. According to one aspect of the concepts and technologies disclosed herein, an apparatus can include a device that, in turn, includes an interface through which the device is to be connected to one or more assets. Each asset can include one or more asset sensors. The device also can include a device sensor, a network module, and a controller that executes instructions that cause the device to perform operations. For example, the device can receive a device policy that instructs the device to collect device data from the device sensor in accordance with a device ruleset. The device can collect, via the device sensors, the device data in accordance with the device ruleset.

"In some embodiments, the device can be uniquely identified by a device identifier. The device can register the device with a registration server using at least the device identifier. This registration process may additionally utilize unique identifiers associated with the network module ("NM") and a subscriber identity module ("SIM"). The registration server can be provisioned with these credentials and also store these credentials in a device database.

"In some embodiments, the asset can include a sensor hub that is uniquely identified by an asset identifier. The device can register a combination of the device and the asset with the registration server using at least the device identifier and the asset identifier. The registration server can be provisioned with these credentials and also store these credentials separately in a device database and an asset database.

"In some embodiments, the device also can receive an asset policy that instructs the device to collect asset data from the asset sensor in accordance with an asset ruleset. In some embodiments, the device can determine whether the device data conforms to the device policy and whether the asset data conforms to the asset policy.

"In some embodiments, in response to determining that the device data does not conform to the device policy, an analytics system can flag a device policy violation of the device policy. Similarly, the analytic system, in response to determining that the asset data does not conform to the asset policy, can flag an asset policy violation of the asset policy. Alternatively, in response to determining that the device data does conform



to the device policy, the analytics system can record the device data. Also, in response to determining that the asset data does conform to the asset policy, the analytics system can record the asset data."

The claims supplied by the inventors are:

"1. An apparatus comprising: an Internet of Things ("IoT") device comprising a device bus through which the IoT device is to be connected to an asset, wherein the asset comprises an asset sensor that monitors a parameter of the asset, wherein the asset and the asset sensor of the asset are external to the IoT device, and wherein the device bus is configured to cause the IoT device to view the asset sensor of the asset as an internal sensor of the IoT device, a device sensor, a network module, and a controller that executes instructions that cause the IoT device to perform operations comprising receiving an event-driven device policy that instructs the IoT device to collect device data from the device sensor and to send the device data to an analytics system in accordance with a device ruleset, wherein the device ruleset instructs the IoT device to send a data message including the device data only when the device data violates the device ruleset of the event-driven device policy, collecting, from the device sensor, the device data in accordance with the device ruleset, determining whether the device data conforms to the device ruleset of the event-driven device policy, in response to determining that the device data violates the device ruleset of the event-driven device policy, providing a data message to the analytics system that includes the device data collected from the device sensor, in response to determining that the device data conforms to the device ruleset of the event-driven device policy, providing a data message to the analytics system that does not include the device data collected from the device sensor, wherein the device data can be determined by the analytics system based on the data message not including the device data collected from the device sensor, receiving an operator-driven device policy that instructs the IoT device to collect device data from the device sensor and to send the device data regardless of whether the device data conforms to the device ruleset of the event-driven device policy, and in response to receiving the operator-driven device policy, converting the event-driven device policy to the operator-driven device policy, and sending a data message to the analytics system including the device data collected from the device sensor.

"2. The apparatus of claim 1, wherein the IoT device is uniquely identified by a device identifier, and wherein the operations further comprise registering the IoT device with a registration server using at least the device identifier.

"3. The apparatus of claim 2, further comprising the asset, wherein the asset comprises a sensor hub that is uniquely identified by an asset identifier, and wherein the operations further comprise registering a combination of the IoT device and the asset with the registration server using at least the device identifier and the asset identifier.

"4. The apparatus of claim 3, wherein the operations further comprise: receiving an asset policy that instructs the IoT device to collect asset data from the asset sensor in accordance with an asset ruleset; and collecting, from the asset sensor, the asset data in accordance with the asset ruleset.

"5. The apparatus of claim 4, further comprising the analytics system, wherein the operations further comprise: providing, by the IoT device, the asset data to the analytics system; and determining, by the analytics system, whether the asset data conforms to the asset policy.

"6. The apparatus of claim 5, wherein, in response to determining that the device data does not conform to the device ruleset of the event-driven device policy, flagging, by the analytics system, a device policy violation of the event-driven device policy, and wherein, in response to determining that the asset data does not conform to the asset policy, flagging, by the analytics system, an asset policy violation of the asset policy.

"7. The apparatus of claim 5, wherein in response to determining that the asset data does conform to the asset policy, recording the asset data.

"8. The apparatus of claim 7, wherein the asset policy comprises an operator-driven asset policy or an event-driven asset policy, wherein, when the asset policy comprises the operator-driven asset policy, recording the asset data comprises recording an actual asset data value, and wherein, when the asset policy comprises the event-driven asset policy, recording the asset data comprises recording an inferred asset data value.

"9. A method comprising: receiving, via a network module of an Internet of Things ("IoT") device, an event-driven device policy that instructs the IoT device to collect device data from a device sensor and to send the device data to an analytics system in accordance with a device ruleset, wherein the device ruleset instructs the IoT device to send a data message including the device data only when the device data violates the device ruleset of the device policy, wherein the IoT device comprises a device bus through which the IoT device is to be connected to an asset, wherein the asset comprises an asset sensor that monitors a parameter of the asset, wherein the asset and the asset sensor of the asset are external to the IoT device, wherein the device bus is configured to cause the IoT device to view the asset sensor as an internal sensor of

the IoT device, and wherein the IoT device further comprises the device sensor, the network module, and a controller; collecting, by the controller, from the device sensor, the device data in accordance with the device ruleset; determining, by the controller, whether the device data conforms to the device ruleset of the event-driven device policy; in response to determining that the device data violates the device ruleset of the event-driven device policy, providing, by the controller, a data message to the analytics system that includes the device data collected from the device sensor; in response to determining that the device data conforms to the device ruleset of the event-driven device policy, providing, by the controller, a data message to the analytics system that does not include the device data collected from the device sensor, wherein the device data can be determined by the analytics system based on the data message not including the device data collected from the device sensor; receiving, by the controller, an operator-driven device policy that instructs the IoT device to collect device data from the device sensor and to send the device data regardless of whether the device data conforms to the device ruleset of the event-driven device policy; and in response to receiving the operator-driven device policy, converting, by the controller, the event-driven device policy to the operator-driven device policy, and sending, by the controller, a data message to the analytics system including the device data collected from the device sensor.

"10. The method of claim 9, wherein the IoT device is uniquely identified by a device identifier, and wherein the method further comprises registering the IoT device with a registration server using at least the device identifier.

"11. The method of claim 10, wherein the asset comprises a sensor hub that is uniquely identified by an asset identifier, and wherein the method further comprises registering a combination of the IoT device and the asset with the registration server using at least the device identifier and the asset identifier.

"12. The method of claim 11, further comprising: receiving, via the network module of the IoT device, an asset policy that instructs the IoT device to collect asset data from the asset sensor in accordance with an asset ruleset; and collecting, from the asset sensor, the asset data in accordance with the asset ruleset.

"13. The method of claim 12, wherein the IoT device is part of an apparatus, wherein the apparatus further comprises the analytics system, and wherein the method further comprises: providing, by the IoT device, the asset data to the analytics system; and determining, by the analytics system, whether the asset data conforms to the asset policy.

"14. The method of claim 13, wherein, in response to determining that the device data does not conform to the device ruleset of the event-driven device policy, flagging, by the analytics system, a device policy violation of the event-driven device policy, and wherein, in response to determining that the asset data does not conform to the asset policy, flagging, by the analytics system, an asset policy violation of the asset policy.

"15. The method of claim 13, wherein, in response to determining that the asset data does conform to the asset policy, recording the asset data.

"16. The method of claim 15, wherein the asset policy comprises an operator-driven asset policy or an event-driven asset policy, and wherein: when the asset policy comprises the operator-driven asset policy, recording the asset data comprises recording an actual asset data value; and when the asset policy comprises the event-driven asset policy, recording the asset data comprises recording an inferred asset data value."

There are additional claims. Please visit full patent to read further.

For additional information on this patent, see: Chau, Winnie. Policy-based programmable internet of things devices. U.S. Patent Number 11290538, filed October 25, 2019, and published online on March 29, 2022. Patent URL:

<http://patft.uspto.gov/netacgi/nph-Parser?Sect1=PTO1&Sect2=HITOFF&d=PALL&p=1&u=%2Fnethtml%2FPTO%2Fsrchnum.htm&r=1&f=G&=50&s1=11290538.PN.&OS=PN/11290538RS=PN/11290538>

Keywords for this news article include: Asia, Business, Engineering, AT&T Global Network Services Hong Kong Ltd..

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**S&P Dow Jones Indices; S&P Dow Jones Indices Announces Treatment of AT&T Transaction with Discovery**

172 words

15 April 2022

Investment Weekly News

INVWK

389

English

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2022 APR 23 (VerticalNews) -- By a News Reporter-Staff News Editor at **Investment** Weekly News -- S&P 500 & 100 constituent AT&T Inc. (NYSE:T) will spin off its interest in WarnerMedia, and immediately following the spin-off, WarnerMedia will merge with S&P 500 constituent Discovery Inc. (NASD:DISCK,DISCA,DISCB). At the time of the transaction, all classes of shares of Discovery common stock will be converted and reclassified into a single share class line of newly named Warner Bros. Discovery Inc.(NASD:WBD), and it will remain in the S&P 500. AT&T will also remain in the S&P 500 and 100 indices after completion of the transaction.

For more information about S&P Dow Jones Indices, please visit [ww.spdji.com](http://ww.spdji.com)

Keywords for this news article include: S&P Dow Jones Indices.

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**AT&T Intellectual Property I L.P. Patent Issued for Apparatuses and methods for estimating throughput in accordance with quality of service prioritization and carrier aggregation to facilitate network resource dimensioning (USPTO 11290917)**

2,405 words

15 April 2022

Investment Weekly News

INVWK

1184

English

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2022 APR 23 (VerticalNews) -- By a News Reporter-Staff News Editor at **Investment** Weekly News -- AT&T Intellectual Property I L.P. (Atlanta, Georgia, United States) has been issued patent number 11290917, according to news reporting originating out of Alexandria, Virginia, by VerticalNews editors.

The patent's inventors are Meempat, Gopalakrishnan (East Brunswick, NJ, US), Raina, Ravi (Skillman, NJ, US), Wang, Huahui (Bridgewater, NJ, US).

This patent was filed on May 7, 2020 and was published online on March 29, 2022.

From the background information supplied by the inventors, news correspondents obtained the following quote: "As the world becomes increasingly connected via vast communication networks and communication devices, additional challenges are created/generated from the perspective of provisioning and managing network resources. For example, from a perspective of a network operator, a policy that favors cost reduction (e.g., cost minimization) while deemphasizing (e.g., disregarding/ignoring) quality of service (QoS) parameters runs a risk of degradation in terms of a user's quality of experience (QoE). The reduction in QoE may tend to alienate/annoy the user, potentially to the point that the user may terminate service with the network operator. On the other hand, a policy that conservatively allocates resources (e.g., spectrum, bandwidth, etc.) to ensure high levels of QoS or QoE, without taking into account fine-grain QoS considerations, runs a risk of wasteful/unnecessary surplus investment."

Supplementing the background information on this patent, VerticalNews reporters also obtained the inventors' summary information for this patent: "The subject disclosure describes, among other things, illustrative embodiments for distributing traffic and allocating resources to achieve maximal UE throughput amongst a plurality of cells of a network or system. Other embodiments are described in the subject disclosure.

"One or more aspects of the subject disclosure include, in whole or in part, distributing carrier aggregated traffic amongst a plurality of cells of a network, initializing a first plurality of scheduler weights for each cell of the plurality of cells, wherein for each cell, each of the first plurality of weights is associated with a respective traffic class included in a plurality of traffic classes, calculating an average user equipment (UE) throughput of each cell of the plurality of cells, distinctly for the carrier aggregated (CA) and non-aggregated (non-CA) components of each class of the plurality of classes, calculating a total average UE throughput of the carrier aggregated component of each of the plurality of classes in accordance with the calculating of the throughput of each cell (by aggregation), and redistributing the carrier aggregated traffic amongst the plurality of cells based on the corresponding throughput for each cell and the total throughput.

"One or more aspects of the subject disclosure include, in whole or in part, calculating a UE throughput of each cell of a plurality of cells of a communication network, calculating a total carrier aggregated UE throughput of each class among a plurality of classes in accordance with the calculating of the component throughput of each cell, and redistributing carrier aggregated traffic amongst the plurality of cells, wherein each cell obtains a respective portion of the carrier aggregated traffic as part of the redistributing in proportion to a ratio of the throughput from the cell relative to the total throughput.

"One or more aspects of the subject disclosure include, in whole or in part, calculating a throughput of each cell of a plurality of cells of a communication network, calculating a total carrier aggregated UE throughput of each classes among a plurality of classes, and distributing, in accordance with a first distribution, carrier aggregated traffic amongst the plurality of cells, wherein each cell obtains a respective portion of the carrier aggregated traffic as part of the first distribution in accordance with the throughput of the cell and the total throughput.

"Referring now to FIG. 1, a block diagram is shown illustrating an example, non-limiting embodiment of a communications network 100 in accordance with various aspects described herein. For example,

communications network 100 can facilitate in whole or in part distributing carrier aggregated traffic amongst a plurality of cells of a network, initializing a first plurality of weights for each cell of the plurality of cells, wherein for each cell, each of the first plurality of weights is associated with a respective traffic class included in a plurality of traffic classes, calculating a throughput of each cell of the plurality of cells, calculating a total throughput of the plurality of cells in accordance with the calculating of the throughput of each cell, and redistributing the carrier aggregated traffic amongst the plurality of cells based on the throughput of each cell and the total throughput. Communications network 100 can facilitate in whole or in part calculating a throughput of each cell of a plurality of cells of a communication network, calculating a total throughput of the plurality of cells in accordance with the calculating of the throughput of each cell, and redistributing carrier aggregated traffic amongst the plurality of cells, wherein each cell obtains a respective portion of the carrier aggregated traffic as part of the redistributing in proportion to a ratio of the throughput of the cell relative to the total throughput. Communications network 100 can facilitate in whole or in part calculating a throughput of each cell of a plurality of cells of a communication network, calculating a total throughput of the plurality of cells, and distributing, in accordance with a first distribution, carrier aggregated traffic amongst the plurality of cells, wherein each cell obtains a respective portion of the carrier aggregated traffic as part of the first distribution in accordance with the throughput of the cell and the total throughput."

The claims supplied by the inventors are:

"1. A device, comprising: a processing system including a processor; and a memory that stores executable instructions that, when executed by the processing system, facilitate performance of operations, the operations comprising: distributing carrier aggregated traffic amongst a plurality of cells of a network; initializing a first plurality of scheduler weights for each cell of the plurality of cells, wherein for each cell, each of the first plurality of scheduler weights is associated with a respective traffic class included in a plurality of traffic classes, including non-carrier aggregated traffic and the carrier aggregated traffic; calculating a throughput of each cell of the plurality of cells; calculating a total throughput of the plurality of cells in accordance with the calculating of the throughput of each cell; and redistributing the carrier aggregated traffic amongst the plurality of cells to more than one cell in the plurality of cells based on the throughput of each cell, the first plurality of scheduler weights, and the total throughput.

"2. The device of claim 1, wherein the redistributing of the carrier aggregated traffic amongst the plurality of cells comprises redistributing a first portion of the carrier aggregated traffic to a first cell of the plurality of cells based on the throughput of the first cell.

"3. The device of claim 2, wherein the redistributing of the carrier aggregated traffic amongst the plurality of cells comprises redistributing a second portion of the carrier aggregated traffic to a second cell of the plurality of cells based on the throughput of the second cell.

"4. The device of claim 2, wherein the first portion of the carrier aggregated traffic is based on a ratio of the throughput of the first cell relative to the total throughput.

"5. The device of claim 1, wherein the operations further comprise: determining a capacity of each cell of the plurality of cells; and determining a total capacity of the plurality of cells.

"6. The device of claim 5, wherein the operations further comprise: obtaining values of a second plurality of scheduler weights, wherein each scheduler weight of the second plurality of scheduler weights corresponds to a respective traffic class included in the plurality of traffic classes.

"7. The device of claim 6, wherein the initializing of the first plurality of scheduler weights for each cell of the plurality of cells is based on the values of the second plurality of scheduler weights, the capacity of the cell, and the total capacity.

"8. The device of claim 7, wherein the initializing of the first plurality of scheduler weights for each cell of the plurality of cells comprises multiplying the values of the second plurality of scheduler weights by a ratio of the capacity of the cell relative to the total capacity.

"9. The device of claim 5, wherein the distributing of the carrier aggregated traffic amongst the plurality of cells comprises distributing a first portion of the carrier aggregated traffic to a first cell of the plurality of cells in proportion to a ratio of the capacity of the first cell relative to the total capacity.

"10. The device of claim 1, wherein the operations further comprise: determining that a convergence in a distribution of traffic has not been obtained, wherein the traffic includes the carrier aggregated traffic and non-carrier aggregated traffic.

"11. The device of claim 10, wherein the operations further comprise: responsive to the determining that the convergence in the distribution of traffic has not been obtained, updating the first plurality of scheduler weights for each cell of the plurality of cells.

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**S&P Global; S&P Dow Jones Indices Reports U.S. Common Indicated Dividend **Payments** Increased \$18.2 Billion in Q1 2022; 12-month gain was \$70.1 billion**

400 words

15 April 2022

Investment Weekly News

INVWK

389

English

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2022 APR 23 (VerticalNews) -- By a News Reporter-Staff News Editor at **Investment** Weekly News -- S&P Dow Jones Indices announced that indicated dividend net changes (increases less decreases) for U.S. domestic common stocks increased \$18.2 billion during Q1 2022, compared to \$18.0 billion in Q4 2021, and \$18.0 billion in Q1 2021. Q1 2022's net dividend changes include AT&T's recently announced \$6.9 billion reduction.

For the 12 months ending in March 2022, the net dividend rate increased \$70.1 billion, compared to a net decline of \$17.3 billion for the 12-months ending March 2021, as increases were \$86.0 billion versus \$49.3 billion, and decreases were \$15.9 billion compared to \$66.6 billion in the 2021 period.

"Dividend increases continue to accelerate, as net gains for the quarter would have set a new record if not for AT&T's \$6.9 billion reduction as part of its WarnerMedia spinoff," said Howard Silverblatt, Senior Index Analyst at S&P Dow Jones Indices. "We are seeing more companies increase the size and percentage of their increases and fewer reducing payments. With earnings and sales setting record highs and cash flows strong, we expect this trend to continue even as interest rates rise."

Silverblatt continued, "Within the S&P 500, Q1 cash dividends were up 10.7% over Q1 2021, setting a record that may not last long once Q2 dividends are declared and paid. Buybacks, which set a record in Q4 2021 and are expected to set another one in Q1 2022, still appear to be favored over dividends, as the dividend payout ratio is historically low. This is expected to increase through the year, with 2022 dividends expected to post a record 2022 payment."

Silverblatt concluded, "While a consumer slowdown and a potential 2023 recession are major concerns, the shorter-term concern remains inflation, as higher payouts would need to compete with other rising rate instruments. In the end, however, dividend investors typically weigh the risk-reward components with a bias towards secure income."

Keywords for this news article include: Business, S&P Global Inc.

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## **AT&T Intellectual Property I L.P. Patent Issued for Selectively using a co-processor to process network routing information in a fifth generation (5G) or other next generation network (USPTO 11290941)**

2,380 words

15 April 2022

Investment Weekly News

INVWK

1951

English

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2022 APR 23 (VerticalNews) -- By a News Reporter-Staff News Editor at **Investment** Weekly News -- AT&T Intellectual Property I L.P. (Atlanta, Georgia, United States) has been issued patent number 11290941, according to news reporting originating out of Alexandria, Virginia, by VerticalNews editors.

The patent's inventors are Bartell, John Barry (Alpharetta, GA, US).

This patent was filed on February 28, 2020 and was published online on March 29, 2022.

From the background information supplied by the inventors, news correspondents obtained the following quote: "As networks continue to be expanded to handle larger amounts of information, the need for rapid and efficient routing within networks continues to increase. This is especially true when existing networks are used to carry larger traffic before hardware capabilities have been increased.

"With traditional routing strategies, routing devices can receive routing information from other, different routing devices, with continual hardware upgrades matching increases in network use. With recent dramatic increases in demand for network bandwidth however, in some circumstances, even traditional hardware upgrades can be rendered ineffective. For example, in some circumstances, because of increases in network capacity requirements, the content, amount, and frequency of updates to routing information shared between routing devices can fail to sufficiently model network conditions."

Supplementing the background information on this patent, VerticalNews reporters also obtained the inventors' summary information for this patent: "Generally speaking, one or more embodiments can provide improved routing among multiple routing devices, in fifth generation (5G) or other next generation networks. In some implementations, one or more embodiments can facilitate establishing a relativistic routing approach that frequently identifies and distributes among routers, useful information about network conditions, e.g., to facilitate improved routing among multiple devices.

"In addition, one or more embodiments described herein can be directed towards a multi-connectivity framework that supports the operation of New Radio (NR, sometimes referred to as fifth generation (5G)) As will be understood, one or more embodiments can allow an integration of user equipments (UEs) with network assistance, by supporting control and mobility functionality on cellular links (e.g. LTE or NR). One or more embodiments can provide benefits including, system robustness, reduced overhead, and global resource management, while facilitating direct communication links via a NR sidelink.

"In some embodiments, the non-limiting term "radio network node" or simply "network node," "radio network device or simply "network device" are used herein. These terms may be used interchangeably, and refer to any type of network node that can serve user equipment and/or be connected to other network node or network element or any radio node from where user equipment receives signal. Examples of radio network nodes are Node B, base station (BS), multi-standard radio (MSR) node such as MSR BS, gNodeB, eNode B, network controller, radio network controller (RNC), base station controller (BSC), relay, donor node controlling relay, base transceiver station (BTS), access point (AP), transmission points, transmission nodes, RRU, RRH, nodes in distributed antenna system (DAS), etc. As noted above, some embodiments are described in particular for 5G new radio systems. The embodiments are however applicable to any radio access technology (RAT) or multi-RAT system where the user equipment operates using control signals, e.g. LTE FDD/TDD, WCDMA/HSPA, GSM/GERAN, Wi Fi, WLAN, WiMax, CDMA2000, etc.

"In some embodiments, the non-limiting term router, routing device, or router device is used. This term can refer to any type of electronic device that can facilitate the connection of one or more nodes to a network, and between two or more nodes in the network, e.g., including, but not limited to, a general computer that has been configured to perform network routing functions. It should further be noted that, one or more embodiments used in examples herein utilize routers that employ an approach to network connectivity that is

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based on minimizing delay of networked communications by employing large numbers of route updates throughout the network, e.g., minimizing delay in a network route by making available frequently updated information about the network routes (e.g., route information and route updates discussed below) for use in planning network routes, e.g., link transmission speed, and delays.

"One approach to implementing embodiments of this delay-minimizing approach that can use frequently generated route updates shared between routers. As described below, in one or more embodiments, routers can receive the route updates, rapidly process the route updates, using the processed route updates to direct or redirect network traffic to routes that can reduce delays. In addition, received route updates can be widely propagated to other networked devices. One aspect of this approach to routing is that it can utilize a router to process millions of route updates per second, with this level of route processing being improved by one or more of the embodiments described herein."

The claims supplied by the inventors are:

"1. A first routing device, comprising: a processor; a graphics processing unit, wherein the processor and the graphics processing unit comprise different components; and a memory that stores a routing table, and executable instructions that, when the executable instructions are executed by the processor, facilitate performance of operations, comprising: facilitating receiving, from a second routing device via a network, a route update for the routing table of the first routing device, wherein the route update is associated with a first network route; evaluating a value of the route update, resulting in an evaluated value of the route update; and updating, by the graphics processing unit, a first entry of the routing table based on the route update and the evaluated value of the route update, wherein evaluating values of route updates, comprising the evaluating the value, and updating entries of the routing table, comprising the updating the first entry, are comprised in an updating process.

"2. The first routing device of claim 1, wherein the evaluating the route update comprises, in response to a measurement of an aspect of the updating process being determined to be equal to or above a threshold, performing the evaluating of the value of the route update by the graphics processing unit, and wherein the operations further comprise, in response to the measurement of the aspect of the updating process being determined to be less than the threshold, evaluating, by the processor, the value of the route update.

"3. The first routing device of claim 2, wherein the measurement of the aspect of the updating process comprises the measurement of a remaining processing capacity of the processor.

"4. The first routing device of claim 2, wherein the measurement of the aspect of the updating process comprises the measurement of a number corresponding to a delay of a processing queue.

"5. The first routing device of claim 2, wherein the measurement of the aspect of the updating process comprises the measurement of a number corresponding to a frequency of reception of the route updates.

"6. The first routing device of claim 1, wherein the updating the first entry of the routing table based on the route update and the evaluated value of the route update comprises, in response to a measurement of an aspect of the updating process being determined to be equal to or above a threshold, performing the updating of the first entry of the routing table according to the route update and the evaluated value of the route update by the graphics processing unit, and in response to the measurement of the aspect of the updating process being determined to be less than the threshold, updating, by the processor, the first entry of the routing table, according to the route update and the evaluated value of the route update.

"7. The first routing device of claim 6, wherein the updating the first entry of the routing table in response to the measurement of the aspect of the updating process being determined to be equal to or above the threshold, comprises updating, in parallel, the first entry of the routing table and a second entry of the routing table.

"8. The first routing device of claim 1, wherein the evaluating the value of the route update, resulting in the evaluated value of the route update comprises determining a first priority value of the route update.

"9. The first routing device of claim 8, wherein the updating the first entry of the routing table comprises: identifying a second network route of the first entry of the routing table as corresponding to the first network route of the route update; comparing the first priority value of the route update to a second priority value of the first entry of the routing table; and in response to the first priority value being determined to be greater than the second priority value, replacing the first entry with the route update.

"10. The first routing device of claim 9, wherein the operations further comprise: in response to the identifying the second network route of the first entry as corresponding to the first network route of the route update, determining the second priority value of the first entry of the routing table.

"11. The first routing device of claim 10, wherein the determining the second priority value of the first entry of the routing table comprises determining the second priority value based on an age of route information for the first network route in the first entry of the routing table.

"12. A method, comprising: identifying, by a first routing device comprising a processor and a co-processor, a route update for a route to a destination node on a network, wherein the co-processor comprises graphics processing co-processor, and a wherein the processor and the graphics processing co-processor comprise different components; determining, by the co-processor of the first routing device for a second routing device, a priority value for the route update for a determination by the second routing device of whether to accept the route update; and communicating, by the first routing device, the route update and the priority value to the second routing device, wherein the determining the priority value is comprised in an updating process.

"13. The method of claim 12, wherein the determining the priority value comprises, in response to a measurement of an aspect of the updating process being determined to be equal to or above a threshold, determining, by the co-processor, the priority value, and in response to the measurement of the aspect of the updating process being determined to be less than the threshold, determining, by the processor, the priority value.

"14. The method of claim 13, wherein the measurement of the aspect of the updating process comprises the measurement of a remaining processing capacity of the processor.

"15. The method of claim 12, wherein the determining the priority value of the route update comprises determining an estimated priority value of the route update at a time the route update is predicted to be received by the second routing device.

"16. The method of claim 15, wherein the determining the estimated priority value of the route update at the time the route update is predicted to be received by the second routing device comprises determining the estimated priority value of the route update based on a link delay of a network link of the network between the first routing device and the second routing device.

"17. The method of claim 12, wherein the determination by the second routing device of whether to accept the route update comprises the determination whether to update a routing table of the second routing device based on a comparison of the priority value of the route update to a second priority value of associated routing information in the routing table of the second routing device.

"18. A non-transitory machine-readable medium comprising executable instructions that, when executed by a processor or a graphics processing unit of a first routing device, facilitate performance of operations, the operations comprising: facilitating receiving, from a second routing device via a network, a route update for a first network route of the network and an authority value of the route update generated by the second routing device; in response to a first measurement of a utilization of the processor being determined to be equal to or above a first threshold, updating, by the graphics processing unit of the first routing device, a routing table of the first routing device based on the route update and the authority value; and in response to a second measurement of the utilization of the processor being determined to be less than a second threshold, updating, by the processor, the routing table of the first routing device based on the route update and the authority value, wherein the processor and the graphics processing unit are different devices.

"19. The non-transitory machine-readable medium of claim 18, wherein the updating, by the graphics processing unit, the routing table comprises, updating in parallel, by the graphics processing unit, different portions of the routing table.

"20. The non-transitory machine-readable medium of claim 18, wherein the graphics processing unit of the first routing device is communicatively coupled to the routing table by a dual-ported connection that facilitates concurrent input from the routing table and output to the routing table, and wherein the updating, by the graphics processing unit, the routing table comprises, concurrently processing route updates via the dual-ported connection to the routing table."

For the URL and additional information on this patent, see: Bartell, John Barry. Selectively using a co-processor to process network routing information in a fifth generation (5G) or other next generation network. U.S. Patent Number 11290941, filed February 28, 2020, and published online on March 29, 2022. Patent URL:

<http://patft.uspto.gov/netacgi/nph-Parser?Sect1=PTO1&Sect2=HITOFF&d=PALL&p=1&u=%2Fnetacgi%2FPTO%2Fsrchnum.htm&r=1&f=G&f=50&s1=11290941.PN.&OS=PN/11290941RS=PN/11290941>

Keywords for this news article include: Business, AT&T Intellectual Property I L.P..

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**AT&T Intellectual Property I L.P. Patent Issued for Method and apparatus for obtaining recorded media content (USPTO 11290781)**

1,885 words

15 April 2022

Investment Weekly News

INVWK

1612

English

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2022 APR 23 (VerticalNews) -- By a News Reporter-Staff News Editor at **Investment** Weekly News -- From Alexandria, Virginia, VerticalNews journalists report that a patent by the inventors Jiang, Baofeng (Pleasanton, CA, US), Zhao, Yongdong (Pleasanton, CA, US), filed on July 21, 2020, was published online on March 29, 2022.

The patent's assignee for patent number 11290781 is AT&T Intellectual Property I L.P. (Atlanta, Georgia, United States).

News editors obtained the following quote from the background information supplied by the inventors: "An end user device can request that a DVR send to the end user device media content. The quality of the media content received by the end user device is typically constrained by an upload bandwidth capability of the DVR."

As a supplement to the background information on this patent, VerticalNews correspondents also obtained the inventors' summary information for this patent: "The subject disclosure describes, among other things, illustrative embodiments for providing a user remote access to media content recorded by a DVR. Other embodiments are described in the subject disclosure.

"In one specific example, the DVR is part of or integrated with a set top box (STB) used at a residence (e.g., home) of a user. In another specific example, the access to media content is provided to the user via use of an end user device (which may be a communication device such as a smartphone or tablet).

"One or more aspects of the subject disclosure include a DVR that: (a) receives from an end user device a request for a media content item (e.g., a video); and (b) responsive to the request, sends back to the end user device: (i) a network address (or other type of pointer) of a media content server from which the requested media content item can be obtained; and (ii) authentication information associated with the DVR, authentication information associated with a service subscriber and/or authentication information associated with the requested media content item.

"One or more aspects of the subject disclosure include an end user device that: (a) sends to a DVR a request for a media content item (e.g., a video); and (b) receives back from the DVR: (i) a network address (or other type of pointer) of a media content server from which the requested media content item can be obtained; and (ii) authentication information associated with the DVR, authentication information associated with a service subscriber and/or authentication information associated with the requested media content item.

"One or more aspects of the subject disclosure include a media content server that: (a) receives from an end user device a request including: (i) an identification of a media content item (e.g., a video); and (ii) authentication information associated with a DVR, authentication information associated with a service subscriber and/or authentication information associated with the requested media content item; and (b) responsive to the request, sends back to the end user device the requested media content item."

The claims supplied by the inventors are:

"1. A method comprising: receiving, by a processing system including a processor of a media content server having a network address, a media content request from a user device, the media content request comprising an identification of a media content item and authentication information associated with the media content item, the media content item having been previously recorded by a digital video recorder, wherein a metadata file received by the user device from the digital video recorder via a first communication channel includes the network address of the media content server, wherein the media content request is received via a second communication channel distinct from the first communication channel and not including the digital video recorder; determining, by the processing system using the authentication information, whether the authentication information is valid for the digital video recorder; and responsive to determining that the

authentication information is valid for the digital video recorder, sending, by the processing system, the media content item to the user device via the second communication channel, wherein the authentication information comprises credential information and digital rights management information, the credential information including unique identification information of the digital video recorder and unique identification information of a subscriber to a service that delivers media content to the digital video recorder.

"2. The method of claim 1, wherein the metadata file is received by the user device in response to a request sent by the user device to the digital video recorder for the media content item.

"3. The method of claim 2, wherein the media content request is sent to the processing system automatically upon receipt by the user device of the metadata file.

"4. The method of claim 1, wherein the media content request is sent to the processing system in accordance with input to a graphical user interface of the user device.

"5. The method of claim 1, wherein the user device presents the media content item sent by the processing system by displaying the media content item on a display of the user device, outputting the media content item via a speaker of the user device, or any combination thereof.

"6. The method of claim 1, wherein the digital video recorder is located at a residence of a subscriber to a service that delivers media content to the digital video recorder.

"7. The method of claim 1, wherein the user device is configured to cache information from the metadata file for a period of time.

"8. The method of claim 1, further comprising: synchronizing, by the processing system, the metadata file among the user device, the digital video recorder and the media content server.

"9. The method of claim 8, wherein the synchronizing is performed periodically.

"10. The method of claim 8, wherein the synchronizing is performed in response to a change, from a prior version of the metadata file, to a current version of the metadata file at one of the user device, the digital video recorder or the media content server.

"11. A device comprising: a processing system including a processor of a media content server having a network address; and a memory storing executable instructions that, when executed by the processing system, facilitate performance of operations comprising: receiving a media content request from a user device, the media content request comprising an identification of a media content item and authentication information associated with the media content item, the media content item having been previously recorded by a digital video recorder, wherein a metadata file including the network address is received by the user device from the digital video recorder via a first communication channel in response to a request sent to the digital video recorder, wherein the media content request is received via a second communication channel distinct from the first communication channel and not including the digital video recorder; determining, by the processing system using the authentication information, whether the authentication information is valid for the digital video recorder; and responsive to determining that the authentication information is valid for the digital video recorder, sending, by the processing system, the media content item to the user device via the second communication channel, wherein the authentication information comprises credential information and digital rights management information, the credential information including unique identification information of the digital video recorder and unique identification information of a subscriber to a service that delivers media content to the digital video recorder.

"12. The device of claim 11, wherein the media content request is sent to the processing system automatically upon receipt by the user device of the metadata file.

"13. The device of claim 11, wherein the user device is configured to cache information from the metadata file for a period of time.

"14. The device of claim 11, wherein the operations further comprise synchronizing the metadata file among the user device, the digital video recorder and the media content server.

"15. The device of claim 14, wherein the synchronizing is performed in response to a change, from a prior version of the metadata file, to a current version of the metadata file at one of the user device, the digital video recorder or the media content server.

"16. A non-transitory machine-readable medium comprising executable instructions that, when executed by a processing system including a processor of a media content server having a network address, facilitate performance of operations comprising: receiving a media content request from a user device, the media content request comprising an identification of a media content item and authentication information

associated with the media content item, the media content item having been previously recorded by a digital video recorder, wherein a metadata file including the network address is received by the user device from the digital video recorder via a first communication channel in response to a request sent by the user device to the digital video recorder, wherein the media content request is sent by the user device automatically on receipt by the user device of the metadata file; wherein the media content request is received via a second communication channel distinct from the first communication channel and not including the digital video recorder; determining, by the processing system using the authentication information, whether the authentication information is valid for the digital video recorder; and responsive to determining that the authentication information is valid for the digital video recorder, sending, by the processing system, the media content item to the user device via the second communication channel, wherein the authentication information comprises credential information and digital rights management information, the credential information including unique identification information of the digital video recorder and unique identification information of a subscriber to a service that delivers media content to the digital video recorder.

"17. The non-transitory machine-readable medium of claim 16, wherein the media content item, having been previously recorded by the digital video recorder, is stored locally at the digital video recorder.

"18. The non-transitory machine-readable medium of claim 16, wherein the user device is configured to cache information from the metadata file for a period of time.

"19. The non-transitory machine-readable medium of claim 16, wherein the operations further comprise synchronizing the metadata file among the user device, the digital video recorder and the media content server.

"20. The non-transitory machine-readable medium of claim 19, wherein the synchronizing is performed in response to a change, from a prior version of the metadata file, to a current version of the metadata file at one of the user device, the digital video recorder or the media content server."

For additional information on this patent, see: Jiang, Baofeng. Method and apparatus for obtaining recorded media content. U.S. Patent Number 11290781, filed July 21, 2020, and published online on March 29, 2022. Patent URL:

<http://patft.uspto.gov/netacgi/nph-Parser?Sect1=PTO1&Sect2=HITOFF&d=PALL&p=1&u=%2Fnetacgi%2FPTO%2Fsrchnum.htm&r=1&f=G&f=50&s1=11290781.PN.&OS=PN/11290781RS=PN/11290781>

Keywords for this news article include: Business, AT&T Intellectual Property I L.P..

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## The true value of a Managed Services Provider for SASE

Mary Blackowiak

910 words

15 April 2022

TechRadar

TECHR

English

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Mary Blackowiak, Lead Product Manager at AT&T discusses the value of managed services providers for SASE deployments for businesses.

Over the past couple of years, the architecture model known as Secure Access Service Edge ([SASE](#)) has been gaining a lot of momentum. And it's no wonder, when the model boasts alluring benefits including improved [network](#) performance and resiliency, consistent [cybersecurity](#) policy across office and remote users, lower operational expense, and reduced complexity of management.

### About the author

Mary Blackowiak is a Lead Product Manager for the network security portfolio with [AT&T Cybersecurity](#).

In fact, according to a recent ESG survey, 70% of businesses are using or considering a SASE solution. But if SASE is supposed to simplify network and [security](#) management, it may lead one to wonder "what value does a managed services provider (MSP) offer?"

### Why you shouldn't go it alone

There are great number of answers to that question, but a good place to start is to create an understanding that the road to SASE is going to be a little different for each business, and the journey rarely follows a straight line. There are a multitude of approaches and models in the market and many vendors to choose from.

Although many technology providers claim to offer a complete SASE portfolio, it is important to note that it is not an off the shelf solution and can include many different components. There has been a lot of consolidation in the market over the past several years, with vendors acquiring other companies to build a more well-rounded suite, which has resulted in multiple management platforms. Most vendors are working to consolidate these to offer management through a single pane of glass but few have achieved that quite yet.

Another major reason that businesses are utilizing an MSP for SASE is because it's just really difficult and expensive to hire and retain technicians with the specialized skillset they require, particularly if they require 24/7 monitoring. In fact, according to a recent study, 57% of organizations have been negatively impacted by the cybersecurity skills shortage. Sometimes it just makes more financial sense and can improve an organization's risk posture to outsource this to a trusted third-party.

And then finally, SASE is not a "one and done" or plug and play solution. The vast majority of businesses are not going to rip and replace their entire infrastructure simultaneously. Rather, it will be a gradual roll out of capabilities as they come upon their refresh cycle or as budgets for new initiatives are approved. Most large or well-established companies will be on a hybrid environment for the foreseeable future, with assets hosted in both the data center as well as in the [cloud](#).

### Benefits of working with a managed services advisor

Sometimes it is difficult to know where to start with a multi-faceted solution such as SASE, and that is why it is so important to have a trusted advisor you can count on. Here are some of the key benefits you can expect to realize when working with industry leading managed service providers:

Accelerated time to value and scale: A qualified MSP for this sort of solution will offer consulting services that can determine your organization's readiness for SASE, identify the best solutions for your unique needs, and help chart a roadmap for rollouts. Should your business acquire other companies, add or reduce locations, or change workplace designations, it is often as simple as contacting your MSP, providing the required information, and signing a contract addendum.



Security and networking expertise: Being that SASE is a convergence of software defined wide-area networking and security you will need someone that has knowledge and experience in both disciplines. MSPs can meet this requirement and have the ability to integrate these components to deliver resilient, high-performance connectivity and protection.

Solution development experience: With so many vendors and solutions on the market, it may be difficult to know which offer the best mix of capabilities, protection, and performance. Conducting multiple proof of concepts (POCs) can be costly and time consuming. MSPs can remove this burden from your technology teams by evaluating offers, conducting comprehensive interoperability testing, technical validation, and solution certification to deliver the industry's best technology elements that seamlessly work together.

Solution integration acumen: As mentioned above, it is unlikely that your organization will replace every component of their networking and security at the same time, which means that you will have legacy infrastructure that still needs to be supported alongside the new technology components and they may even be from different vendors. Managed service providers have the ability to integrate and manage a vast ecosystem of technology providers and capabilities in order to secure your entire environment.

With the rapid adoption of cloud delivered [applications](#) and services, the heightened expectations of customers when it comes to digital experience, and the pressing need to support work from anywhere, it is less a question of whether your business will adopt SASE, but rather when. In fact, you may have already started without knowing it. Regardless of where you are on your expedition, a managed services provider can help ensure you avoid unnecessary detours and that you reach your desired outcomes.

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[A digital padlock on a blue digital background. \(Shutterstock / vs148\)](#)

Document TECHR00020220415ei4f000p2



CE Noticias Financieras English

## **Netflix, Disney+, HBO Max 'take' more than 330 pesos from Mexicans every month**

367 words

15 April 2022

CE NoticiasFinancieras

NFINCE

English

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Streaming platforms such as Netflix, HBO Max, Disney, among others, have managed to dominate and change the way of consuming online **content** in the last four years. According to the Federal Telecommunications Institute (IFT) between 2017 and 2020, the latest data available, subscriptions to video on demand services in Mexico almost doubled from 8.6 to 15.7 million . And the pandemic was one of the factors that helped push the use of such platforms to continue entertainment amid restrictions on social coexistence to prevent the spread of the virus. While in the first quarter of 2019, a user paid on average 226 pesos for the services of streaming platforms ; in the last quarter of 2020 the average payment was 331 pesos, which means an increase of 46.4%. IFT estimates that streaming video providers' revenues went from 621 million dollars to 1,271 million dollars from 2018 to 2020.

Movies Series Documentaries Platform with subscription or free? Given the wide variety of video-on-demand applications arriving in the country the subscription modalities has also varied. The IFT explains that although there are free platforms, consumers still opt for paying a subscription to access audiovisual content, due to the fact that this modality can be shared or the programming of the platforms can be watched on simultaneous screens and it is even possible to download the content. In 2018, the second preferred modality to watch content was through free streaming, but two years later consumers were already willing to pay for ad-free platforms, while free ones became a less demanded option. The most popular series and movies on platforms The genres most sought after and consumed by Mexicans on streaming platforms, according to the IFT study, are drama, comedy, action, documentary and animation. Among the content available on the platforms, and that users said they remembered watching in the last three months are: Cruella, Luca, F9, The Tomorrow War and Avengers: Endgame. Loki, Elite, Lucier, The House of Papal and The Good Doctor. On Animal Life, National Geographic, Our Planet, Las Tres Muertes de Maricela Escobedo and Planet Earth.

Document NFINCE0020220415ei4f004yv



## **AT&T opens Connected Learning Center in Tupelo to help bridge digital divide**

303 words

15 April 2022

Telecompaper Americas

TELAM

English

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AT&T is opening a new Connected Learning Center at El Centro in Tupelo to provide internet access and **education** tools to those who face **connectivity** barriers to their long-term success. It is part of the AT&T Connected Learning initiative and its USD 2 billion commitment to addressing the digital divide through internet accessibility, affordability and safe adoption. In addition, AT&T made a USD 50,000 contribution to El Centro.

The centre in Tupelo is one of more than 20 Connected Learning Centers that AT&T is opening nationwide. They will be housed within local organisations that support underserved populations. The centres aim to encourage more families to get connected through free access to the internet and **education** resources that teach the value of broadband and how to use it safely and effectively.

In Mississippi, it is estimated that more than 124,000 students lack internet access at home needed to participate in distance learning. The company said it is continuing to help make internet more affordable for millions of eligible households around the country, including in Mississippi. Eligible households can sign up for free internet service by combining the USD 30 a month benefit from the new federal Affordable Connectivity Program with the company's low-cost Access from AT&T plan, which provides faster internet speeds of up to 100 Mbps.

In addition to its community investments across the state, AT&T invests in bringing fibre and connectivity to businesses and residents in Mississippi. At the end of 2021, more than 160,000 customer locations in Mississippi had access to AT&T Fiber, and from 2018-2020, it expanded coverage and improved connectivity, spending more than USD 750 million on its wireless and wireline networks in Mississippi.

Document TELAM00020220415ei4f000b7

## LEGO Star Wars: The Skywalker Saga Nearly Matches UK Elden Ring Launch; Nintendo Switch Best-Selling European Console Last Month

Aernout van de Velde

468 words

15 April 2022

Wccfttech.com

NEWAGAE

English

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LEGO: Star Wars: The Skywalker is off to a great start in the UK, nearly matching launch sales of Elden Ring.

The latest LEGO game has received very positive reviews, and players are keen to pick up this title from TT Games and Warner Bros. Not only did the game sell very well physically, but the LEGO Star Wars parody is selling extremely well digitally as well. As a matter of fact, as [reported](#) by GamesIndustry.biz, the majority of sales were digital (61%) with Xbox being the dominant **platform** when it comes to digital sales. Of all digital sales of the game in the UK, 41% came from the Xbox store, whereas digital PlayStation sales accounted for 34%, PC 18%, and Nintendo Switch 7%.

"Overall (so including physical retail), PlayStation was the biggest platform with 39% of sales, followed by Xbox (34%), then Switch (16%) and finally PC (11%)", GamesIndustry.biz, writes.

Based on initial sales data, LEGO: Star Wars: The Skywalker is the fastest-selling LEGO game ever released, and its launch was nearly as big as that of FromSoftware's Elden Ring back in February.

Position Title

1	LEGO Star Wars: The Skywalker Saga (Warner Bros)
2	Elden Ring (Bandai Namco)
3	FIFA 22 (EA)
4	Grand Theft Auto 5 (Rockstar)
5	WWE 2K22 (2K Games)
6	NBA 2K22 (2K Games)
7	Red Dead Redemption 2 (Rockstar)
8	F1 2021 (EA)
9	Tiny Tina: Wonderlands (2K Games)
10	Chrono Cross: The Radical Dreamers Edition (Square Enix)
11	Grand Theft Auto Online (Rockstar)

When it comes to hardware sales in the UK last month, stock shortages keep hampering PlayStation 5 and Xbox Series X|S console sales. The Nintendo Switch was the best-selling platform in the UK last month, followed by Microsoft's Xbox Series X|S. Sony's PlayStation 5 had to settle for third place. Then again, it would be interesting to see how the next-gen consoles would perform without being held back by stock shortages. Interestingly, earlier this year, [Xbox boss Phil Spencer insisted that the supply of the next-gen consoles isn't the problem, but rather that the demand for the consoles is exceeding the supply.](#)

"When you think about trying to go get an Xbox or a new PlayStation right now in the market, they're really hard to find", Spencer said in an interview with the New York Times back in January of this year. "And it's not because supply is smaller than it's ever been. Supply is actually as big as it's ever been. It's that demand is exceeding the supply for all of us."

[Click to view image.](#)

Document NEWAGAE020220415ei4f000gq

Media & Marketing

Business

**David Zaslav Wants to Distinguish CNN From 'Advocacy Networks'; In town hall, Warner Bros. Discovery's chief executive says his ambition is to have the newly formed company's content in one service**

By Joe Flint

813 words

15 April 2022

04:14

The Wall Street Journal Online

WSJO

English

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Corrections & Amplifications

The CNN app has been downloaded about 100,000 times since CNN+ was launched in late March, according to a senior Warner Bros. Discovery executive. A previous version of this article incorrectly said the downloads were for CNN+, which doesn't have its own app. (Corrected on April 14)

Warner Bros. Discovery Inc. Chief Executive David Zaslav told employees that he wants CNN to focus on maximizing its impact, not profitability, and set itself apart from a cable-news industry that he said is dominated by "advocacy networks."

In an hourlong interview Thursday with Oprah Winfrey at a theater on the Warner Bros. lot in Burbank, Calif., that was streamed to employees around the globe, Mr. Zaslav laid out his vision for the company, which he started leading days ago after AT&T Inc. [spun off its WarnerMedia unit](#) and Discovery merged with it. The merger created a media giant whose properties include the Warner Bros. movie studio and the cable channels HBO, CNN, TNT, Food Network and HGTV.

Mr. Zaslav told Ms. Winfrey his ambition is to have the newly formed company's content available on a single service—a lesson that Discovery previously learned when it launched a series of niche services that were eventually combined.

"We don't want to go to eight places. We want to go to one place, and we want to see everything we want to see," Mr. Zaslav said consumers told Discovery at the time, according to a person who attended the meeting. "When we put it all together, we were much more successful."

Warner Bros. Discovery has already said it plans to combine its two most prominent streaming services—HBO Max and Discovery+. Its newest stand-alone service, CNN+, is off to a less-than-stellar start since it launched last month, and the company's senior leaders aren't fully on board with the strategy behind CNN+, people familiar with their thinking said.

During the town hall, Mr. Zaslav didn't talk specifics about CNN+.

The town hall capped off a whirlwind week of meetings for Mr. Zaslav, who has to start integrating the disparate entities within Warner Bros. Discovery, which is saddled with \$55 billion in debt as a result of the deal. Mr. Zaslav has said he anticipates \$3 billion in cost savings.

During the town hall, Mr. Zaslav warned that staff reductions were likely as he removes layers of management and combines operators.

Shortly before the merger was complete, WarnerMedia launched CNN+, which cost \$300 million to build and launch, people familiar with the matter said. Since CNN+'s late-March debut, the CNN app has been downloaded 100,000 times, but the number of people who then subscribed to CNN+—which costs \$5.99 a month—is smaller, according to a senior Warner Bros. Discovery executive.

"That said investment may not be something that WBD management wants to follow through on," said Steven Cahall, a Wells Fargo media analyst, in a recent report.

SHARE YOUR THOUGHTS

What lies ahead for the newly created Warner Bros. Discovery company? Join the conversation below.

WarnerMedia hired [big-name talent](#) to host shows on CNN+, including former Fox News host Chris Wallace and former NBC and MSNBC Capitol Hill reporter Kasie Hunt. Several CNN anchors including Jake Tapper and Wolf Blitzer also have shows on the service.

Another challenge for Mr. Zaslav is to rejuvenate CNN, which will be led by Chris Licht starting in May. Mr. Licht, a [veteran news and late-night TV](#) showrunner, earlier this week met with Mr. Zaslav and Ted Turner, the founder of CNN, during a trip to Washington, D.C.

Mr. Zaslav told Ms. Winfrey that CNN needs to be about reporting and truth and facts. "If we get that, we can have a civilized society," he said. "And without it, if it all becomes advocacy, we don't have a civilized society."

Mr. Licht is succeeding Jeff Zucker, who [resigned in February](#), citing his failure to report a romantic relationship with a colleague. CNN has struggled on the ratings front since the aftermath of the 2020 presidential election. It has a gaping hole in its prime-time schedule following the departure of anchor Chris Cuomo, who was pushed out in December during an investigation into his efforts to help his brother, former New York Gov. Andrew Cuomo, respond when he was in office to [allegations of sexual misconduct](#).

Mr. Licht has told confidants that he plans to adjust the network's programming mix to include more hard news and less opinion programming, The Wall Street Journal previously reported.

Mr. Zaslav has taken a keen interest in the Warner Bros. movie studio and has met with various top agents and directors around Hollywood to get a better understanding of the industry, people close to him said.

Write to Joe Flint at [joe.flint@wsj.com](mailto:joe.flint@wsj.com)

[David Zaslav Wants to Distinguish CNN From 'Advocacy Networks'](#)

Document WSJO000020220414ei4e0073I

TV Shows -  
**The Roku Channel just added a surprising new streaming service**

Jacob Siegal  
591 words  
14 April 2022  
Boy Genius Report (BGR)  
BGR  
English

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Last Friday, WarnerMedia and Discovery officially merged into a single entity. The company is now Warner Bros. Discovery. All signs pointed to the company swiftly merging its existing streaming services, but a recent move might have thrown a wrench in the works. Seemingly out of nowhere this week, Discovery Plus became available on The Roku Channel.

This certainly wouldn't have been an especially surprising or notable move in a vacuum — after all, Roku is the largest smart TV **platform** in the US. But why would Warner continue to push Discovery's streaming service if it's about to be swallowed up by HBO Max?

More Roku coverage: For more Roku news, check out our coverage of the latest new movies and series to watch on Roku.

Discovery Plus arrives on The Roku Channel

The Roku Channel is Roku's free, ad-supported live TV service. It features thousands of on-demand TV shows and movies as well as over 200 live channels that viewers can stream for free. The Roku Channel also integrates premium streaming services, similar to Prime Video Channels. It's a convenient way to access several services under one umbrella.

On Tuesday, Roku added Discovery Plus to the selection of premium subscriptions. You can sign up for Discovery Plus on The Roku Channel right now for \$6.99 a month. There's also a seven-day free trial if you want to test the waters first before you start paying.

What does this mean for HBO Max?

The reason that this is such a surprise is because of recent comments from Discovery CFO Gunnar Wiedenfels. Here's what Wiedenfels stated last month at the 2022 Deutsche Bank Annual Media, Internet & Telecom Conference, according to Variety:

One of the most important items here is that we believe in a combined product as opposed to a bundle... We believe that the breadth and depth of this content offering is going to be a phenomenal consumer value proposition. The question is, in order to get to that point and do it in a way that's actually a great user experience for our subscribers, that's going to take some time. Again, that's nothing that's going to happen in weeks — hopefully not in years, but in several months — and we will start working on an interim solution in the meantime. So right out of the gate, we're working on getting the bundling approach ready, maybe a single sign-on, maybe ingesting content into the other product, etc., so that we can start to get some benefits early on. But the main thrust is going to be harmonizing the technology platform. Building one very, very strong combined direct-to-consumer product and platform, that's going to take a while.

Wiedenfels did warn that it would be "several months" before Warner Bros. Discovery could combine its streaming services. Nevertheless, it's still interesting that the company is moving forward with separate plans for the various services. CNN Plus debuted on the Roku Channel Store as part of the CNN app this week as well. Warner Bros. Discovery owns both streaming services, but it's unclear when or if they will merge with HBO Max.

More HBO Max coverage: For more HBO Max news, check out our coverage of the latest new HBO Max movies and series to watch.

The post The Roku Channel just added a surprising new streaming service appeared first on BGR.

Document BGR0000020220415ei4e00002



News - Film

## Warner Bros. Discovery Exploring Overhaul of DC Entertainment (EXCLUSIVE)

Brent Lang and Matt Donnelly

607 words

14 April 2022

Variety

VARTY

English

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The new owners of all things Batman, Superman and Wonder Woman are exploring an overhaul of DC Entertainment, multiple sources close to the situation told Variety.

It's been less than a week since Discovery closed its \$43 billion deal for WarnerMedia, joining one of the largest producers of reality programming with one of the most venerable entertainment brands under the new moniker of Warner Bros. Discovery. David Zaslav, the CEO of the combined companies, and top leadership have been toying with the idea of turning DC into its own solidified **content** vertical, the sources said.

The move would potentially affect DC feature film development in the Warner Bros. Pictures Group, streaming series at Warner Bros. Television, and the creative arm within DC proper — all in an effort to have the disparate elements more closely aligned in order to maximize the value of the superhero stable — one often seen as punching up against Marvel.

Before the merger closed, Zaslav vetted candidates with experience in creating and nurturing blockbuster intellectual property with a goal of potentially finding someone to serve as a creative and strategic czar similar to what Marvel has in Kevin Feige. One of those candidates included Emma Watts, a former top film executive at 20th Century Studios and Paramount, but it does not appear that Watts will take the job. One insider suggested that Zaslav was less interested in finding a creative guru and more eager to hire someone who had the type of business background needed to keep all the different factions at DC working more harmoniously.

Insiders say that Zaslav believes that the success of the merger, one that has left the company highly leveraged, will rest in no small part on unlocking the full potential of the DC Comics universe of characters. Discovery insiders believe that although DC has achieved cinematic success with recent films such as "Aquaman" and "The Batman," it lacks a coherent creative and brand strategy. Discovery believes that several top-shelf characters such as Superman have been left to languish and need to be revitalized. They also believe that projects like Todd Phillips' "Joker" are a shining example of how second-billed characters from the DC library can and should be exploited (Margot Robbie's Harley Quinn is another example).

DC has started to figure out ways for its big screen films to inspire more streaming content — recent examples include the HBO Max show "Peacemaker," which was a spinoff of "The Suicide Squad," as well as an upcoming planned series on Colin Farrell's The Penguin and Gotham City's police force. But the company believes that DC must do more to grow its approach to comic book fare, including bolstering gaming. Under Walter Hamada, who took over DC Films from Jon Berg and Geoff Johns in 2018, the unit has achieved more consistency in terms of both the critical and commercial reception to the company's movies. He is under contract until the end of 2023 and could play an important role in whatever Zaslav has planned.

Zaslav has pledged to find \$3 billion in synergies in the newly merged company, a signal of how important cost cutting will be to Warners' new owners. Mining DC's library of characters could help control spending as Warner Bros. Discovery owns the underlying intellectual property, insiders say.

Upcoming DC Films projects include a sequel to Zachary Levi's "Shazam," a sequel to Jason Momoa's "Aquaman," the long-awaited franchise started "Black Adam" with Dwayne Johnson, and a third installment of Gal Gadot's "Wonder Woman."

Document VARTY00020220414ei4e000jh



## News Highlights: Top Company News of the Day

391 words

15 April 2022

00:00

Dow Jones Institutional News

DJDN

English

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David Zaslav Wants to Distinguish CNN From 'Advocacy Networks'

In a town hall, the Warner Bros. Discovery chief executive says his ambition is to have the newly formed company's **content** in one service.

Musk Offers to Buy  
Twitter at \$43 Billion Valuation

Elon Musk proposed buying the social-media company for \$54.20 a share in cash, calling it his "best and final offer."

U.S. Joins Norway in Probe of  
PetroNor Executives

The U.S. Justice Department has opened an investigation into Norway's PetroNor E&P following allegations of corruption at the oil-and-gas company's operations in West Africa.

Musk Rebukes Regulators Over 2018 Fraud Settlement

The Tesla CEO said he was coerced into settling a securities-fraud investigation in 2018, doubling down on his fight with regulators and potentially violating the terms of the deal.

Wall Street's Deal-Making Boom Starts to Sputter Out

Goldman, Morgan Stanley and Citigroup all reported double-digit percentage declines in first-quarter profit.

Peloton to Cut Price of Bikes, Raise Subscription Fees

The changes are part of a broader effort by Peloton's new CEO to make the company less reliant on hardware sales.

Fresenius Former General Counsel Files Suit Alleging Retaliatory Firing

Fresenius Medical Care is being sued by its North American unit's former general counsel, Douglas Kott, who alleges the healthcare company fired him for reporting possible misconduct.

Pfizer Says Covid-19 Booster Sparked Immune Response Against Omicron in Children  
Ages 5 to 11

A booster shot of the Pfizer-BioNTech Covid vaccine in children ages 5 to 11 significantly increased antibody levels against the Omicron variant as well as against the initial strain it was designed to fight, a late-stage study found.

Senior-Living Community Edgemere Files for Bankruptcy, Sues Landlord

The operator of the Edgemere luxury senior-living community in Dallas filed for bankruptcy after being hit by higher labor costs and lower occupancy rates during the Covid-19 pandemic.

UnitedHealth Posts Higher Revenue, Raises Earnings Projections

The healthcare and health-insurance giant posted double-digit percentage revenue growth at its Optum and UnitedHealthcare units, as the Omicron variant-driven surge in Covid cases at the start of the quarter faded.

(END) Dow Jones Newswires

April 14, 2022 19:00 ET (23:00 GMT)

Document DJDN000020220414ei4e00455



CE Noticias Financieras English

## "Fantastic Beasts 3": when can "Dumbledore's Secrets" be seen on HBO Max?

427 words

14 April 2022

CE NoticiasFinancieras

NFINCE

English

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Since the "Harry Potter" saga was released, Warner saw all the possibilities that the universe created by J.K. Rowling could offer and therefore ventured to expand it. It was a feat that counted on the writer's own supervision in a new series of films that would function as a prequel to the teenage wizard's films. Thus began a new line of films that enchanted a new generation.

The film "Fantastic Beasts: The Secrets of Dumbledore" has already been released in our country, but despite the fact that specialized critics have not been very positive so far, it is expected to be a success on the streaming **platform**, like its predecessors.

When will "Fantastic Beasts: Dumbledore's Secrets" premiere on HBO Max?The most recent film in this saga will be available on streaming several weeks after its theatrical release, but an exact date has not yet been announced. However, as in previous cases, it could arrive 45 days after its official release, due to the distribution agreement that exists between HBO Max and Warner.

According to said deal, any release from the film production company automatically moves to the platform's catalog 45 days after its theatrical release. Therefore, "Fantastic Beasts: The Secrets of Dumbledore" would be available from May 23, 2022.

However, HBO Max reserves the right to minimally adjust that date. In the meantime, fans of the magical saga can enjoy all eight "Harry Potter" films and the first two "Fantastic Beasts" films on their screens.

What is "Fantastic Beasts: Dumbledore's Secrets" about?According to the official synopsis of "Fantastic Animals: Dumbledore's Secrets," Professor Albus Dumbledore knows that the powerful and dark wizard Gellert Grindelwald is moving to take control of the magical world. Unable to stop him alone, he entrusts magizoologist Newt Scamander to lead a fearless team of wizards and witches. Soon the members encounter an array of old and new beasts as they clash with Grindelwald's growing legion of followers.

Cast of "Fantastic Beasts: Dumbledore's Secrets."Eddie Redmayne as Newt ScamanderKatherine Waterston as Porpentina 'Tina' GoldsteinDan Fogler as Jacob KowalskiAlison Sudol as Queenie GoldsteinEzra Miller as Credence Barebone/Aurelius DumbledoreCallum Turner as Theseus ScamanderWilliam Nadylam as Yusuf KamaPoppy Corby-Tuech as Vinda RosierJessica Williams as Professor Eulalie 'Lally' HicksJude Law as Albus DumbledoreMads Mikkelsen as Gellert GrindelwaldVictoria Yeates as BuntyMaria Fernanda Cândido as Vicência SantosOliver Masucci as Anton VogelRichard Coyle as Aberforth DumbledorTrailer for "Fantastic Beasts: Dumbledore's Secrets".

Document NFINCE0020220414ei4e009j8



## David Zaslav lays out his vision for Warner Bros. Discovery: 'One platform that we take everywhere in the world in every language'

By Brian Stelter, CNN Business

586 words

14 April 2022

22:54

CNN Wire

CNNWR

English

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David Zaslav, the longtime leader of Discovery, sketched out his vision for the newly formed Warner Bros. Discovery in his first global town hall with the new company's employees on Thursday.

Zaslav spoke from the iconic Warner Brothers movie studio lot in California and was seen by employees around the world on a live stream.

"We have the goods. We have the chance to be the greatest media company," Zaslav said, invoking the names of rivals, chiefly Netflix and Disney.

The session, which was hosted by Oprah Winfrey, who co-owns a lifestyle channel with Warner Bros. Discovery, at times felt like an episode of her old talk show. Zaslav held a padfolio that belonged to legendary former Warner boss Steven J. Ross and spoke of his love for Hollywood storytelling.

Zaslav confirmed that the newly-merged Discovery and WarnerMedia, including CNN, will combine many types of programming, from HBO's gritty dramas to Food Network's grits recipes, on a single global streaming platform.

"It's going to take us a little while" to pull it off from a technical standpoint, he said, but there will be "one platform that we take everywhere in the world in every language."

This will portend changes to some of the company's existing ventures, including HBO Max and the new CNN+ streaming service. Zaslav did not go into any detail. But he made the case that consumers want "easy, easy, easy," rather than switching between multiple services.

At the same time, he said Warner Bros. Discovery's "traditional business," its many cable and satellite channels and production outlets, are a big and profitable advantage for the company.

Zaslav praised CNN's recent coverage of the war in Ukraine, saying, "they're showing everybody what a great journalistic organization looks like."

Winfrey, who co-owns a lifestyle channel with Warner Bros. Discovery, asked Zaslav, "What is your charge to [Chris Licht](#)," the incoming chair and CEO of CNN, and Zaslav cited a shared goal of "great journalism." At CNN, he said, "the objective isn't going to be to maximize profitability. It's going to be to maximize impact."

Zaslav said sports will also be a priority. Last week he said in a memo that he is seeking a chair and CEO for Warner Bros. Discovery Sports.

During the town hall, Zaslav asked the company's some 40,000-odd staffers, many of whom are concerned about the possibility of layoffs, to "be patient with us" as executives work out the new structure and where cuts might come from.

Zaslav said he anticipated that a majority of the cost savings Wall Street is expecting from the combined company will come from avoiding new investments, especially in areas of overlap. He pointed specifically to hundreds of millions of dollars budgeted for marketing Discovery+ and HBO Max separately and said combining the two meant only having to market one service.

He also touted his plan to have fewer layers than in the legacy WarnerMedia structure "because that means more empowerment" for staffers.

Zaslav, who is one of the highest-paid CEOs in the country, also talked about rough points in his own career, observing that it wasn't a straight upward trajectory. Setbacks were frustrating, he said, but eventually "I put my big boy pants on" and came out better off.

By Brian Stelter, CNN Business

Document CNNWR00020220414ei4e00dyt



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By Brian Stelter, CNN Business

Document CNNWR00020220414ei4e00dw1



#### 14:18 EDT Warner Bros. Discovery exploring overhaul of DC Entertainment, Variety...

124 words

14 April 2022

Theflyonthewall.com

FLYWAL

English

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14:18 EDT Warner Bros. Discovery exploring overhaul of DC Entertainment, Variety reports Warner Bros. Discovery is exploring an overhaul of DC Entertainment, Variety's Brent Lang and Matt Donnelly report, citing multiple sources familiar with the matter. It's been less than a week since Discovery closed its \$43 billion deal for WarnerMedia. David Zaslav, the CEO of the combined companies, and top leadership have been toying with the idea of turning DC into its own solidified **content** vertical, the sources said. The move would potentially affect DC feature film development in the Warner Bros. Pictures Group, streaming series at Warner Bros. Television, and the creative arm within DC proper, the authors note.

[Reference Link](#)

Document FLYWAL0020220414ei4e014I5



**Manly Bands Partners With Warner Bros. Consumer Products To Create a Heroic Collection of Wedding Rings**

926 words

14 April 2022

17:00

PR Newswire

PRN

English

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The collection is inspired by the most popular characters in the DC Comics Superhero franchise such as Superman, Batman, Wonder Woman, The Flash, Aquaman and The Joker.

LONDON, Utah, April 14, 2022 /PRNewswire-PRWeb/ -- Today, Manly Bands, in **partnership** with Warner Bros. Consumer Products and DC unveiled the DC collection of wedding rings inspired by DC characters including Superman, Batman, Wonder Woman, The Flash, Aquaman and The Joker. Everyday heroes can now wear their favorite DC Comics character on their finger with this exclusive line of wedding bands, available now only at ManlyBands.com.

Manly Bands is the most popular online wedding ring brand for men and for years has focused on creating wedding bands that go above and beyond the call of duty. Joining new collections inspired by customers' favorite interests, Manly Bands' DC Collection is for fans who love DC's iconic characters. Fans can wear elements of their favorite characters and represent the bond they share with their partner with the following models:

- The Superman is designed with one of the world's most popular Super Heroes in mind. This 8mm wide ring is made of Cobalt Chrome with a Stipple Finish. Featuring his signature colors with a Blue Inlay with a Red Sleeve it is also engraved with the Superman emblem.
- The Wonder Woman is a 4mm wide ring, made of Cobalt Chrome with a Distressed Finish. Featuring a 1mm 14k Yellow Gold Inlay paying homage to Wonder Woman's Lasso of Truth and two thin Blue Inlays. Her Red Sleeve is engraved with the Wonder Woman emblem.
- The Bruce Wayne is modeled after the eponymous CEO of Wayne Enterprises. This 9mm wide ring is made of Black Zirconium with a Machine Finish. Black Diamonds add to the richness of this ring and it's finished off with the Bat emblem.
- The Flash is an 8mm wide, Black Zirconium, Domed Ring with a machine finish. It features an asymmetrical Red Inlay to represent "The Fastest Man Alive." The sleeve is 14k Yellow Gold with The Flash emblem engraved inside.
- The Aquaman is an 8mm wide Black Zirconium ring with a Bead Finish. The 3mm offset dark Mother of Pearl Inlay, speaks to the sea much like Aquaman himself. It's finished off with a Green Sleeve and the Aquaman emblem.
- The Joker ring is the perfect nemesis to our Bruce Wayne ring. The 8mm wide ring is a domed Black Zirconium ring with a satin finish and Damascus Steel Inlay, with green accents. The Purple Sleeve is finished off with the infamous "HAHAHA" of The Joker.

Michelle Luchese, Co-founder and Co-CEO of Manly Bands said, "DC characters remind us that we all have the potential to be Super Heroes. When we put on a ring that represents the fight for justice, it reminds us that we have the power to change the world even in small ways, everyday."

"We all want to be the heroes of our own story," said Manly Bands Co-founder and Co-CEO Johnathan Ruggiero. "But it's important to remember the help that our partners offer every step of the way. All these

Super Heroes work together to save the day, and it's a reminder to every couple out there who get up every day to support each other to do the right thing."

The DC Collection launches on the Manly Bands website starting at \$595. Each order will receive a complimentary silicone band and free shipping. For more information and to shop this collection, please visit <https://manlybands.com/pages/dc-collection>.

#### ABOUT MANLY BANDS

Manly Bands is the fastest growing direct-to-consumer e-commerce retailer of badass men's wedding rings. We make it easy for couples to order a ring that looks (and fits) perfect on every man. Our rings are crafted in more than 250 unique styles made from dozens of non-traditional materials, such as dinosaur bone, meteorite and authentic Jack Daniel's whiskey barrel. We're on a mission to give men the ring they'll never want to take off. To see our latest collections, visit [ManlyBands.com](https://ManlyBands.com) today.

#### About Warner Bros. Consumer Products

Warner Bros. Consumer Products, part of WarnerMedia Global Brands and Experiences, extends the Studio's powerful portfolio of entertainment brands and franchises into the lives of fans around the world. WBCP partners with best-in-class licensees globally on an award-winning range of toys, fashion, home décor, and publishing inspired by franchises and properties such as DC, Wizarding World, Looney Tunes, Hanna-Barbera, HBO, Cartoon Network and Adult Swim. The division's successful global themed entertainment business includes groundbreaking experiences such as The Wizarding World of Harry Potter and Warner Bros. World Abu Dhabi. With innovative global licensing and merchandising programs, retail initiatives, promotional partnerships and themed experiences, WBCP is one of the leading licensing and retail merchandising organizations in the world.

#### About DC

DC, a WarnerMedia Company, creates iconic characters, enduring stories, and immersive experiences that inspire and entertain audiences of every generation around the world and is one of the world's largest publishers of comics and graphic novels. As a creative division, DC is charged with strategically integrating its stories and characters across film, television, consumer products, home entertainment, interactive games, DC UNIVERSE INFINITE digital subscription service and community engagement portal. For more information visit [dccomics.com](https://dccomics.com) and [dcuniverseinfinite.com](https://dcuniverseinfinite.com).

#### Media Contact

Jonathan Marshall, Manly Bands, 1 6133258251, [jmarshall@manlybands.com](mailto:jmarshall@manlybands.com)

SOURCE Manly Bands

(END)

Document PRN0000020220414ei4e000mo

## Merge Away, Warner Bros. Discovery. Just Don't Charge Us More for HBO Max

Kourtnee Jackson

1,186 words

14 April 2022

CNET News.com

CNEWSN

English

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It's official. WarnerMedia and Discovery have [combined to form Warner Bros. Discovery](#). This marriage brings Warner-owned films, TV shows, channels and its [HBO Max](#) streaming service together with Discovery brands. Yep, *The Sopranos*, [Euphoria](#) and [Batman](#) will live under the same roof as 1000-lb Sisters, Ancient Aliens and Property Brothers.

And just like that, all this **content** is coming together like a new age Voltron.

Excited? As an HBO Max subscriber who doesn't care much about Discovery shows, I'm not. [Streaming TV prices are going up](#), and I'm constantly comparing which platform has the best throwbacks, rotation of fresh titles, originals and access to new episodes.

Cord-cutters like me mainly wonder how this merger will affect what we spend on [streaming services](#) each month. Netflix sparked outcry over its [price bump](#) earlier this year, and customers took to social media, threatening to jump ship. HBO Max sits on the same side of that expensive table, costing us \$15 a month for the ultimate ad-free experience and \$10 if you don't mind ads. Meanwhile, [Discovery Plus](#) charges its 22 million subscribers only \$5 for its basic plan and \$7 for the ad-free version.

Warner Bros. Discovery intends to welcome us into this merged realm with a bundle arrangement a la [Hulu with Disney Plus and ESPN Plus](#) -- at first. Then the plan is to create a unified streaming app where HBO Max's goodies are on the same platter as Discovery Plus offerings. But let's be honest: I don't want to see another price hike, and you probably don't either.

Force-fed content? No thanks.

When [Hulu added Disney Plus and ESPN Plus](#) to its live TV packages, it came with a \$5 increase and no choice to opt out. Pay more and receive access to these other streaming services, whether you want them or not. Will Warner do the same thing?

Though Discovery has some gems in its lineup, not all of us happy HBO Max customers want access to its entire streaming catalog. I'm good. If I want, I can catch Food Network or OWN shows on another streaming platform that I'm paying for. The same goes for die-hard Chip and Joanna Gaines fans who tune in regularly to the Magnolia Network. It's true you can stream back-to-back episodes of *90 Day Fiancé* and more on the current Discovery Plus app, but much of it is available elsewhere.

Because I don't watch sports, Warner Bros. Discovery's plan to expand that branch of the empire really doesn't speak to me either. And with that said, a bunch of old or new content that I'll never watch won't justify a higher subscription price. Paying more money isn't [the stuff my dreams are made of](#). And on the flip side, loyal Discovery Plus subscribers who don't want or have HBO Max probably aren't thrilled about potentially coughing up more than \$5 a month.

Streaming is starting to feel more like cable TV

Streaming wars became a buzzy term to describe all the media giants becoming contenders in the video-on-demand game. Niche providers and smaller services account for some of that action, but when HBO Max stepped into the gladiator arena in 2020, more than 10,000 hours of premium movies, shows and originals helped it hit the ground running.

In addition to watching HBO classics like *Game of Thrones* and Warner blockbusters (*Harry Potter*, *The Matrix*), we get to stream DCEU titles, Cartoon Network series like *Adventure Time*, and Max Originals (*The White Lotus*). Hence, the other buzzy term: Prestige Television. HBO falls into this category, and it's one of the reasons people pay for it as a premium cable channel.

[Click to view image.](#)

Discovery's brands, in the US and internationally, are most popular as linear cable networks. That includes Lifetime, HGTV, TBS, Food Network and A&E. This definitely doesn't fit into the prestige TV category. In fact, it's drastically different from the majority of Warner and HBO productions. Cable subscribers are pretty much set with Discovery content, but they can get HBO Max as an add-on if they want.

As a streaming service, HBO Max has exclusive titles and everything under the HBO and Warner banner. Stream its library on demand, binge a show and enjoy, no matter your age. But with the way these mergers are going, all these channels are being mashed together into cable-like packages where you're paying for an extra set of networks you don't want or need. In some cases, you're better off skipping a dedicated app and watching episodes on cable or a [live TV streaming service](#) like YouTube TV or Sling.

It's turning into a game of who offers what and where can I find it. Cable providers have been playing it for decades, and streaming services are slowly morphing into the same system. Shelling out the same amount of money -- or more -- as I would for cable defeats the purpose of paying for a premium streaming service.

What Warner Bros. Discovery should do

The rebranded media giant wants to sell customers on the fact that now there will be more than 200,000 hours of TV, movies and live programming available to stream on demand. Typically, that equates to a price hike. We've seen it before with Netflix, Disney Plus, Hulu and other providers who tell us that the cost increase is necessary to give us "more value" and to fund all the new projects that are in the pipeline. Why wouldn't Warner Bros. Discovery eventually follow suit?

It doesn't have to. After its bundle plans expire, it should either keep the monthly prices the same or, dare I say it, lower them. Grandfather existing customers in with old pricing and snag newbies with a promotional rate before hitting them with a higher monthly fee.

As far as organizing the app, gather Discovery networks into a singular hub in the HBO Max app, similar to how there are already designated hubs for HBO, Studio Ghibli and DC. Or divide the Discovery brands into their own hubs. Just don't spam viewers with ads for all the content that we're not watching. Let the algorithm reflect what someone is really interested in seeing.

It's unlikely that a combined mega app will give any of us the choice to opt out of specific programming -- for me it'd be the Discovery Plus stuff -- but surely these two titans can cut us a little bit of slack by keeping the cost the same. I'd hate to cancel my HBO Max.

[Click to view image.](#)

HBO Max and Discovery Plus will eventually stream on one Warner Bros. Discovery app. | Jakub Porzycki/Getty Images | Integrating HBO Max and Discovery Plus will create a beefier catalog, but at what cost to customers? | James Martin/CNET

Document CNEWSN0020220414ei4e00005

Culture -  
**David Bowie Documentary 'Moonage Daydream' Is Coming to Theaters, HBO**

Darlene Aderaju

677 words

13 April 2022

Billboard

BBRD

English

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An all-new documentary celebrating the life of late British rockstar David Bowie is nearing completion and will be released by NEON and Universal Pictures **Content** Group, the companies announced Wednesday (April 13). Titled Moonage Daydream, the film will be released by NEON in the U.S., while Universal Pictures **Content** Group has international distribution rights.

No theatrical release date has been announced, though the film is slated to premiere on HBO and HBO Max in spring 2023 via HBO Documentary Films. Theatrical engagements for Moonage Daydream — which marks the first film under a multi-picture deal between Morgen and BMG for IMAX Productions — will include IMAX screenings in select markets.

Five years in the making, Moonage Daydream was written, directed, edited and produced by Brett Morgen, who was given “unfiltered” access to Bowie’s personal archives, including all master recordings, according to a press release. While researching the film, Morgen came across hundreds of hours of never-before-seen 35mm and 16mm footage, allowing him to assemble Bowie’s performances from these original camera masters. The resulting project is described as “an artful and life-affirming film that takes the audience on a journey through Bowie’s creative life.”

Morgen was assisted in the effort by Bowie’s long-time collaborator, friend and music producer Tony Visconti; sound mixer Paul Massey (Bohemian Rhapsody); sound engineer David Giammarco (Ford v. Ferrari); the sound design team of John Warhurst and Nina Hartstone (Bohemian Rhapsody); and visual effects producer Stefan Nadelman (Kurt Cobain: Montage of Heck).

Guided by “Bowie’s narration,” according to the release, Moonage Daydream includes 48 musical tracks mixed from their original stems and is the first film to be officially sanctioned by his estate. BMG has a 25% stake in Bowie’s songs released between 1970 to 1977, including the title song “Moonage Daydream” along with “Changes,” “Starman,” “Ziggy Stardust,” “The Jean Genie,” “All The Young Dudes,” “Life on Mars,” “Rebel Rebel,” “Fame,” “Young Americans” and “Golden Years.” The company additionally has the rights to six early Bowie recordings first released on the Pye label in 1966. BMG notes that its relationship with the Bowie catalog isn’t affected by WMG’s January acquisition of Bowie’s song catalog.

Moonage Daydream is part of an ongoing Bowie75 commemoration in honor of the icon’s life and musical legacy. Bowie died of liver cancer in January 2016 and would have turned 75 on Jan. 8, 2022.

In a statement, BMG executive vp of global repertoire Fred Casimir said, “This has been a five year labour of love to honour one of the greatest song catalogues in music history. BMG is proud to build on our long-term relationship with the David Bowie estate working hand-in-hand with our partners Live Nation Productions to bring Brett Morgen’s vision to the big screen.”

Live Nation Productions partnered with BMG on Moonage Daydream as co-financiers and executive producers. Additional executive producers on the project include Hartwig Masuch, Kathy Rivkin-Daum and Justus Haerder for BMG; Michael Rapino, Heather Parry and Ryan Kroft for Live Nation Productions; Bill Zysblat, Tom Cyrana, Aisha Cohen and Eileen D’Arcy for RZO; Billy Gerber and Debra Eisenstadt.

NEON’s Jeff Deutchman negotiated the North America deal with Kevin Koloff, as well as Karen Gottlieb of Grubman Shire Meiselas & Sacks, P.C. Submarine and WME handled sales.

Moonage Daydream is the latest documentary film project for BMG, which announced its expansion into music-related movies in 2017. Previous releases include Bad Reputation, about the life and career of Joan Jett; David Crosby: Remember My Name, which was nominated for Best Music Film at the 62nd Grammys; DIO: Dreamers Never Die, about the life and career of Ronnie James Dio; Rudeboy: The Story of Trojan Records; and Echo In The Canyon, about the Laurel Canyon music scene of the ’60s and ’70s. BMG also recently partnered with Pulse and Quickfire Films to produce Lewis Capaldi’s debut feature-length documentary.





News - Music

## David Bowie Doc 'Moonage Daydream,' With Loads of Unreleased Concert Footage, Coming From Neon and HBO

Jem Aswad and Sasha Urban

478 words

13 April 2022

Variety

VARTY

English

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"Moonage Daydream," a David Bowie historical film featuring a bounty of previously unreleased footage and helmed by Brett Morgen, the director behind "Kurt Cobain: Montage of Heck," "Jane" and "The Kid Stays in the Picture," will be distributed in the U.S. by Neon and internationally by Universal Pictures **Content** Group, with a streaming premiere on HBO and HBO Max in the spring of 2023. Variety broke the news of the project last November.

While no theatrical release date has been announced for the film — the first to be officially sanctioned by Bowie's estate — sources tell Variety that it is likely to premiere at the Cannes Film Festival next month, the lineup for which is scheduled to be announced Thursday. (UPDATE: Confirmed, it will have a midnight screening at Cannes.)

While the announcement sheds little light on what the film will actually be, it does note that Morgen was given "unfiltered access to Bowie's personal archives and ... unearthed hundreds of hours of never-before seen 35mm and 16mm footage, and was able to assemble the performances from these original camera masters. Accordingly, all of the performances presented in the film will appear for the first time." It adds that some 48 Bowie compositions appear in the film.

In November, a source close to the production described the film to Variety as "neither documentary nor biography, but an immersive cinematic experience built, in part, upon thousands of hours of never before seen material."

How that material will be presented is less clear. Some five years in the making, it is described as a "feature-length experiential cinematic odyssey that explores Bowie's creative, musical and spiritual journey. Told through sublime, kaleidoscopic, never-before-seen footage, performances, and music, the film is guided by Bowie's narration." It adds that in 2017, Bowie's estate granted Morgen "unfiltered access to Bowie's personal archives, including all master recordings, to create an artful and life-affirming film that takes the audience on a journey through Bowie's creative life. Morgen has constructed a sublime cinematic experience that will provide audiences with unrestricted access to Bowie's personal archives."

"Moonage Daydream" was written, directed, edited, and produced by Morgen. Executive producers are Hartwig Masuch, Kathy Rivkin-Daum, and Justus Haerder for BMG; Michael Rapino, Heather Parry, and Ryan Kroft for Live Nation Productions; Bill Zysblat, Tom Cyrana, Aisha Cohen, and Eileen D'Arcy from RZO; Billy Gerber, and Debra Eisenstadt. BMG and Live Nation Productions financed the film.

The music team includes Bowie's long-time collaborator, friend and music producer Tony Visconti; Academy Award-winning sound mixer Paul Massey and David Giammarco; the sound design team of John Warhurst and Nina Hartstone; and VFX Producer Stefan Nadelman.

Views of the News

**Views of the News: Should journalists get off Twitter?**

101 words

13 April 2022

KBIA - 91.3 FM: Web Edition

KBIA

English

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Is it time for journalists to get off Twitter? One of the nation's leading newspapers has made a presence on the social **platform** optional. We'll talk about why, and what effects this could have on the quality of reporting and the safety of reporters. Also, Warner Bros. Discovery's takeover of CNN and HBO, the collapse of Black News Channel and the USA Today's innovative use of comic journalism. From Missouri School of Journalism professors Amy Simons, Earnest Perry and Kathy Kiely: Views of the News.

Document KBIA000020220414ei4d00005



News

## **CNN+ faces big cuts after streaming service only draws 10,000 subscribers - despite execs predicting two million in first year**

Gina Martinez For Dailymail.Com

856 words

13 April 2022

12:11

Mail Online

DAMONL

English

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\* Two weeks following its launch, only 10,000 people are using CNN+ on a daily basis

\* The low subscription numbers has led CNN to cut hundreds of millions of dollars from the original \$1 billion **investment** into the service over the next four years

\* The low numbers fall short of original subscription expectations, which sought to bring in around 2 million subscribers in the U.S during the first year

\* Former WarnerMedia CEO Jason Kilar launched CNN+ two weeks before the company merged with Discovery

\* It is not yet clear what incoming CNN chief Chris Licht will do with the streaming service once he joins Warner Bros. Discovery on May 1

CNN+ is facing possible big cuts after the streaming service only managed to draw in 10,000 daily users weeks after its launch.

Two weeks following the March 29 start, only 10,000 people are using CNN+ on a daily basis, sources familiar with the matter told [CNBC.com](https://www.cnbc.com)

The reported low numbers have led the news company to cut hundreds of millions from the original projected \$1 billion investment over the next four years, [Axios](https://www.axios.com) reported.

The 10,000 daily users fall short of original subscription expectations, which sought to bring in around 2 million subscribers in the U.S during the first year and 15-18 million over four years, Axios reported.

CNN has not officially released its numbers.

[item name=video id=5594329 style=2 /]

Former WarnerMedia CEO Jason Kilar launched CNN+ just two weeks before the company merged with Discovery. It is not clear what incoming CNN chief Chris Licht will decide to do with the streaming service amid the news of weak subscriptions once he joins Warner Bros. Discovery on May 1, Axios reported.

Despite reports, a spokesperson for CNN said the news network is satisfied with the streaming service.

[related]

'We continue to be happy with the launch and its progress after only two weeks,' a CNN spokesperson said.

CNN+ launched last month with a base price of \$5.99 per month, or \$59.99 for an annual subscription. Subscribers who signed up the first four weeks were eligible for half off the regular monthly price for life, in what CNN is called the 'deal of a lifetime.'

After the promotion ends, the CNN+ monthly base price will be the same as rival Fox News' established streaming service, Fox Nation. Fox Nation became a streaming service in 2018.

CNN, a division of AT&T's WarnerMedia, invested a reported \$120 million in CNN+ and recruited top talent, including Fox News veteran Chris Wallace, actress Eva Longoria, and Alison Roman, a former New York Times food writer fired by bosses at the paper for criticizing shamed social media star Chrissy Teigen.

CNN+ features live daily news programming, original series, true crime shows and food and travel docuseries.

'Nothing like CNN+ exists. There is no news and non-fiction streaming subscription offering available today, and only CNN can create and deliver a global news product with this kind of value to consumers,' claimed CNN+ boss Andrew Morse in a statement last month.

'We're thrilled to offer CNN+'s world class journalism, premium storytelling and Interview Club platform at this attractive price,' he said of the new pricing scheme.

The streaming service market giants, as it stands now

CNN joined a growing market of streaming services with the debut of its CNN+ service, including:

- \* Netflix - known for its original television shows and for airing other shows no longer available elsewhere, the lowest tier for the service costs \$9 per month

- \* Hulu - which offers next-day access to many prime-time shows, some of which it revived, as well as new movies. It costs \$6 per month with ads, or \$12 per month without ads

- \* Amazon Prime Video - included in one's Amazon Prime account, Amazon Prime features some original shows

- \* Apple TV+ - focused primarily on its own original content, some of which have been Emmy-nominated. It costs \$5 per month, or one year free with the purchase of a new Apple product

- \* Paramount Plus - formerly CBS All Access, it now includes MTV, Comedy Central, VH1, BET, Nickelodeon shows, as well as a library of Paramount movies and CBS News for \$5 per month with ads or \$10 per month with no ads

- \* Disney+ - includes all of the Disney classics, shows and movies from the Disney channel, as well as classic and original Star Wars and Marvel content for \$6 per month or \$70 per year

- \* Peacock - includes some NBC classics for free with ads and NBC news, but originals and full seasons are restricted to those who have Peacock Premium, for \$5 a month. An ad-free version costs another \$5 per month

- \* HBO Max - has all of the HBO original series, thousands of classic movies, several television shows and new original projects for \$15 per month

Document DAMONL0020220412ei4c0083q



CE Noticias Financieras English

## **New Batman comes to HBO Max but with a short expiration date**

586 words

13 April 2022

CE NoticiasFinancieras

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English

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The brand new The Batman starring Robert Pattinson was released about a month and a half ago in theaters and was a box office hit

worldwide. Now, the most recent movie of the DC universe is coming to television through HBO Max. Starting next Monday, April 18, the new story of the bat-man will be available on the **platform**. But Warner Bros. Discovery's streaming service clarified that The Batman has a short expiration date: it will only be available for 45 days

.Tomás Yankelevich, head of HBO Max Latin America, recently explained that Warner Media movies "have a shorter window in theaters". But as part of this feedback trend with streaming, they reach the small screen earlier

.Yankelevich said that, at least at HBO Max, the tenure of those streaming releases will also shrink. "Before it was nine to eleven months and now it will be a month and a half", he said in the last interview with Clarín

.The Warner Bros. and DC production is presented ten years after the closing of the franchise directed by Christopher Nolan

(Batman: The Dark Knight Rises), and completes the catalog of titles about the Bat already available on HBO Max. What the new Batman is about In the new plot, Bruce Wayne has been defending the streets of Gotham City for the past two years. But with each passing day, he has fewer allies

in his vigilante mission. At that very moment, an assassin who is focused on taking down the city's political elite shocks the community with a series of sadistic murders, a trail of cryptic clues and many riddles

.This new enemy of Batman's forces him to conduct an investigation into the city's underworld, plunging deep into Gotham City and gradually uncovering information that would never seem to be revealed.

Batman's only loyal allies are Alfred Pennyworth, his butler, and police lieutenant James Gordon. But they are joined by Catwoman -or Catwoman-

, the superheroine whose real alter ego is Selina Kyle. She is a young worker at a night spot run by Oswald Cobblepot, better known as The Penguin

, and Carmine Falcone, a powerful mob boss who seems to be closer to Wayne than expected. Over the course of the nearly three-hour film, Batman must confront them all as he investigates the city's hidden corruption

and begins to question his family's involvement in certain affairs. The stellar cast of a darker Batman Directed by Matt Reeves - the man in charge of the latest Planet of the Apes installments - reviews spoke of a darker, less flamboyant and rage-addicted Batman

.This reboot is based on the comic book Batman: Year One, four issues signed by Frank Miller and David Mazzucchelli where Bruce Wayne becomes a vigilante.

Robert Pattinson as Bruce Wayne and the masked hero is supported by a strong cast

led by Paul Dano as the main villain, the Riddler, and Zoë Kravitz as the ally Catwoman. And the familiar names continue: an unrecognizable Colin Farrell plays The Penguin; Andy Serkis is the storied Alfred Pennyworth; John Turturro

as mobster Carmine Falcone; and Peter Sarsgaard as Gotham District Attorney Gil Colson, among others. With less than a week to go before The Batman arrives on HBO Max, fans of the always embattled

superhero can revisit the previous franchises, both Christopher Nolan's trilogy starring Christian Bale and Zack Snyder's two starring Ben Affleck .

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CE Noticias Financieras English  
**CNN's streaming failed at launch**

585 words

13 April 2022

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English

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CNN launched with great expectation and a huge budget its streaming service CNN+, intended to be a "just news" **platform**. It hired the best anchors and advertised everywhere the arrival of CNN+, which finally went live on March 29. However, its first two weeks resulted in a resounding failure: it is watched by less than 10,000 people per day .

Although it is still too early to make a definitive judgment on the **platform**, the numbers already paint a rather negative picture of the news service. The network had planned an **investment** of USD 1 billion over the next four years, but the disappointing user figures could see that amount - of which around USD 300 million has already been spent - cut back sharply.

"We remain pleased with the launch and its progress after just two weeks," CNN sources told Forbes, which reported that concerns about the numbers are compounded by the recent merger of WarnerMedia and Discovery into Warner Bros. Discovery, something that could deal the final blow to CNN+.

Shattering numbers To measure the very low number of CNN+ users, it is necessary to look at the competition. Peacock, NBC's news streaming service - which also features movies and TV shows - reported that by the end of 2021 it had 9 million paid subscribers just a year and a half after launching. The number of CNN+ subscribers is not known, but if you count the number of people who watch it per day, the difference is already abysmal: in its first two weeks, CNN+ did not even reach 0.2% of the subscribers of its competitors .

And it is better not to compare it with Disney: the media giant achieved 86 million subscribers in less than a year . For now, CNN+'s case harkens back to that of Quibi, which lost 90% of its subscribers after its three-month free trial ended and reported 5.6 million downloads three months after launch.

CNN+ can still argue that the low number of users is due to the fact that its launch did not materialize on all available media. Although it debuted on CNN's app and online last month, the service only launched on Roku on Monday and is not yet available on Android TV.

However, a report from Insider further complicated CNN+'s numbers: with data compiled by SensorTower, the outlet found that the CNN app, which users must download to use CNN+, had only 18,000 new installs the day it launched . Installations increased by 70,000 six days later, but as Insider points out, it's hard to know how many of these downloads were just for CNN or CNN Plus.

What CNN+ looks like CNN's streaming service launched after the network had its second-best year ever in 2021, averaging 73,000 daily viewers. To boost CNN+, the company added Chris Wallace, who left rival Fox, and chef Alison Roman.

Its content includes a daily version of Brian Stelter's Sunday show, Reliable Sources , and programs with Jake Tapper and Anderson Cooper.

CNN+ starts at \$5.99 per month, although it also offers the option of paying an annual plan of \$59.99. It is rumored that executives will combine HBO Max, Discovery+ and CNN+ into one streaming package, similar to the Disney+, ESPN+ and Hulu package offered by Disney, the media outlet reported.

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CE Noticias Financieras English

## **HBO MAX: Which series do Euphoria fans choose?**

1,553 words

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English

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At the end of February 2022, the streaming **platform** HBO MAX aired the finale of the second season of Euphoria. The hit series, starring Zendaya, already has a third season confirmed but, until it arrives, its fans must find other options to pass the time.

In this context, the **platform** conducted a survey of fans of the series in Latin America and thus to find out what other series they are interested in. The results identified 15 titles that mix elements such as sexual freedom, relationships, social and generational conflicts, and that bring together renowned talents.

The 15 favorite series of Euphoria's fans on HBO MAX Friends What to say that hasn't already been said about one of the iconic sitcoms of all time? If for some reason it passed you by: It's a series with 10 successful seasons, about six young people united by family, romantic and, above all, friendship ties as they try to make it in New York during the 1990s and early 2000s. Rachel (Jennifer Aniston) is the spoiled brat who leaves her fiancé at the altar to live with her high school friend Monica (Courteney Cox), a systematic and passionate cook. She is the sister of Ross (David Schwimmer), a paleontologist abandoned by his wife, who has discovered she is a lesbian. Across the hall from Monica and Rachel's apartment live Joey (Matt LeBlanc), a frustrated actor, and Chandler (Matthew Perry), of mysterious profession. The gang is rounded out by the exotic Phoebe (Lisa Kudrow).

Genera+ion Series that follows a group of high school students living in Orange County, California, who explore sexuality, love, family and friendship in the modern, technological world around them. Chester (Justice Smith) is a boy who begins to attract the attention of the school's new guidance counselor. At the same time, Greta (Haley Sanchez) realizes she can't do much outside the home without her aunt finding out. Nathan (Uly Schlesinger) decides to stay away from his twin sister Naomi (Chloe East). Meanwhile, Naomi's rich and sassy best friend Arianna (Nathanya Alexander) tries to hide her insecurities with prejudiced jokes. They will struggle to find their place in the world, testing the beliefs and moral convictions of this conservative community.

Game of Thrones HBO wants its next Game of Thrones but it's never too late to join one of the most important series in the last 10 years. Inspired by the books "Chronicles of Ice and Fire" by George R.R. Martin, the series has eight seasons that follow the alliances and conflicts between different dynastic noble families, fighting for independence or competing with each other to claim the Iron Throne of the fictional land of the Seven Kingdoms. This scenario of conspiracies and wars begins to change when the knights of the Night's Watch warn of the attack of supernatural creatures nicknamed white walkers on humans.

Gossip Girl (reboot) Eight years after Gossip Girl's six seasons, the story continues with a new generation of Upper East Side youth in the reboot of the series, and the gossip continues to be narrated by Kristen Bell, the original voice of the blog girl. The plot has two main characters - Zoya (Whitney Peak) and Julien (Jordan Alexander), sisters who grew up separately and reunite when they start attending the same school. The cast also includes Eli Brown, Thomas Doherty, Emily Alyn Lind and Zion Moreno .

The Gilded Age The series is set in 1882, when young Marian Brook (Louisa Jacobson) moves from rural Pennsylvania to New York City. The move follows the death of her father, and in her new life she begins living with her wealthy aunts Agnes van Rhijn (Christine Baranski) and Ada Brook (Cynthia Nixon). Together with her friend Peggy Scott (Denée Benton), a woman who dreams of becoming a great writer, Marian becomes involved in a social war between her aunts and their multimillionaire neighbors.

The Sex Lives of College Girls Created by Mindy Kaling and Justin Noble, the plot tells the story of four college freshmen who share the same dorm room: friends Kimberly (Pauline Chalamet), Bela (Amrit Kaur), Leighton (Reneé Rapp) and Whitney (Alyah Channele Scott) live the ordinary lives of people who have just entered college and are hormonal, plus, of course, they each have their own conflicts and secrets.

Lakers: Time to Win Series that revives the 1980s of the Los Angeles Lakers basketball franchise, which until then was not the global sports giant we know today. The story revolves around the American real estate

millionaire, Jerry Buss (John C. Reilly), who buys the Los Angeles Lakers, and the celebration of the acquisition of then rookie Earvin Johnson, later known as Magic Johnson (Quincy Isaiah).

**Merli, Sapere Aude** With two seasons, this series is a spin-off of the Merlí series. The story begins weeks after the death of philosophy professor Merlí Bergeron, and focuses on the story of Pol Rúbio (Carlos Cuevas). The plot follows the boy's maturation process after leaving school and entering university: loves, new friends, social problems, conflicts.

**Peacemaker** The series is a spin-off of the movie *Suicide Squad*, which features actor John Cena in the same role of the controversial Peacemaker. In the plot, the character is summoned by an impromptu government task force to try to stop a threat that puts the lives of many at risk. In addition to his patriotic duties, the Peacekeeper must also resolve his relationship with his father (Robert Patrick), an extremely cold and dishonest man. His team consists of John (Steve Agee), Leota (Danielle Brooks) and Emilia (Jennifer Holland), as well as the Vigilante (Freddie Stroma), a hero with the ability to recover quickly from injuries.

**My Brilliant Friend** Running for three seasons, the series is based on the books by author Elena Ferrante. The story follows Elena Greco (Margherita Mazzucco) and her best friend, Raffaella Cerullo (Gaia Girace), whom she has always called Lila. They met in the first year of elementary school in 1950 and their story of friendship spans more than 60 years of their lives. The series explores the mystery of Lila, Elena's friend and, in a way, also her worst enemy.

**The Big Bang Theory** Perhaps the last great classic sitcom. Two young physics geniuses, Leonard (Johnny Galecki) and Sheldon Cooper (Jim Parsons) share an apartment. Although they know a lot about quantum physics, they are not experts when it comes to human relationships. But everything begins to change with the arrival of the beautiful neighbor Penny (Kaley Cuoco), a waitress and aspiring actress, and the group of friends, which also includes Howard (Simon Helberg) and Raj (Kunal Nayyar). A plot that has produced 12 seasons.

**Raised by Wolves** Produced and directed by Ridley Scott, the two-season series centers on Father (Abubakar Salim) and Mother (Amanda Collin), two androids fleeing a religious war that has devastated Earth. They arrive on the habitable planet Kepler-22B with a mission to create and protect human embryos. Six children are born and raised by them, but they gradually succumb to disease or the planet's inhospitable environment. A few years later, Campion (Winta McGrath), the embryo that suffered the most to be born, is the only surviving child.

**Succession** Three-season series in which Logan Roy (Brian Cox) is the patriarch of one of today's most powerful families and owner of a media empire known as Waystar Royco. He has always been more dedicated to business than to his four children: Connor (Alan Ruck), Kendall (Jeremy Strong), Roman (Kieran Culkin) and Siobhan (Sarah Snook). When Logan's health takes a turn for the worse, his offspring begin a feud for control of the companies, testing the loyalty of each of them.

**The Office** During the 2000s, this mockumentary was at the forefront of the race to fill the void left by *Friends*. With nine seasons, the series follows the day-to-day life in the offices of a paper mill, Dunder Mifflin, located in Scranton, Pennsylvania. The central character is Michael Scott (Steve Carell). He is the head of the office and manages to put into practice, cartoonishly or not, habits that are common in corporate environments - among them, the attempt to stimulate his disgruntled employees: the grumpy Stanley (Leslie David Baker), the impatient Angela (Angela Kinsey), the fearless Dwight (Rainn Wilson) and the mysterious Creed Bratton (Creed Bratton).

**The Vampire Diaries** With nine seasons, the series is based on the novels by L. J. Smith. In the plot, we follow the new school with siblings Elena (Nina Dobrev) and Jeremy Gilbert (Steven R. McQueen), who are grieving after the tragic car accident that killed their parents. Upon returning to school, Elena and her friends are fascinated by a new classmate, Stefan Salvatore (Paul Wesley). Stefan and Elena immediately become close, unbeknownst to the girl, Stefan is a centuries-old vampire who strives for a peaceful life among humans, while his brother, Damon (Ian Somerhalder), is the embodiment of vampiric violence and brutality. These two vampire brothers - one good and one evil - are at war for the souls of Elena, her friends, her family and all the inhabitants of the small town of Mystic Falls.

Document NFINCE0020220413ei4d00aos

**AT&T Intellectual Property I L.P. Patent Issued for Activation of extended reality actuators based on content analysis (USPTO 11282281)**

2,316 words

13 April 2022

Telecommunications Weekly

TELWK

1303

English

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2022 APR 13 (VerticalNews) -- By a News Reporter-Staff News Editor at Telecommunications Weekly -- According to news reporting originating from Alexandria, Virginia, by VerticalNews journalists, a patent by the inventors Gibbon, David Crawford (Lincroft, NJ, US), Liu, Zhu (Marlboro, NJ, US), Shahraray, Behzad (Holmdel, NJ, US), Xu, Tan (Bridgewater, NJ, US), Zavesky, Eric (Austin, TX, US), filed on November 13, 2019, was published online on March 22, 2022.

The assignee for this patent, patent number 11282281, is AT&T Intellectual Property I L.P. (Atlanta, Georgia, United States).

Reporters obtained the following quote from the background information supplied by the inventors: "Extended reality (XR) is an umbrella term used to describe various types of immersive technology, including augmented reality (AR), virtual reality (VR), and mixed reality (MR), in which the real-world environment may be enhanced or augmented with virtual, computer-generated objects or actions. As XR technology improves, there has been an increasing effort to make the user experience more realistic. For instance, in addition to inserting visible and/or audible virtual objects into the presentation of an XR media, the presentation may also include manipulation of physical objects in the proximity of the user, e.g., by activating actuators that introduce physical motion, tactile effects, temperature changes, and the like.

"To facilitate understanding, identical reference numerals have been used, where possible, to designate identical elements that are common to the figures."

In addition to obtaining background information on this patent, VerticalNews editors also obtained the inventors' summary information for this patent: "In one example, the present disclosure enhances extended reality (XR) media by activating actuators based on content analysis of the media, where the content analysis may potentially be performed in real time (e.g., as the media is being delivered to a user endpoint device). In one example, a method formed by a processing system in a telecommunications network includes acquiring a media stream that is being delivered to a user endpoint device in the telecommunications network, identifying an anchor in a scene of the media stream, wherein the anchor comprises a presence in the scene that has a physical effect on the scene, estimating a type and a magnitude of the physical effect of the anchor on the scene, identifying an actuator in a vicinity of the user endpoint device that is capable of producing a physical effect in the real world to match the physical effect of the anchor on the scene, and sending a signal to the actuator, wherein the signal controls the actuator to produce the physical effect in the real world when the physical effect of the anchor on the scene occurs in the media stream.

"In another example, a non-transitory computer-readable medium stores instructions which, when executed by a processing system in a telecommunications network, cause the processing system to perform operations. The operations include acquiring a media stream that is being delivered to a user endpoint device in the telecommunications network, identifying an anchor in a scene of the media stream, wherein the anchor comprises a presence in the scene that has a physical effect on the scene, estimating a type and a magnitude of the physical effect of the anchor on the scene, identifying an actuator in a vicinity of the user endpoint device that is capable of producing a physical effect in the real world to match the physical effect of the anchor on the scene, and sending a signal to the actuator, wherein the signal controls the actuator to produce the physical effect in the real world when the physical effect of the anchor on the scene occurs in the media stream.

"In another example, a device includes a processor and a non-transitory computer-readable medium that stores instructions which, when executed by the processor, cause the processing system to perform operations. The operations include acquiring a media stream that is being delivered to a user endpoint device in a telecommunications network, identifying an anchor in a scene of the media stream, wherein the anchor comprises a presence in the scene that has a physical effect on the scene, estimating a type and a magnitude of the physical effect of the anchor on the scene, identifying an actuator in a vicinity of the user endpoint device that is capable of producing a physical effect in the real world to match the physical effect of the anchor on the scene, and sending a signal to the actuator, wherein the signal controls the actuator to



produce the physical effect in the real world when the physical effect of the anchor on the scene occurs in the media stream.

"As discussed above, as XR technology improves, there has been an increasing effort to make the user experience more realistic. For instance, in addition to inserting visible and/or audible virtual objects into the presentation of an XR media, the presentation may also include manipulation of physical objects in the proximity of the user, e.g., by activating actuators that introduce physical motion, tactile effects, temperature changes, and the like.

"In some cases, the stream of XR media may include metadata that indicates, to a controller, when and how to activate specific actuators or types of actuators. The metadata may be embedded in one or more additional synchronized tracks of the XR media. For instance, a video chunk downloaded from a server may include metadata that specifies a time at which to activate a rumble mechanism in a chair or at which to dim the lights. However, coordinating the activation of the actuators with precise events in the media stream is an expensive, and typically manually driven, process. For instance, a human operator must review the media stream and manually add the proper metadata at the appropriate times. Moreover, because this process is typically performed in advance of the media stream being presented on an endpoint device, it is difficult to adapt effectively for live events or for media streams for which no metadata has been inserted in advance."

The claims supplied by the inventors are:

"1. A method comprising: acquiring, by a processing system in a telecommunications network, a media stream that is being delivered to a user endpoint device in a home network connected to the telecommunications network; identifying, by the processing system, an anchor in a scene of the media stream, wherein the anchor comprises a presence in the scene that has a physical effect on the scene; estimating, by the processing system, a type and a magnitude of the physical effect of the anchor on the scene; identifying, by the processing system, an actuator that is capable of producing a physical effect in the real world to match the physical effect of the anchor on the scene, wherein the actuator is integrated into a system in the home network that comprises at least one of: a smart thermostat, a smart lighting system, or a smart speaker system; and sending, by the processing system, a signal to a home gateway of the home network, wherein the home gateway is to route the signal to the system in the home network, and wherein the signal controls the actuator to produce the physical effect in the real world when the physical effect of the anchor on the scene occurs in the media stream.

"2. The method of claim 1, wherein the media stream comprises a stream of a live event, and the identifying the anchor, the estimating, the identifying the actuator, and the sending are performed as the media stream is being delivered to the user endpoint device.

"3. The method of claim 1, wherein the anchor is an object that appears in the scene.

"4. The method of claim 1, wherein the anchor is an environmental effect of the scene on a camera that filmed the scene.

"5. The method of claim 1, wherein the anchor is an event that occurs in the scene.

"6. The method of claim 1, wherein the estimating is performed using a video processing technique to analyze a visual component of the scene.

"7. The method of claim 1, wherein the estimating is performed using an audio processing technique to analyze an audio component of the scene.

"8. The method of claim 1, wherein the physical effect of the anchor on the scene comprises a force acting on or generated by the anchor.

"9. The method of claim 1, wherein the physical effect of the anchor on the scene comprises a change in a temperature of the scene that is caused by the anchor.

"10. The method of claim 1, wherein the actuator further comprises a haptic feedback device that is integrated in the user endpoint device.

"11. The method of claim 1, wherein the actuator further comprises a haptic feedback device that is integrated in a device located in physical proximity to the user endpoint device.

"12. The method of claim 1, wherein the identifying the actuator is based in part on a stored preference of a user of the user endpoint device.

"13. The method of claim 12, wherein the stored preference relates to a medical condition of the user, and at least one of: a type or a magnitude of the physical effect in the real world is selected to minimize aggravation of the medical condition.

"14. The method of claim 12, wherein the stored preference relates to an interest of the user, and at least one of: a type or a magnitude of the physical effect in the real world is selected to match the interest.

"15. The method of claim 12, wherein the stored preference relates to a capability of the actuator, and at least one of: a type or a magnitude of the physical effect in the real world is selected to accommodate the capability.

"16. The method of claim 15, wherein the capability of the actuator comprises at least one of: a current battery life of the system in the home network into which the actuator is integrated or a current connectivity strength of the system in the home network into which the actuator is integrated.

"17. The method of claim 1, further comprising: receiving, by the processing system, feedback regarding a presentation of the physical effect in the real world to a user of the user endpoint device; and adjusting, by the processing system, a future iteration of the identifying the actuator based on the feedback.

"18. The method of claim 1, wherein the anchor is rendered using a special effect, and wherein the estimating is performed using metadata associated with the media stream.

"19. A non-transitory computer-readable medium storing instructions which, when executed by a processing system in a telecommunications network, cause the processing system to perform operations, the operations comprising: acquiring a media stream that is being delivered to a user endpoint device in a home network connected to the telecommunications network; identifying an anchor in a scene of the media stream, wherein the anchor comprises a presence in the scene that has a physical effect on the scene; estimating a type and a magnitude of the physical effect of the anchor on the scene; identifying an actuator that is capable of producing a physical effect in the real world to match the physical effect of the anchor on the scene, wherein the actuator is integrated into a system in the home network that comprises at least one of: a smart thermostat, a smart lighting system, or a smart speaker system; and sending a signal to a home gateway of the home network, wherein the home gateway is to route the signal to the system in the home network, and wherein the signal controls the actuator to produce the physical effect in the real world when the physical effect of the anchor on the scene occurs in the media stream.

"20. A device comprising: a processing system including at least one processor of a telecommunications network; and a computer-readable medium storing instructions which, when executed by the processing system, cause the processing system to perform operations, the operations comprising: acquiring a media stream that is being delivered to a user endpoint device in a home network connected to the telecommunications network; identifying an anchor in a scene of the media stream, wherein the anchor comprises a presence in the scene that has a physical effect on the scene; estimating a type and a magnitude of the physical effect of the anchor on the scene; identifying an actuator that is capable of producing a physical effect in the real world to match the physical effect of the anchor on the scene, wherein the actuator is integrated into a system in the home network that comprises at least one of: a smart thermostat, a smart lighting system, or a smart speaker system; and sending a signal to a home gateway of the home network, wherein the home gateway is to route the signal to the system in the home network, and wherein the signal controls the actuator to produce the physical effect in the real world when the physical effect of the anchor on the scene occurs in the media stream."

For more information, see this patent: Gibbon, David Crawford. Activation of extended reality actuators based on content analysis. U.S. Patent Number 11282281, filed November 13, 2019, and published online on March 22, 2022. Patent URL:

<http://patft.uspto.gov/netacgi/nph-Parser?Sect1=PTO1&Sect2=HITOFF&d=PALL&p=1&u=%2Fnetacgi%2FPTO%2Fsrchnum.htm&r=1&f=G&f=50&s1=11282281.PN.&OS=PN/11282281RS=PN/11282281>

Keywords for this news article include: Business, Computers, Telecommunications, AT&T Intellectual Property I L.P..

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Document TELWK00020220413ei4d00069

# DEADLINE

Breaking News -

## **HGTV Orders Six New Series For 2022-2023 Programming Slate: 'Family Ancestry', 'Restoration & Renovation Rescue' & More**

Denise Petski

865 words

13 April 2022

Deadline

DLINE

English

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HGTV is expanding its lineup for its 2022-2023 programming slate with the greenlight of six new series.

According to HGTV, the new **content** will feature “urgently needed renovation projects, a wider range of renovation and design budgets, more diverse personalities, globally inspired design perspectives, and a breathtaking arced story about a couple who renovate an English estate that sits on land once owned by King Henry VII.”

“Just when our audience thinks HGTV has told every possible story about home, we create brand new series with more compelling personalities and fascinating home renovation journeys that our vast viewership wants to watch,” said Jane Latman, president, HGTV & Streaming Home Content, Discovery, Inc. “We had four of the top 10 highest-rated unscripted freshman series last year. We just can’t stop telling stories about home. These six new shows will be just as addictive and escapist as our other series, so buckle up.”

HGTV ranks as the No. 1 non-news cable network in Total Day among W25-54 to date in 2022, according to Nielsen and the network.

The following series have been added to the HGTV programming pipeline for 2022-2023:

### **Family Ancestry**

Design decisions will be influenced by family ancestry, stories and heirlooms in the new series, Revealed. Designer Veronica Valencia will take a fresh approach to renovation by customizing homes using her one-of-a-kind approach to diving into the family’s ancestral heritage as her inspiration. Working with her expert team, Veronica will dig deep to uncover each family’s unique history and infuse the spaces in their home with the techniques, materials and heirlooms that reflect the family’s culture. The end result will be stunning, personalized and functional designs that are full of heart and deeply meaningful.

### **Restoration and Renovation Rescue**

HGTV will introduce two new titles that focus on experts who help desperate homeowners in need of a happy ending. Renovation 911 will follow emergency restoration experts and sisters, Kirsten Meehan and Lindsey Uselding, as they rescue homes in Minneapolis that have recently experienced unexpected and tragic property disasters. Kirsten and Lindsey will race to the scene to assess the damage, reassure the homeowners and develop a plan for a full restoration and renovation. With warmth, humor, empathy and a special expertise, the duo will help clients see past distress and create completely transformed dream homes that are better than before.

### **Fix My Frankenhouse (wt)**

Boston-based home renovation experts Denese and Mike Butler know a “Frankenstein” house when they see one. After decades of odd additions and piecemeal redesigns, this type of house is left with a floor plan that just doesn’t work for today’s family. In each episode of Fix My Frankenhouse (wt), husband-wife team Denese and Mike will work with their dads, master carpenters John Butler and Peter Doyle, to rectify hodge-podge properties. By blending elements of the homes’ historical charm with modern design, they will produce stunning, cohesive spaces for homeowners.

### **Luxury Design on a Budget**

People are always looking for ways to have high-end design, all while protecting their pocketbooks. In Luxe for Less, designer Michel Smith Boyd, who counts celebrities among his client base, will use clever budget hacks to help homeowners create luxurious homes without stretching the limits of their bank accounts.

Fortified by his creative team, including designer Kai Williamson, maker Anthony Elle and licensed general contractor Laura Green, Michel maximizes his clients' cash by repurposing furniture, purchasing easily repairable "scratch and dent" appliances, and employing savvy shopping techniques to bring upscale design within reach and deliver the beautifully overhauled spaces.

#### English Escape

HGTV will transport viewers to the ultimate fairytale location in *Saving the Manor* (wt). In this new series, cameras will follow couple Dean Poulton and Borja de Maqua as they single-handedly renovate a magnificent yet dilapidated ten-building, 65-room historic English estate dating back over 500 years. Sitting on land once owned by King Henry VII, the sprawling retreat is now in ruins, but Dean and Borja will pour their life savings and determination into fully restoring the property with a nod to authentic preservation. To turn the buildings and grounds into a successful income stream with vacation rentals and special event space—as well as create their own private home—Dean, an architect, and Borja, a former real estate agent, will complete every part of the colossal renovation themselves, resulting in a final epic reveal.

#### Small Town Home Overhauls

Cameras will chronicle the rich history of New York's scenic Hudson Valley region, while showcasing a modern-day design business in *Small Town Potential*. Life and work partners Davina Thomasula and Kristin Leitheuser, along with Kristin's dad Don Leitheuser, will help their clients find, buy and renovate unique properties that have astounding potential. Davina, a real estate agent with a flare for design, Kristin, a builder with expert construction know-how, and Don, a skilled master carpenter, aren't afraid to take on full-scale renovations that will transform small-town houses into perfect dream homes.

Document DLINE00020220413ei4d0009c



CE Noticias Financieras English

**"The Batman": Warner Bros. releases first 10 minutes of the DC film**

259 words

13 April 2022

CE NoticiasFinancieras

NFINCE

English

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Warner Bros. Italy released the first 10 minutes of the movie "The Batman" on its YouTube channel. The film starring Robert Pattinson has advanced its release on HBO Max for this month and fans are also getting ready to see all the extra **content** that will be on the Blu-ray of the DC Comics film directed by Matt Reeves.

It's perhaps one of the best opening sequences in a Batman feature film, which will also get its own audioseries on Spotify this year.

The clip was recently uploaded to the Warner Bros Italia channel, so the dub is only in Italian at the moment.

The footage arrives just a week before the streaming release of "The Batman," which will be available on HBO Max on April 18.

Subsequently, the film will release its 4K Ultra HD, Blu-ray, and DVD versions on May 24 with exclusive, never-before-seen footage.

"The Batman," Blu-ray bonus content. The Blu-ray version of "The Batman" will not only contain the film, but will also include bonus content including behind-the-scenes footage, scene analysis and concepts from the film, as well as deleted scenes with commentary by director Matt Reeves.

The following list reveals all the special materials that will be included in this version:

Vengeance In The Making. Vengeance Meets Justice. The Batman: Genesis. Becoming Catwoman. Looking for Vengeance. Anatomy of The Car Chase. Anatomy of The Wingsuit. A Transformation: The Penguin. The Batmobile. Unpacking The Icons. Deleted Scenes with Director's Commentary

Document NFINCE0020220413ei4d007hx

# DEADLINE

Breaking News -

**BBC Buys HBO Max's Ansel Elgort-Starring 'Tokyo Vice' From Endeavor** **Content**

Max Goldbart

249 words

13 April 2022

Deadline

DLINE

English

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The BBC has acquired HBO Max's Ansel Elgort-starring Tokyo Vice from Endeavor **Content**.

Written and created by Tony Award-winning playwright J.T. Rogers, the 8 x 60-minute crime drama series co-produced by HBO Max, Endeavor **Content** and Japanese broadcaster WOWOW is based on U.S. journalist Jake Adelstein's non-fiction first-hand account of the Tokyo Metropolitan Police beat.

It is one of HBO Max's most high-profile early bets and also stars Academy Award nominees Ken Watanabe and Rinko Kikuchi alongside Rachel Keller, Ella Rumpf, Hideaki Ito, Show Kasamatsu and Tomohisa Yamashita.

The show, which counts Michael Mann as exec and pilot director, is the latest in a string of high-profile BBC buys including State of the Union, Awkwafina Is Nora From Queens and Luca Guadagnino's We Are Who We Are.

The BBC has Tokyo Vice's second window in UK and will air the show later this year, with HBO Max not set to launch in the territory for at least a couple of years.

"The BBC is delighted to be the exclusive Free TV home of Tokyo Vice," said Sue Deeks, BBC Head of Programme Acquisition. "With the first episode superbly orchestrated by Michael Mann, the series is a fascinating and immersive dive into the neon-lit underbelly of 1990's Tokyo and a crime world dominated by the yakuza."

Document DLINE00020220413ei4d0002t



#### 07:01 EDT MoffettNathanson stays at Sell on Roku, highlight three key...

153 words

13 April 2022

Theflyonthewall.com

FLYWAL

English

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07:01 EDT MoffettNathanson stays at Sell on Roku, highlight three key concernsAfter reviewing Roku's (ROKU) 10-K and considering the current streaming landscape, MoffettNathanson analyst Michael Nathanson said he sees three "critical strategic issues" that will continue to pressure the stock. He worries the newly-combined Warner Bros. Discovery (WBD) will combine HBO Max and discovery+ into one and will also have greater leverage over Roku when deal renewal next arrives; he is concerned that rising competition in the AVOD and ad-supported SVOD arenas will likely force Roku into creating more and more original **content**, which will likely pressure gross margins and free cash flow; and he worries that U.S. consumers appear to be moving away from connected streaming **devices** to internet-enabled TVs. Nathanson reiterates his Sell rating and \$100 price target on Roku shares.MOFT

Document FLYWAL0020220413ei4d00a9h



## **Effectv to use Comscore's local TV measurement platform**

105 words

13 April 2022

Telecompaper Americas

TELAM

English

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Comscore and Effectv, the advertising sales division of Comcast Cable, announced that Effectv will use Comscore's local TV measurement platform as a new form of currency. Effectv will use Comscore's audience impression-based measurement product with local advertising clients to deliver an advanced industry measurement platform for marketers.

Comscore's expanded collaboration with Effectv follows its 2020 agreement with Comcast to integrate deidentified Comcast viewing data into its local and national measurement services.

Effectv joins other media organisations, such as Paramount, Fox Corporation, WarnerMedia, Discovery, Disney, Spectrum Reach and OpenAP, in adding Comscore as currency.

Document TELAM00020220413ei4d0005p





CE Noticias Financieras English

**Johannes Larcher, head of HBO Max International: "Not all platforms will survive, there will be three or four services left."**

2,081 words

13 April 2022

CE NoticiasFinancieras

NFINCE

English

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The world of platforms is a relatively new universe. Consumers are finding more and more options for high quality productions. If before the best products found their perfect place in movie theaters, today we can also find them on television and its derivations (phones and tablets). This is largely due to the material and intellectual **investment** made by the various platforms to attract subscribers. A situation that was unthinkable a few years ago, when television fiction was considered a minor genre.

Johannes Larcher is the director of HBO Max International and knows the world of platforms like few others. During a visit to Argentina, he talked to Infobae about the Latin American consumer, how they overcame the most critical moment of the pandemic and the future of platforms, among many other topics.

Larcher is responsible for the launch of the HBO Max platform, inaugurated in the United States in May 2020, with a subsequent landing -in June 2021- in Latin America. Born in Austria - fluent in English, French and German - he currently resides in Texas, and also served as senior vice president international at Hulu, where he led the initial growth phase of Hulu Japan.

-What differentiates the Latin American consumer from a European or U.S. consumer when it comes to entertainment?

-Latin American consumers tend to be more passionate about certain content than Europeans or Americans. Telenovelas are a good example: great content that is done incredibly well in Latin America. We don't find the same passion for telenovelas in North America or Europe. Something we also noticed at HBO Max, which as you know we have live sports, soccer in Mexico and Brazil. Obviously the requirement to watch soccer is very high in Latin America, but although they have several differences, the taste of consumers is quite similar. Some of our global hits like Euphoria, for example, traveled extremely well: we have seen great engagement with the series around the world, even in Argentina. Also series like Game of Thrones achieved a great performance around the world, and Latin America was no exception.

-How do you manage a company with global reach in the face of the challenge posed by the pandemic?

-The pandemic was a great test for the flexibility of human beings. We all had to learn to adapt radically to something we had never seen before. It has clearly affected us in both positive and negative ways. On the negative side, one of the biggest impacts we had around the world was that face-to-face, physical productions of films or series became very difficult to carry out. There were a lot of demands that prevented us from being able to produce them, and we had a lot of restrictions, so the supply of new content was compressed. How to adapt from a company of 20,000 people was another challenge, and we had flexibility in adopting a policy of letting them work from wherever they wanted. We were very consistent in not forcing employees to return to office work. We also lost employees, but we readjusted and moved on.

-And the upside?

-The pandemic meant that our consumers' outings were fewer and they stayed home longer. That was very good for all streaming services, including HBO Max. We saw a significant increase in demand and connection, and new subscribers per week, which had a positive effect on our business because consumers were looking for programs that would entertain them at home the way they wanted to, in a very flexible way. The key as a human race is that we have a lot of capacity to readapt.

-There is a very Argentine proverb that says: "Take care of the coins because the bills take care of themselves", what would be for HBO those coins that should be taken care of?

-One of the things that makes us different is to tell different stories that distinguish us. Obviously HBO is well known for high quality series like The Sopranos, Band of Brothers, Game of Thrones, Euphoria, which are great series. But as we provide our service we need to include and bring our brand to a wider audience.

Traditionally we have targeted a very urban male audience; HBO Max tends to go to everyone: for families, for kids, for older people, for people in the big cities, in the countryside. That's why we create content for everyone. We wanted to create a service for the thousands and thousands around the world.

-And with this opening of the audience, a change in content was also needed...

-Exactly. If you do this, you can't just produce those great series that we're known for. We continue to do them, but you also have to offer other types of content. For example, we are now offering reality content that we didn't used to do before. We have a show in Mexico that is very successful, Bake off, which is doing very well and is family entertainment. These shows were clearly content that you saw on other services. But also the storytelling has to be smart, new. I think the sensibility of storytelling is the key to HBO Max. Investing in that is going to give us a great quality over time. It's not important in our business to have the biggest catalog, it's important to have the best catalog and the best options for you, the fans.

-What challenges do you face in generating content for younger consumers born from 2005 onwards, who usually opt for platforms such as Tik Tok or Youtube, where content is very short?

-It is a great challenge and also an opportunity to use these platforms and channels to generate content for a group that has not yet discovered these same platforms. The appetite for being told a good story hasn't changed, clearly we have services like YouTube, Tik Tok, Twitch and others that offer another type of content, that doesn't follow the typical storytelling script. But we use those platforms to tell you about the content we have at HBO Max. We believe we have to invest a lot of effort and money in content for this young audience. We do everything we can but we also have to compete with other situations linked to leisure, such as video games, reading a book or going out to dinner. The younger generations spend a lot of time on platforms and we must convince them that they can give their attention to a good story that we offer them.

-In recent times, the time to move from movies, from the cinema to digital platforms, has shortened a lot. That is to say, in a few weeks we can have big hits available on television that used to take months to arrive. Do you think that cinema is a competition or a complement to the platforms?

-I don't think there is competition, I think we work together. Cinemas play a very important role. There is a symbiotic relationship between the release in theaters and then on platforms like HBO Max. For example in the U.S., in 2021, even in the pandemic, we took an extraordinary step by releasing all new films on the same day on HBO Max and in theaters, titles like Godzilla vs. Kong. That was a special situation during the pandemic. But now it depends on where everyone is around the world. In 2022 we're bringing all Warner Bros. movies to HBO Max within five or six weeks of their theatrical release. For example, The Batman is a title coming soon to the platform. Other titles will also be coming to the platform throughout the year, such as Elvis, The Flash and Aquaman. Five to six weeks is very fast: consumers were used to many months passing before you could see the film out of theaters. But there are certain films that I love to see in theaters: Dune was made to be seen in the theater. It's great to have it on the platform, but to capture the vision of the film's creator it's better to enjoy it in the theater. So I think both experiences complement each other. So, we don't see a conflict: we think it's a great combination of two of our businesses.

-Consumers often feel overwhelmed by the number of platforms in the market. Do you think they will all survive?

-It's two different questions. Do consumers feel overwhelmed? I hope not, and that they appreciate that they have so many choices. There is an impressive amount of content being produced around the world, like never before. We see quality content in all forms for all consumers. So, I don't think they feel overwhelmed: if you look at typical households, depending on where you are in the world, there is access to several platforms but the number is not infinite. I think in Latin America it will be two platforms and something per household, and that depends on each country. Our mission is to make it easy for the consumer to find the right content for each of them, at the right time. We have to make sure we invest a lot of effort in generating content that stands out and is relevant to our consumers. And given the personalized targeting that we have in our base, we use computer algorithms that recommend content that is outstanding, relevant and interesting to a consumer, but maybe not relevant content to the person next to them.

-Linked to the latter, how do you handle local content production in Latin America?

-We have a team in Buenos Aires, São Paulo and elsewhere in Latin America that selects content for our service. That is very important for us: investing in local teams that have the knowledge of what consumers like and don't like, what is happening or what is being talked about in social networks or what is the topic of the day.

-Going back to the previous question, are all platforms going to survive?

-The answer is absolutely not. The way we think about it is this: Netflix invented this streaming category, they have executed it perfectly and they have a very successful business. We think HBO Max is going to be one of

the ones that's going to survive based on the strength of our content, and by having proprietary IP titles like Harry Potter, Game of Thrones, the DC Multiverse. We also believe companies like Disney, who have a great brand and are doing very well. When I look at all the other services, which focus on a few countries, one or two, there is certainly room for them and there are also platforms, for example, that focus on anime or others that specialize in content in Arab countries, which can work, but not to be a global service. I think there are going to be three or four services, and I hope we will be one of them.

How important is technology in HBOMAX?

-We believe it all starts and ends with content. It is the most important factor for consumers that lead them to choose a platform: what can I watch, what movies are there, what series are there, what actors. But without good technology that makes it easy for you to search for content, that allows you to find what you are looking for, content alone can't do anything. We invest a lot in the product, we also know that we have to work on that, we are not perfect. We launched the product very quickly in 61 countries and we gave priority to reach the market quickly. We are very realistic and we are going to be very busy for a long time improving our product. The market is very ambitious and I feel very bad when consumers go down: when it was the launch we had some problems in Latin America with subtitles, it was very painful for us. So yes, technology is super important and we focus a lot on that.

Succession and a surprising phrase to mention Argentina: "We almost exploded".

The Saints of the Mafia, the prequel to The Sopranos, is now available on HBOMax.

The 100 best series of the 21st century according to the BBC

Document NFINCE0020220413ei4d00367

Views Of The News

## **Views of the News Preview: Should journalists get off Twitter?**

366 words

12 April 2022

KBIA - 91.3 FM: Web Edition

KBIA

English

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Is it time for journalists to get off Twitter? One of the nation's leading newspapers has made a presence on the social **platform** optional. We'll talk about why, and what effects this could have on the quality of reporting and the safety of reporters.

Joshua Benton, Nieman Lab: "The New York Times would really like its reporters to stop scrolling and get off Twitter (at least once in a while)"

Dominick Mastrangelo, The Hill: "New York Times updates Twitter policy for reporters"

Choire Sicha, New York Magazine: "Journalism's Twitter problem is the journalists"

Warner Bros. Discovery merger complete

Brent Lang & Jennifer Maas, Variety: "What David Zaslav has planned for first week leading Warner Bros. Discovery"

Brian Stelter, CNN: "Discovery takes control of HBO, CNN, and Warner Bros., creating new media giant"

Lucas Shaw, Bloomberg: "The phone company didn't destroy HBO. Will the cable guy?"

Brooks Barnes, New York Times: "New era begins at Warner Bros., tinged with nostalgia"

Kimberly Nordyke, The Hollywood Reporter: "John Oliver gives former parent company AT&T two-middle-finger sendoff"

Sara Fischer & Tim Baysinger, Axios: "A new era for entertainment"

Alex Sherman, CNBC: "CNN+ struggles to lure viewers in its early days, drawing fewer than 10,000 daily users"

Black News Channel bankruptcy

Juwan Holmes, Mediaite: "What happened at the Black News Channel? How toxic content, lawsuits, and low ratings led to a promising network's collapse"

Robbie R. Morganfield, Diverse Issues in Higher Education: "The Black News Channel died suddenly: We should be ashamed"

Joe Ripley, WXIA-TV: "'I could tell there was something going on' | Workers go unpaid after Black News Channel files for bankruptcy"

Carron J. Phillips, Deadspin: "Jacksonville Jaguars owner Shad Khan letting Black News Channel shut down was peak Shad Kahn behavior"

USA Today's free graphic novel

Sarah Scire, Nieman Lab: "Alongside a subscriber-only investigation on eviction, USA Today publishes a free graphic novel"

Romina Ruiz-Goiriena & Ariana Torrey, USA Today: "An eviction crisis for Black women"

The next generation of new journalists

Jon Marcus, AARP: "Older adults are stepping up to help cover local news"

Document KBIA000020220413ei4c00003

## CNN Plus Drawing Fewer Than 10,000 Daily Users: Report

Daniel Frankel

443 words

12 April 2022

Broadcasting & Cable

BDCTCA

English

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Usage represents only a tiny fraction of CNN's currently diminished linear audience

[CNN Plus](#) has attracted fewer than 10,000 daily users since the subscription streaming **platform** launched 14 days ago, according to data obtained by CNBC.

The “paltry” figure (CNBC’s appropriate descriptor) represents only a tiny fraction of the 773,000 total day viewer average set by the linear CNN in 2021, a post-election year during which the pioneering cable news network struggled mightily.

As one Twitter user noted, CNN has around 4,000 employees, a factor undoubtedly contributing to some of the usage. Further context: Disney Plus attracted 10 million paid users on its first day back in 2019.

“We continue to be happy with the launch and its progress after only two weeks,” a CNN said in a statement. Neither CNN or its parent company, Warner Bros. Discovery, have reported audience metrics for the new streaming service, which launched March 29.

The CNBC article was chased by a separate report in Axios suggesting that CNN Plus’ original budgetary projections are expected to be slashed, once new CNN chief Chris Licht starts work on May 1 and sits down with the new Warner Bros. Discovery management team to discuss the troubled news streaming startup they’ve inherited.

Certainly, outside expectations for CNN Plus have been dour, with pundits [comparing the offering to failed mobile-first service Quibi](#), which failed to connect with consumers out of the gate back in 2020.

There’s also concern that just-merged WBD’s new management team, facing heavy debt, will be reluctant to invest in igniting the fortunes of a subscription news service set in motion before the WarnerMedia-Discovery merger was announced last year.

Asked about CNN Plus in February, as the WBD merger entered its final frenetic stages before closing, WBD CEO David Zaslav remarked, “I haven’t gotten a business review on what CNN Plus is going to be and how it’s going to be offered.”

Distribution is also an issue for CNN Plus — the top connected TV platform, [Roku, just added support for the service Monday](#), and it’s still not supported by Google TV/Android TV, as well as Samsung smart TVs, and Xbox and PlayStation gaming consoles. These are devices many adult news consumers use to access their streaming apps in the living room.

CNN Plus is being marketed with a seemingly expensive \$6.99-a-month price tag, but users can lock in a \$2.99-a-month “lifetime” rate if they sign up within 30 days of launch. ▪

[CNN Plus \(WarnerMedia\)](#)

Document BDCTCA0020220413ei4c0002u



## FirstNet supports eMBMS one-to-many capability, set for FirstNet PTT on iOS devices this month

Donny Jackson

1,066 words

12 April 2022

Urgent Communications

MRAD

Urgent Communications

English

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FirstNet soon will offer 3GPP-standard mission-critical-push-to-talk (MCPTT) service on Apple iOS devices, and the public-safety LTE network can deliver efficient one-to-many broadcast communications via evolved multimedia broadcast and multicast services (eMBMS) LTE technology, according to an AT&T official.

Scott Agnew, assistant vice president of FirstNet solutions for AT&T—the nationwide contractor building the nationwide public-safety broadband network (NPSBN)—said these capabilities are part of a series of enhancements to the FirstNet MCX portfolio being announced last month and this month.

Given the popularity of Apple devices in the public-safety sector, having an iOS-capable version of FirstNet PTT—the Samsung-powered MCPTT offering—available is important, Agnew said.

“We wanted to have it at the same time as the launch [in March of the latest version of] FirstNet PTT, but we’ll have it this month,” Agnew said yesterday during an interview with IWCE’s Urgent Communications.

During the IWCE 2022 event conducted a few weeks ago, multiple entities outlined plans [to adopt MCPTT over FirstNet for primary mission-critical voice communications while abandoning aging, limited LMR systems](#). But such announcements have been rare, in part because of two technical limitations for FirstNet PTT: an inability to deliver one-to-many communications and direct-mode communications.

FirstNet has taken a big step in addressing the one-to-many issue by making the NPSBN capable of supporting eMBMS, the 3GPP standard that is designed to let one-to-many communications—voice, data and video—be broadcast efficiently to a group of users, instead of being delivered on an individual basis.

“For the end customer, you get to broadcast one-to-many—the talk groups, video—that’s what you value,” Agnew said, noting that eMBMS-enabled talk groups can be much larger than those lacking the broadcast capability. “To us [as the network operator], it’s just a more efficient use of capacity, too.

“eMBMS has multiple values—for the customer, for the network—and we’ve got to protect public safety’s network.”

Although this eMBMS capability has been enabled on the FirstNet system, AT&T did not make a “loud” announcement last month, because the eMBMS functionality initially is limited only to users of the Samsung Galaxy XCover Field Pro device, Agnew said.

“You need the network, and then you need the devices—the network’s rolling out capability, and now it’s the devices that need to catch up,” Agnew said. “That’s the same thing that always happens.

“Just like we did with [encouraging device makers to include support for operations on 700 MHz] Band 14, we’re seeding the market and making sure that OEMs are integrating eMBMS. It’s small now, but clearly it’s starting the discussion about, ‘Hey, we need eMBMS in these devices,’ and how it’s going to benefit public safety.”

Many in public safety have focused on the ability for eMBMS to deliver one-to-many push-to-talk voice calls—mirroring a key feature of LMR systems—but Agnew acknowledged that the eMBMS broadcast capability is even more important to deliver high-bandwidth MCVideo in an efficient manner.

While the eMBMS progress represents a significant step in FirstNet addressing the one-to-many communications, delivering a solution that allows MCPTT users to communicate with each other when outside coverage footprint of the terrestrial LTE or 5G network remains a challenge, Agnew said.

3GPP create a proximity services (ProSe) capability within the LTE standard to support direct-mode communications between devices—conceptually similar to simplex mode in LMR systems—but it has not

gained traction. At the heart of the problem is the fact that low-powered LTE devices with internal antennas can only support direct-mode communications for about a half-mile distance, while high-powered LMR devices with external antennas let simplex users talk to each other from miles away in similar conditions.

Agnew—who delivered a keynote address at IWCE 2022 (see picture above)—said that AT&T has “nothing to report right now” about direct-mode functionality. However, the carrier remains committed to finding a solution that will work effectively for FirstNet users that may need to communicate in locations where terrestrial network coverage is unavailable, he said.

“We’re still looking at direct mode—it’s very important for public safety,” Agnew said. “We’re still looking at various options and solutions. We are definitely committed to figuring out how to do that, but right now, we know ProSe didn’t have the distance necessary [to meet public safety’s signal range for off-network communications], so we’re looking at the standard to see what’s there.”

In addition to FirstNet PTT developed by Samsung, another push-to-talk option is FirstNet Rapid Response, which is based on the Kodiak technology owned by Motorola Solutions.

“It [FirstNet Rapid Response] is definitely a premium solution,” Agnew said. “It supports more devices, has more features, is more mature, and carries a premium in the marketplace.

“So, you have a low-cost, very efficient [solution in FirstNet PTT] versus a premium solution that has a lot more features [FirstNet Rapid Response]—and, of course, interoperability with Motorola’s Critical Connect, which we know is very important.”

FirstNet Rapid Response currently is provided as a hosted version—“it’s not network-integrated, just to be clear,” Agnew said—and is available at a list price between \$2 per month for the standard service to \$15 per month the advanced service for the first year. After the first 12 months, the rates for FirstNet Rapid Response increase to \$12 per month for the standard service and \$27.50 per month for the advanced service, according to information posted on the [www.firstnet.com](http://www.firstnet.com) website.

In contrast, FirstNet PTT powered by Samsung is network-integrated and “is specifically designed ... for public safety—the interface is very clean and very easy to use,” Agnew said. FirstNet PTT is being positioned as “a lot less expensive” than FirstNet Rapid Response, he said.

Through June, FirstNet PTT is being offered at no monthly cost for a year “just to get users adopted and familiar with it,” Agnew said. The normal cost for FirstNet PTT is \$10 per month, he said.

Document MRAD000020220413ei4c00001

## CNN Plus Drawing Fewer Than 10,000 Daily Users: Report

Daniel Frankel

443 words

12 April 2022

Multichannel News

MULTN

English

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Usage represents only a tiny fraction of CNN's currently diminished linear audience

[CNN Plus](#) has attracted fewer than 10,000 daily users since the subscription streaming [platform](#) launched 14 days ago, according to data obtained by CNBC.

The “paltry” figure (CNBC’s appropriate descriptor) represents only a tiny fraction of the 773,000 total day viewer average set by the linear CNN in 2021, a post-election year during which the pioneering cable news network struggled mightily.

As one Twitter user noted, CNN has around 4,000 employees, a factor undoubtedly contributing to some of the usage. Further context: Disney Plus attracted 10 million paid users on its first day back in 2019.

“We continue to be happy with the launch and its progress after only two weeks,” a CNN said in a statement. Neither CNN or its parent company, Warner Bros. Discovery, have reported audience metrics for the new streaming service, which launched March 29.

The CNBC article was chased by a separate report in Axios suggesting that CNN Plus' original budgetary projections are expected to be slashed, once new CNN chief Chris Licht starts work on May 1 and sits down with the new Warner Bros. Discovery management team to discuss the troubled news streaming startup they've inherited.

Certainly, outside expectations for CNN Plus have been dour, with pundits [comparing the offering to failed mobile-first service Quibi](#), which failed to connect with consumers out of the gate back in 2020.

There's also concern that just-merged WBD's new management team, facing heavy debt, will be reluctant to invest in igniting the fortunes of a subscription news service set in motion before the WarnerMedia-Discovery merger was announced last year.

Asked about CNN Plus in February, as the WBD merger entered its final frenetic stages before closing, WBD CEO David Zaslav remarked, “I haven’t gotten a business review on what CNN Plus is going to be and how it’s going to be offered.”

Distribution is also an issue for CNN Plus — the top connected TV platform, [Roku, just added support for the service Monday](#), and it's still not supported by Google TV/Android TV, as well as Samsung smart TVs, and Xbox and PlayStation gaming consoles. These are devices many adult news consumers use to access their streaming apps in the living room.

CNN Plus is being marketed with a seemingly expensive \$6.99-a-month price tag, but users can lock in a \$2.99-a-month “lifetime” rate if they sign up within 30 days of launch. ▪

[CNN Plus \(WarnerMedia\)](#)

Document MULTN00020220413ei4c00002



## CNN Plus Drawing Fewer Than 10,000 Daily Users: Report

Daniel Frankel

386 words

12 April 2022

Broadcasting & Cable

BDCTCA

English

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Document BDCTCA0020220412ei4c000dx

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[CNN Plus \(WarnerMedia\)](#)

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## Discovery Plus Launches on the Roku Channel

Daniel Frankel

376 words

12 April 2022

Multichannel News

MULTN

English

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Discovery Plus' launch on Roku's wholesale **platform**, a distribution strategy rejected by HBO Max, seems to go against the grain of a unified WBD app

In a move that would seem to bely the unified-app ambitions of its newly merged parent company, SVOD service Discovery Plus launched on wholesale **platform** Roku Channels Tuesday.

Roku users can sign up for a free seven-day [Discovery Plus](#) trial and initiate a full subscription to the \$6.99-a-month streaming service within the big-tent Roku Channel app.

The integration into the popular Roku Channel environment, which blends 80 million on-demand movies and TV shows with more than 200 live channels, along with wholesale distribution of popular subscription streaming services, will boost uptake of Discovery Plus, which ended 2021 with 22 million paid users worldwide.

Discovery Plus is already distributed on Amazon Prime Video Channels, the platform that created the wholesale revenue sharing model for streaming services.

Additionally, the streaming service is distributed within "on us" promotional plans tied to Verizon and AT&T unlimited wireless products.

With WarnerMedia and Discovery last week, and stating an expressed goal of combining a collection of apps that also includes HBO Max and CNN Plus, the further proliferation of Discovery Plus into the wholesale channels market seems to go against the grain.

Notably, WarnerMedia staunchly resisted inclusion of HBO Max within Amazon Prime Video Channels, insisting that the app be distributed on a direct-to-consumer basis whereby none of its data or revenue would have to be shared.

The decision contributed significantly to a protracted impasse with Amazon, restricting support for the HBO Max app on Amazon Fire TV through most of Max's launch year, 2020. WarnerMedia finally ended HBO's entanglement with Prime Video Channels last summer, a move that HBO Max chief Andy Forssell said costed the streaming service [5 million customers](#).

So, if Discovery Plus is to merge with HBO Max, either Max has to come back into the wholesale tent and be "disaggregated," along with the rest of the offerings. Or Discovery Plus must endure the pain of ending its own entanglements with Roku, Amazon, Verizon and AT&T.

[Discovery Plus \(Championship Research\)](#)

Document MULTN00020220412ei4c000b8

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Daniel Frankel

376 words

12 April 2022

Broadcasting & Cable

BDCTCA

English

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[Discovery Plus \(Championship Research\)](#)

Document BDCTCA0020220412ei4c000b6



CE Noticias Financieras English

**'The Batman' coming to HBO Max; we tell you when you can watch it from home**

292 words

12 April 2022

CE NoticiasFinancieras

NFINCE

English

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The success of the new Batman installment, starring Robert Pattinson, has been reflected in the box office, in profits, in reviews and in people.

The movie that brought back the bat from Gotham City will be included in the catalog of the streaming **platform** HBO Max, similar to what happened with the Spiderman movie, which just a few weeks after its premiere was announced to be available.

Gone are the days when you had to wait months and sometimes even years to enjoy a premiere in the comfort of your home in the best quality.

Thanks to streaming platforms and high competition, the most talked-about and successful releases are included in their catalogs just weeks or a few months after their theatrical release.

When will The Batman arrive on HBO Max? Next Monday, April 18, the latest movie in the DC universe, The Batman, starring Robert Pattinson, will reach the screens of HBO Max users.

This was announced by the official account of the streaming platform, provoking good reactions from its subscribers.

The Batman has already grossed a total of 735 million dollars worldwide, and this premiere comes just 45 days after its release on the big screen.

What is The Batman about? The story centers on Batman's second year in Gotham as he continues to fight crime and investigate the city's corruption and the hold it has on his own family. In the process he will encounter the Riddler, a notorious serial killer with whom he will come into conflict.

This Batman film has been one of the highest rated by experts in the world of superhero movies.

DAG?

Document NFINCE0020220412ei4c0078j

## Exterro Expands Privacy Offering with New Data Discovery and Consent Products

1,057 words

12 April 2022

14:00

GlobeNewswire

PZON

English

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### Exterro Expands Privacy Offering with New Data Discovery and Consent Products

Continuing Exterro's Tradition of Innovation in Data Privacy, New Products Provide Ground-Breaking Capabilities for Privacy Professionals to Manage Compliance in the Rapidly Changing Privacy Landscape

PORTLAND, Ore., April 12, 2022 (GLOBE NEWSWIRE) -- Exterro, Inc. -- the preferred provider of Legal GRC software specifically designed for in-house legal, privacy, and IT teams at Global 2000 and Am Law 200 organizations -- today announced an expansion of its privacy portfolio with the launch of two breakthrough privacy products: Exterro Data Discovery and Exterro Consent. The Exterro Privacy suite is used by hundreds of organizations worldwide to protect consumers' and employees' personal information. These new capabilities deliver fast, secure, and automated low-cost privacy compliance for those organizations.

Exterro Data Discovery has partnered with Divebell, a leading innovator in Data Discovery, to create the fastest, most automated, and most secure way to find, identify, and classify personal information, assess data policy compliance, and calculate risk across the entire data landscape. Exceptionally fast scan speeds enable continuous scanning of the enterprise's structured, semi-structured and unstructured data that provides up to the minute visibility into all the organization's data. Exterro Data Discovery automatically finds personal and sensitive data and provides prioritized, actionable views. This gives the organization a clear path to mitigating risks and documenting its progress in enforcing data policy compliance.

"Privacy, data protection, and compliance professionals all need an accurate, up-to-date, and comprehensive dictionary of their data," said Ray Pathak, VP of Privacy at Exterro. "Exterro Data Discovery automates this process and also links identified information with business context information in Exterro Data Inventory and the rest of the Exterro Legal GRC suite."

Unique features of Exterro Data Discovery include:

- Industry-leading scan speeds
- Automated risk scoring that allows users to quickly reduce overall risk
- Policy enforcement that flags out-of-policy data
- Prevention of data leakage and ungoverned copies
- Broad access to structured and unstructured data
- Pre-trained API with custom training capabilities
- Easily tracked data related to groups of data subjects.

"The constant stream of new state and global privacy regulations is driving a need for better-performing, more secure ways of finding out how organizations' data stacks up in terms of risk and compliance," said Pathak. "We've partnered with Divebell to bring organizations a product which slashes the time from scan to actionable results from months to minutes. This simplifies an organization's privacy and other data governance initiatives, without adding security risks. This unique combination of speed, accuracy, and security creates tremendous leverage for our clients who can focus on the more difficult remediation and change management portions of their privacy program."

Exterro Consent is the first universal consent solution for the new "post-cookie" consent and preference management landscape. As third-party cookies disappear, the technology requirements for consent and preference management are shifting dramatically. This change creates an opportunity for organizations to deliver a much richer and more friendly consumer privacy experience, but only with the right kind of consent

and preference infrastructure to support it. Exterro has partnered with PrivacyCheq, an innovator in consent and preference management, to bring you that infrastructure in a flexible, easy-to-use package.

Moreover, Exterro Consent delivers a new consent model for the post-cookie era, focused on improving the customer experience by enabling seamless integration of consent into all communication channels. Organizations can use the new technology to design channels that are more responsive to customer choice.

Exterro Consent also provides a central clearinghouse for notification, definition, and consent information. Its clear and simple user experience is easily customizable and can be embedded in any channel of communication -- including marketing automation, email, support, chat, and other systems that drive outbound communication -- so that users' choices are always respected.

Pathak commented, "Organizations are demanding a new approach to consent and preference as they adapt to changes in browser technology and treat consent as a part of the interaction, rather than a gate. We have partnered with the leading innovator in this area, PrivacyCheq, to enable our customers to realize this vision. As older cookie consent models become obsolete technology, Exterro is helping its customers into the future, enabling them to optimize their customer journeys across all channels of communication."

Exterro Consent is unique in that it provides:

- An unlimited number of dialogs, preferences, and consent items
- Centralized change management
- Revocation that is as simple as consent -- is now a requirement in some jurisdictions.
- An Innovative, "food label" like presentation makes it easy to navigate preferences, disclosures, notifications, and consent, especially on mobile devices
- Tools for managing child consent and COPPA compliance
- A REST API for ease of integration
- Centrally managed consents, preferences, notifications, and disclosures
- Complete version control and release management
- A customer-branded web portal

Both products are available immediately.

Learn more about Exterro Consent and Exterro Data Discovery at [exterro.com](https://exterro.com).

#### About Exterro

Exterro empowers legal teams to proactively and defensibly manage their Legal Governance, Risk, and Compliance (Legal GRC) requirements. Our Legal GRC software is the only comprehensive platform that automates the complex interconnections of privacy, legal operations, digital investigations, cybersecurity response, compliance, and information governance. Thousands of legal teams around the world in corporations, law firms, and government and law enforcement agencies trust our integrated Legal GRC platform to manage their risks and drive successful outcomes at a lower cost. For more information, visit [exterro.com](https://exterro.com).

#### About Divebell

Divebell's powerful Data Discovery Solution uses a unique Subject Tracing technology that gives you precise and complete visibility into whose data is where. Divebell's lightweight and modern architecture uses Deep Automation to provide rapid and relevant scan results across petabytes of data. It's what you would expect from a product born in the cloud and built by industry experts. <https://www.divebell.com/>

#### About PrivacyCheq

Since its founding in 2013, PrivacyCheq has been a leader in the regulatory compliance tech industry with innovative cloud-based transparency and consent/opt-out management for global enterprises. The company offers a variety of cloud services facilitating operational compliance with CCPA, CPRA, GDPR, CCPA, COPPA, PIPEDA, and LGPD. For more information visit <https://www.PrivacyCheq.com>.

David Splivalo

Platform PR

david@plat4orm.com

559.579.0250

(END)

Document PZON000020220412ei4c0008p



## CNN+ Inks Roku Distribution Deal

358 words

12 April 2022

13:51

MediaPost.com

MPC

English

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Nearly two weeks after its official launch, WarnerMedia's CNN+ streaming service has secured a deal to get the app on Roku.

Being on Roku — the leading connected TV (CTV) **platform**, with more than 60 million active users as of year-end 2021 — is critical for app launches.

WarnerMedia's HBO Max's traction was limited for the first several months after its 2020 launch by the lack of a Roku distribution agreement.

The companies did not disclose agreement terms. As a key CTV gatekeeper, along with Amazon Fire TV, Roku has the clout to negotiate hard for favorable terms for customer data and revenue sharing.

CNN+ has yet to clinch deals with Google TV, Android TV, Samsung smart TVs, Sony Playstation and Microsoft Xbox gaming consoles.

The new CNN+ app is now available through the Roku channel store, with a seven-day free trial.

In addition to Roku devices, CNN+ is available on desktop and through the CNN mobile app on Apple TV, Amazon Fire TV, and iOS and Android phones and tablets. Later this year, it will also be available on the Xfinity X1, Flex and XClass TV platforms, through WarnerMedia's multi-platform distribution agreement with Comcast.

Consumers who sign up for CNN+ by April 26 are being offered the otherwise \$5.99-per-month app for \$2.99 per month for the life of their subscriptions.

The plan for CNN+ has called for eventually adding a lower-priced, ad-supported tier, and offering it as part of a bundle with HBO Max.

But speculation about how the leadership of the newly formed Warner Bros. Discovery will treat CNN+ [has been rampant](#).

Rather than being a standalone app, CNN+ also includes access to the existing TV everywhere experience for pay TV subscribers, including the live TV feeds of CNN, CNN International and HLN, plus on-demand content.

CNN+ could be part of an HBO Max bundle or merged into HBO Max, and top management has confirmed that HBO Max and Discovery eventually will be merged into a single streaming offering.

Document MPC0000020220412ei4c00003

**Paved Introduces the Paved Ad Network and Native Ad Editor, enabling email newsletter publishers to monetize with premium native advertising**

Paved; PR Newswire

545 words

12 April 2022

13:15

PR Newswire Europe

TWOTEN

English

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The creators of the [Newsletter Sponsorship Marketplace](#) launch a native ad network for email, with a built-in editor for native email ads

NEW YORK, April 12, 2022 /PRNewswire/ -- [Paved](#) (paved.com), a leading **platform** for email newsletter sponsorships and native advertising, today announced the launch of the new Paved Ad Network and Native Ad Editor to enable global **content** creators to easily monetize their newsletters.

For newsletter publishers helping to grow the creator economy, this launch brings new native ad technology to email, and controls for ad quality and data privacy:

- \* Native Sponsorships: The native ad format performs better for content creators because it matches the look and feel of their newsletters and resonates more with audiences. The average click-through rate for native advertising is 8.8x higher than display ads according to AppNexus and eMarketer, and native ads register an 18% higher lift in purchase intent, according to a study by Sharethrough. As part of the Paved platform, a publisher can use the Native Ad Editor to create sponsorship templates that match the style of their newsletters.

- \* Global Publisher Platform: To date Paved has paid out newsletter publishers in 80 countries for sponsorship campaigns. The platform underneath the Paved Ad Network supports content creators globally, with infrastructure distributed across 200 data centers around the world.

- \* Built for Email Data Privacy: The Paved Ad Network was built for a post-GDPR world and post-Apple iOS 15 update with Mail Privacy Protection. It relies on clicks and not opens to measure campaigns, and respects personally identifiable information.

- \* Content Control: Publishers can control the ad categories they would like to show in their newsletters, so that these messages match with their audiences and interests.

"Paved has been brilliant in helping me generate revenue for my newsletter," said Phil McParlane, founder of [4dayweek](#). "It helps me find sponsors with almost zero effort. I only spent a few minutes creating my profile."

"The next area of digital marketing that needs to evolve is in the inbox," said John McLaughlin, founder and CEO of Paved. "By bringing rich native ads to email, we can help content creators focus on what they do best, which is to create new content for their readers. We can be their monetization engine and bring them premium brands excited to reach their audience."

For more information about the Paved Ad Network, please visit <https://www.paved.com/publishers/ad-network>

About Paved

[Paved](#) connects more than 5,000 newsletter creators and brands to create sponsorship campaigns that resonate with engaged audiences. Our publishers reach 250 million engaged subscribers every month across a range of B2B and B2C topics and interest areas. We capture millions of data points every day to ensure the best advertiser and audience match for each campaign and offer the kind of granular targeting never seen before in the newsletter space. We are a rapidly-growing, hard-working, fully distributed team working from all over the world.

For media inquiries or to request screenshots, please contact [press@paved.com](mailto:press@paved.com).

Photo - [https://mma.prnewswire.com/media/1794861/Email\\_newsletter\\_sponsorships.jpg](https://mma.prnewswire.com/media/1794861/Email_newsletter_sponsorships.jpg)

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Page 98 of 166 © 2022 Factiva, Inc. All rights reserved.



## **Paved Introduces the Paved Ad Network and Native Ad Editor, enabling email newsletter publishers to monetize with premium native advertising**

Paved; PR Newswire

535 words

12 April 2022

13:15

PR Newswire Asia

PRNASI

English

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For media inquiries or to request screenshots, please contact [press@paved.com](mailto:press@paved.com).

SOURCE Paved

202204120815PR\_NEWS\_ASPR\_\_\_\_AE22130

Document PRNASI0020220412ei4c0028m



CE Noticias Financieras English

**Telmex and Megacable: the companies with the most complaints about their services**

493 words

12 April 2022

CE NoticiasFinancieras

NFINCE

English

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Telmex, the subsidiary of Carlos Slim's América Móvil, was the operator with the most complaints in the last three months of last year: 3,045 users registered a complaint regarding telecommunications services provided by the operator, according to the Soy Usuario **platform** of the Federal Telecommunications Institute (IFT). The second company with the most complaints during the period was Megacable, with 924, followed by Telcel, with 672; Izzi, with 573; AT&T, with 544; Totalplay, with 360, and Movistar, with 249. The states with the highest number of complaints are the State of Mexico (16.67%), Mexico City (16.40%), Jalisco (11.20%), Querétaro (9.19%) and Nuevo León (5.20%).

Internet, the headache for users Mobile telephony, the other problem In the last quarter of 2021, the Soy Usuario platform registered 7,378 non-conformities due to failures in connectivity services, which meant a drop of 16.8%, with respect to the 8,876 complaints reported in the third quarter of the same year. It is also a decrease of 0.6% compared to the 7,424 complaints obtained by the IFT site in the last quarter of 2020. Of the total number of non-conformities registered between October and December 2021, 6,133 were resolved. Another 475 are in process, 621 were cancelled due to duplicity or by the users themselves and 149 were dismissed due to lack of follow-up by the interested parties. The IFT platform reported that the operator that dealt with the highest percentage of complaints for mobile services was AT&T, while for fixed services it was Izzi. Regarding the general degree of satisfaction, 67.8% of the users who evaluated the service provided during the follow-up of their complaint, indicated that they were satisfied. Mobile Internet is the service with the highest number of complaints: 2,353 of the complaints reported in the last quarter of 2021. In second place were failures in fixed telephony and internet service, according to the telecommunications regulator's platform. In the fixed internet segment, Telmex was the operator that received the most complaints, while in mobile internet, AT&T received the most complaints. According to Telmex's financial report, as of the fourth quarter of 2021, it invested 2,998 million pesos for its transport network and to improve its access network. Mobile telephony is one of the most relevant segments within telecommunications services; however, it is one of those with the most problems, according to users, who reported 1,398 complaints for failures in this service during the third quarter of 2021. Megacable received the highest number of complaints per 100,000 lines in mobile service during the last quarter of last year. This, despite the fact that in the fourth quarter of 2021, the company led by Enrique Yamuni invested 3,164 million pesos in its ongoing network evolution project.

Document NFINCE0020220412ei4c004fm



CE Noticias Financieras English  
**'Batman' coming to HBO Max next week**

128 words

12 April 2022

CE NoticiasFinancieras

NFINCE

English

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Just a month ago the most recent version of The Dark Knight was released in theaters and now Robert Pattinson's Batman will arrive to streaming platforms.

HBO Max announced that it will be this Monday, April 18 when the film will premiere on its **platform**.

"Make room in your Batcave because #Batman arrives #FromCinemaATuCasa this April 18 on HBO Max," wrote the platform on its social networks.

So starting next week you will be able to watch The Batman as many times as you want and in detail in HBO Max's streaming catalog.

The platform confirmed in a statement that the premiere of the popular version of Batman will be next Monday in our country.

nerc

Document NFINCE0020220412ei4c002vs

# DEADLINE

Advertising -

## **Warner Bros. Discovery To Host First Upfront May 18**

Jill Goldsmith

419 words

11 April 2022

Deadline

DLINE

English

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The newly merged Warner Bros. Discovery will host its first Upfront event on Wednesday, May 18 at The Hulu Theater at Madison Square Garden, showcasing its combined portfolio of **content**, brands, franchises and talent, ad sales chief Jon Steinlauf said Monday.

The event is likely to be packed with clients, agency partners, investors, sell-side analysts and press following last week's close of the mega-deal that combined Discovery's extensive non-fiction and international entertainment and sports businesses with formerly AT&T-owned WarnerMedia's entertainment, sports and news. Upfront presentations are swinging back into full gear this year after Covid-contained and mostly virtual events for the past two.

### **ViacomCBS Confirms Return To Carnegie Hall With In-Person Upfront In May**

According to today's announcement, Warner Bros. Discovery's top ad solutions "include the strength of what both former organizations offered clients including advanced advertising scale, data driven linear and programmatic, sponsored synergies, and the best ad light streaming services that extend into both cable and non-cable homes."

Warner Bros. Discovery brands include Discovery Channel, discovery+, CNN, CNN+, DC, Eurosport, HBO, HBO Max, HGTV, Food Network, OWN, Investigation Discovery, TLC, Magnolia Network, TNT, TBS, truTV, Travel Channel, MotorTrend, Animal Planet, Science Channel, Warner Bros. Pictures, New Line Cinema, Cartoon Network, Adult Swim, Turner Classic Movies and others.

The \$43-billion deal unveiled last May closed on Friday after a week of executive news and final merger-related housekeeping. Shares of the combined company began trading on the Nasdaq this morning under the symbol WBD.

This spring will finally see some upfront action. Walt Disney plans to hold its upfront event on May 17 at Basketball City, a facility on Pier 36 along the East River and a change from the company's longtime Lincoln Center base. The CBS event, now under the umbrella of Paramount Global, will return to its longtime home at New York's Carnegie Hall on May 18. Fox and NBCUniversal have slated multiple in-person upfront events. The CW Network will close out the traditional upfront week as it usually does, hosting its upfront presentation in-person on Thursday, May 19, back at the City Center Theater in midtown.

Disney Sets In-Person May Upfront At New York's Basketball City, And Slates Events For Sports, Tech & Content For March And April

The last year for the annual upfront extravaganza, which stretches for several weeks in May, was 2019.

Document DLINE00020220411ei4b0008d

# DEADLINE

Breaking News -

**Warner Bros. Discovery Stock Ends Higher In Volatile Nasdaq Debut; Wall Street Sees Upside, Weighs In On Streaming, Cable, Debt & Leadership**

Jill Goldsmith

906 words

11 April 2022

Deadline

DLINE

English

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UPDATED with closing price: Warner Bros. Discovery shares had a volatile debut, rising early in the session, heading lower then ending the session higher as financial analysts dissected the newly combined entity following the deal's close on Friday. Reports out today – and more will follow – range from a thumbs-up on WBD's streaming, **content** and planned cost savings, to caution on its debt and its big portfolio of linear cable networks.

The stock opened at \$24.08 and rose to \$26.26, dipped, spending some hours in the red but winding up the session higher at \$24.78.

The broader market was down too and it's possible that merger mechanics may weigh on WBD shares in the near term. Specifically, the deal had AT&T distribute shares of the new WBD to AT&T stockholders, many of whom were expected to turn right around and sell them. That's because AT&T holders, who ended up with 71% of WBD shares, like the telco for its dividend and WBD doesn't pay one.

About 45% of AT&T shares are held by retail investors (or individuals, vs institutions). That's high compared with about 20% for U.S. equities overall. And most institutional ownership is primarily by income funds that were also attracted by AT&T's high dividend yield. That likely means "meaningful supply pressure" on the shares post-merger, said Evercore ISI analyst Vijay Jayant, as the "lack of a dividend at WBD could result in a substantial flow back of stock from existing AT&T shareholders." But only temporarily. Longer term, Jayant is pretty bullish on the creation of the "second largest media company after Disney," citing 2021 revenues of \$46B, a content budget of over \$20B annually supporting a library with over 200K hours of programming, and the assets to successfully compete in the global DTC business.

He touted the combination of HBO Max and discovery+ into a single service as highly synergistic, "with HBO Max bringing the expensive, flashy originals needed to acquire customers, and discovery+'s unscripted content providing the large library of content needed to retain those customers." And he sees increased scale in legacy television boosting revenue and margins there. He rated WBD stock "outperform" with a \$40 price target.

'You Brought Me The Ocean' TV Series, Based On DC Comic, In Works At HBO Max From Charlize Theron

CreditSuisse's Doug Mitchelson laid out both a 'WBD Day 1 Bull Case' and a 'Bear Case,' landing in the bull camp given, he said, WBD's "global content, strong scale position in library, brands, franchises, size of studios and content spending, global distribution and reach, and overall resources." He noted management's experience with mergers (Discovery under David Zaslav acquired Scripps Networks in 2018 and did a great job putting the two together) and its healthy free cash flow. His stock rating is 'outperform' and target price \$52.

Warner Bros Discovery Merger: Who's In, Who's Out In The Executive Ranks

He suggests a win-win situation. "We see 3 potential long-term outcomes: (1) streaming success; (2) streaming not successful and mgmt reverts to high margin wholesaler (licensor); or (3) M&A (whoever buys/merges with WBD becomes the instant global content/streaming leader)." Wall Streeters have suggested that Comcast in particular could/should wait a year or two, then buy WBD.

Mitchelson's bear case includes significant execution challenges at a large, complex organization; the need to reduce HBO Max churn; concerns over streaming costs; and jitters at ongoing subscriber and viewing declines in linear television.

Then there's always the chance of macro disruptions (inflation, geopolitical risk) that could squeeze advertising revenue, which would in turn make it harder for the merged company to pay down debt.



Sentiment on WBD depends in part on how quickly Wall Streeters think it can reduce its circa \$55 billion debt load.

Zaslav said he intends to cut at least \$3 billion in costs. A handful of top executives are out as of last week. Cuts will likely continue and could be deep.

"We still worry that the primary need to reduce leverage puts WBD at a relative disadvantage to bigger entities that have greater financial flexibility to invest in streaming," wrote Michael Nathanson of MoffettNathanson.

"Even if the company doesn't plan to win the spending war and will re-allocate some of their combined \$20+ billion in content spend towards HBO Max, we question if the other constraints and pressures in the business will be enough to hit WBD's \$14 billion 2023 EBITDA guidance." (EBITDA, a key cash metric, is earnings before interest, taxes, depreciation and amortization).

Nathanson echoed what's been a recent pivot by Wall Street from total adoration of all things streaming to wondering if it's a good business — the general feeling being that the jury's still out. He has a "neutral" ratings on the stock and a \$27 target.

Paramount Stock Plunge Shows Perils Of Trying To Give Wall Street The Ol' Streaming Razzle-Dazzle

There's enthusiasm at having another really big player in the pure-play media and entertainment space. Said one analyst of Zaslav: "I'm sure he'll do a better job than the phone guys did."

Document DLINE00020220411ei4b0008I

## CNN Plus Signs with Roku to Finally Get on No. 1 Streaming Platform

Daniel Frankel

340 words

11 April 2022

Multichannel News

MULTN

English

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CNN Plus still lacks distribution deals with Google, Samsung, Sony and Microsoft

Eleven days after launching, [CNN Plus](#) has solved a [major distribution problem](#), signing a deal with Roku to put its app on the No. 1 connected TV [platform](#).

Starting Monday, Roku users will be able to sign up and watch the new \$5.99-a-month CNN Plus subscription service. The activity will funnel through the CNN app, which will also host authenticated TV Everywhere service for CNN, CNN International and HLN. An [early-bird](#) \$2.99-per-month offer is in effect until April 26.

CNN Plus parent company WarnerMedia has not yet announced deals for support on Google's Android TV and Google TV, as well as Samsung smart TVs, and Sony Playstation and Microsoft Xbox gaming consoles.

For its part, Roku is the top connected TV device platform in the U.S. Of the 60.1 million active accounts it reported at the end of 2021, it's believed that around 88% of those are in the United States.

WarnerMedia, which just [shuffled its top-level executive ranks](#) last week ahead of Friday's merger closure with Discovery, hasn't yet released details on early [subscriber performance](#) for CNN Plus.

Roku is the top U.S. connected TV device platform. Of the 60.1 million active accounts Roku reported at the end of 2021, it's believed that around 88% of those are in the United States.

CNN Plus debuted on March 29, available on Amazon Fire TV and Apple TV as well as both major mobile platforms, Apple iOS and Android. However, lack of device support in the living room OTT area has, in recent history, curtailed the launches of key Streaming Wars competitors.

CNN Plus need only look at now thriving sibling HBO Max, which struggled mightily in its first six months in the market until it locked in support for both Roku and Fire TV. ■

[CNN Plus \(CNN\)](#)

Document MULTN00020220411ei4b0008g

## **CNN Plus Signs with Roku to Finally Get on No. 1 Streaming Platform**

Daniel Frankel

340 words

11 April 2022

Broadcasting & Cable

BDCTCA

English

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[CNN Plus \(CNN\)](#)

Document BDCTCA0020220411ei4b000e0



## Discovery takes control of HBO, CNN, and Warner Bros., creating new media giant

By Brian Stelter, CNN Business

660 words

11 April 2022

22:08

CNN Wire

CNNWR

English

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Discovery's merger with WarnerMedia took effect on Friday afternoon, creating a streaming media giant led by CEO David Zaslav.

The deal combines two treasure troves of **content** and foreshadows further changes in the streaming era.

The newly formed company, Warner Bros. Discovery, will begin publicly trading on Monday. Zaslav said he will hold a town hall event for employees of the combined company later in the week.

"I am confident that our collective energy and genuine love for these businesses and brands will build the world's most dynamic media and entertainment company," Zaslav said in a memo to employees Friday afternoon.

Zaslav said Warner Bros. Discovery "can propel the creation of high-quality content; create more opportunity for under-represented storytellers and independent creators; and serve customers with more innovative video experiences and points of engagement."

The deal, first announced last May, is a climactic moment for Zaslav and his longtime deputies at Discovery, best known for brands like Animal Planet, TLC and HGTV. The merger adds HBO, CNN, TNT, Turner Sports, the Warner Bros. movie studio, and a huge raft of other media assets to the company.

Setting the stage to compete with the likes of Disney and Netflix, Zaslav said in Friday's memo that "we are well positioned to become a top-tier streaming competitor."

He confirmed that the main streaming services from each side of the company, HBO Max and discovery+, will be brought "into a single product in the future."

The merger vaults Zaslav to the very top tier of the media business, controlling everything from a legendary movie studio to a global news network.

As Rich Greenfield, the influential LightShed Partners media analyst, told CNN Business, "David can actually beat Goliath!" Greenfield said "Zaslav and team find themselves in a position that was unimaginable two years ago — sitting near the top of Hollywood."

Shareholders of AT&T, which spun off WarnerMedia earlier this week, hold 71% of shares in the new company, and Discovery shareholders hold 29%. But the transaction represents AT&T's reversal of an earlier plan to become a media heavyweight. With Friday's deal "close," in Wall Street speak, AT&T has officially unwound its 2018 [takeover of Time Warner](#) and refocused on its core business.

AT&T CEO John Stankey bid farewell to the media company in a candid memo to staffers on Friday. "Getting to this moment was one of the more difficult decisions of my life," he wrote. "I am sure you aren't surprised that it came with a fair amount of anxiety, disappointment, and concern relative to the changes it would trigger. All considered, I remain confident we have set the right path."

"Over time," Stankey wrote, "the combination of WarnerMedia and Discovery will bring forth a stronger company and quicken the already strong pace of innovation and change you have established."

Warner Bros. Discovery is anticipating \$3 billion in what businesses often refer to as "synergies," which means the combination will almost certainly entail layoffs. Already, many of Warner's top executives have exited the company, including WarnerMedia CEO Jason Kilar, whose last day was Friday.

Zaslav wrote in an internal memo on Thursday that "we are establishing a simpler organizational structure with fewer layers, more accountability and more resources focused on the screen."

Discovery executive Bruce Campbell will oversee all revenue for the new company. JB Perrette will run global streaming and interactive entertainment. Kathleen Finch will oversee all cable networks except CNN and HBO. CNN will be operated separately, with [Chris Licht](#) becoming chairman and CEO of CNN Global. All will report to Zaslav.

Three key creative executives from WarnerMedia will also report directly to Zaslav: HBO and HBO Max chief content officer Casey Bloys; Warner Bros. Television Group chairman Channing Dungey; and Warner Bros. Picture Group chairman Toby Emmerich.

By Brian Stelter, CNN Business

Document CNNWR00020220411ei4b009n9

## HBO Max: The 25 Best Movies to Watch

Meara Isenberg

2,837 words

11 April 2022

CNET News.com

CNEWSN

English

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Looking for a movie to spend your evening with? You've arrived at the right place. We're keeping track of what's hitting [HBO Max](#) each week, as well as the service's handful of best originals, which you can peruse below. If you're still searching for something to watch, the [platform](#) also offers loads of classics from the [Criterion Collection](#).

What's new this week (April 11-17)

Here are this week's highlights.

Tuesday

\* *Black Mass* (2015) -- Crime drama. The true story of Whitey Bulger, the brother of a state senator and the most infamous violent criminal in the history of South Boston.

Sunday

\* *The House* (2017) -- Comedy starring Will Ferrell and Amy Poehler. After the town takes away their daughter's college scholarship, a couple start an illegal casino in their friend's house to make back the money.

Read more: [The 24 Best TV Shows to Watch on HBO Max](#) | [Everything You Need to Know to Sign Up for HBO Max](#)

Best HBO Max originals and blockbusters

Comedy

*The French Dispatch* (2021)

[Click to view image.](#)

Searchlight Pictures

Settle in for another eccentric, fantastic-looking feature from director Wes Anderson. The auteur behind "Moonrise Kingdom" and "The Grand Budapest Hotel" sets his sights on an alluring new story -- or rather, three. *The French Dispatch*, dubbed a "love letter to journalists," takes viewers through a triad of separate tales, straight from the pages of a fictional magazine. If you missed this highly original installment when it hit theaters last October, now's the time to get in on its captivating story.

*An American Pickle* (2020)

[Click to view image.](#)

HBO Max

Whether you like this or not probably hinges on how much you like Seth Rogen. You're getting a lot of him -- he stars in two roles in *An American Pickle*, first playing Herschel Greenbaum, a struggling Jewish laborer who immigrates to America in 1919. He finds work at a pickle factory -- and this is where things get weird -- falls into a vat of pickles that preserves him for 100 years. He wakes up in 2019 Brooklyn and hangs out with his great-grandson Ben, also played by Seth Rogen. If you embrace this creative premise, then this is a great low-key comedy for the smaller screen with some impressive chemistry between Rogen and Rogen.

[SEE AT HBO MAX](#)

*Free Guy* (2021)

[Click to view image.](#)

20th Century Studios

In this energetic action-comedy, Guy (Ryan Reynolds) is cheerfully oblivious to the fact that he's living inside a video game. Millie (Jodie Comer), a real-life programmer, enters the game to try to uncover evidence that a code was stolen from her, and the two soon team up on the mission. Eventually, Guy must come to grips with the reality of his video-game-dependent existence. (Sounds a little Matrix-y right? Comparisons [have been made](#).) But long story short: This movie is a fun and fast-paced excursion that snags two ridiculously charismatic actors for its leads. Load this one onto your screen now.

8-Bit Christmas (2021)

[Click to view image.](#)

Warner Bros.

A playful comedy set in the '80s, 8-bit Christmas follows the story of a young Jake Doyle, a dedicated 10-year-old who desperately seeks a Nintendo. The film is delightfully narrated by Neil Patrick Harris, an older Jake reminiscing on his past quest to secure the gaming console. Yes, there's a Christmas backdrop to the story, but Jake's unyielding commitment to his mission, and what he learns along the way, make this cheery feature a must-watch even after the holiday season.

Let Them All Talk (2020)

[Click to view image.](#)

HBO Max

Meryl Streep playing an eccentric author in a Steven Soderbergh comedy. What more do you need to know? If you do want to know more: Pulitzer Prize-winning novelist Alice Hughes (Streep) is struggling to finish her next book, chased by her literary agent (Gemma Chan). She boards a cruise ship with old friends, who inspired her best-known work. Tensions are strong. It looks great -- Soderbergh uses crisp, natural light -- and most of the dialogue is improvised. See how Dianne Wiest, Candice Bergen, Lucas Hedges and the rest of the impeccable cast have fun with that.

[SEE AT HBO MAX](#)

Locked Down (2021)

[Click to view image.](#)

HBO Max

Anne Hathaway and Chiwetel Ejiofor star in this surprising rom-com heist film from Doug Liman (The Bourne Identity). The film was written and shot during lockdown, and the pandemic actually features in the film's backdrop. Hathaway and Ejiofor play a couple planning to rob a jewelry store in London while most of the stores are shut. Their relationship has struggled in the lockdown, and they reevaluate a thing or two amid their crazy caper. It's not the most polished flick, but you're mainly in it for the charisma of Hathaway and Ejiofor. The inclusion of the pandemic will either intrigue you or turn you away.

[SEE AT HBO MAX](#)

Drama

Drive My Car (2021)

[Click to view image.](#)

Janus Films

What can we say about acclaimed Japanese drama Drive My Car? Well, it snagged an Oscar for best international feature film at the Academy Awards on Sunday. It's also a three-hour movie that people are sitting and watching all the way through, which, to me, speaks volumes. But seriously, Drive My Car is a powerful film that explores loss and letting go. If you missed it before the Oscars, stream it now.

Kimi (2022)

[Click to view image.](#)

HBO Max

Steven Soderbergh directs this engaging tech thriller set during the COVID-19 pandemic. Angela, a Seattle tech worker played by a neon blue-haired Zoë Kravitz, has agoraphobia, a fear that prevents her from making it past the front door of her apartment. But when she uncovers an unsettling recording while doing her job, she's pushed to make the leap. *Kimi* is a stylish thriller complete with eye-catching cinematography, a solid score and a protagonist you'll be rooting for.

The Eyes of Tammy Faye (2021)

[Click to view image.](#)

Searchlight Pictures

Jessica Chastain, who won an Oscar for best actress, stars in this biopic of televangelist Tammy Faye Bakker, who, along with her husband, Jim, created and helmed the massively popular religious broadcasting network PTL in the '70s and '80s. Chastain's committed performance brings Tammy Faye's outsize and magnetic personality to life. You'll find yourself drawn into her world, with all its ridiculous makeup choices, weirdly timed prayers and bubbling scandals. It's unclear how long *The Eyes of Tammy Faye* will remain on the HBO streamer, so we recommend you reserve an evening with Bakker while you can.

The Last Duel (2021)

[Click to view image.](#)

Scott Free

*The Last Duel* [notably didn't win](#) a lot of eyeballs when it debuted in theaters last October. But it's on HBO Max now, where audiences can watch from the comfort of their couch as Adam Driver and Matt Damon battle it out. Directed by Ridley Scott, *The Last Duel* is a historical drama set in the Middle Ages with an A-list cast that also includes Jodie Comer and Ben Affleck. If any of these details pique your interest, and you're prepared to sit through its two and half hour runtime, pull out some popcorn and put on this flick.

Charm City Kings (2020)

[Click to view image.](#)

HBO Max

A coming-of-age drama featuring motorbikes. *Charm City Kings* stars a fresh young cast, including Jahi Di'Allo Winston as Mouse, a 14-year-old swept up in the biking world of Baltimore, much to his mother's dismay. The film's strengths lie in its impressive young talent and strong direction of scenes involving motorbike action. Plus WandaVision fans will spot Teyonah Parris in a supporting role. Not perfect, but plenty to admire.

[SEE AT HBO MAX](#)

Judas and the Black Messiah (2021)

[Click to view image.](#)

Warner Bros. Pictures

*Judas and the Black Messiah* made waves at the Oscars, earning a best supporting actor win for Daniel Kaluuya, among its many nominations. It was much deserved. Kaluuya is mesmerizing as Fred Hampton, chairman of the Black Panther chapter in Illinois, lighting up the screen alongside Lakeith Stanfield, who plays an FBI informant sent to infiltrate the party. The biopic, dramatizing real-life events in the late '60s, is riveting, shocking and sizzles with themes about racial injustice. A big, hefty film that demands your full attention.

The Fallout (2022)

[Click to view image.](#)

Warner Bros.

After a shooting occurs at her high school, 16-year-old Vada Cavell must navigate friendships, school and her relationship with her family. *The Fallout* skillfully approaches serious subject matter with realistic dialogue and compassion for its characters. With strong performances from stars Jenna Ortega, as Vada, and Maddie



Ziegler, as her new friend Mia Reed, the feature will keep you glued to the screen for the entirety of its 90-minute runtime.

Unpregnant (2020)

[Click to view image.](#)

HBO Max

This is a sweet little gem on HBO Max. Unpregnant stars Haley Lu Richardson and Barbie Ferreira as a buddy duo crossing states to where pregnant teen Veronica (Richardson) can get an abortion. Yes, it's about the issue of pro-choice, with Veronica's parents refusing to give her permission to have the abortion. But it also slots into the key gear of all road-trip movies, depicting a beautiful friendship between the two leads.

[SEE AT HBO MAX](#)

Son of Monarchs (2020)

[Click to view image.](#)

Imaginal Disc

A rare (nowadays) 90-minute film, American Mexican drama Son of Monarchs will stay with you long after the end credits roll. This deep character study follows two brothers who are changed in markedly different ways by the trauma they suffered in childhood. This story, folding in magical realism, follows how they move forward in life -- the butterfly metaphors are strong, with biologist Mendel returning to his hometown surrounded by majestic monarch butterfly forests.

Thriller

No Sudden Move (2021)

[Click to view image.](#)

HBO Max

A new Steven Soderbergh movie? Aka the great director behind Erin Brockovich, Ocean's Eleven and, more recently, Logan Lucky? Twists, thrills and desperate characters populate this crime thriller set in 1950s Detroit. When a seemingly simple job gets out of hand, a group of criminals must work together to uncover what's really going on. Take in the incredible cast: Don Cheadle, Benicio del Toro, David Harbour, Jon Hamm and Amy Seimetz. While the plot can be a little convoluted and some won't be able to get past the fish-eye lens cinematography, Soderbergh's sense of humor and immersive direction make this crime caper an entertaining night in.

Tenet (2020)

[Click to view image.](#)

Warner Bros.

If ever there was a movie that improves with multiple rewatches, it's Tenet. Thanks to its release on HBO Max, you can now [understand the plot](#) that goes with its spectacular visuals. John David Washington stars as the Protagonist, whose name is a subtle hint to his James Bond mission to prevent a world-destroying attack -- from the future. The Protagonist learns to manipulate the flow of time with the help of Robert Pattinson's debonair Neil. Possibly the most Christopher Nolan of Christopher Nolan movies, Tenet is as entertaining as it is cerebral.

Musical drama

West Side Story (2021)

[Click to view image.](#)

Niko Tavernise/20th Century Studios

Steven Spielberg's reimagining of the classic musical has triumphantly leapt and twirled its way onto HBO Max. The film scored seven Academy Award nominations and Ariana DeBose won best supporting actress for her role as Anita. Young Tony (Ansel Elgort) and Maria (Rachel Zegler) cross paths at a high school dance and begin a forbidden love affair, escalating tensions between two rival gangs. Eye-catching musical

numbers and stunning production design transport viewers to 1950s New York. The film darkens in its second half, but with Spielberg at the helm, you'll willingly absorb it all.

In the Heights (2021)

[Click to view image.](#)

Macall Polay/Warner Bros.

[In the Heights](#) stars Anthony Ramos (whom you might recognize as John Laurens in Hamilton) playing Usnavi, a bodega owner struggling to keep his business afloat while a heatwave strikes Washington Heights. Secretly in love with his neighbor Vanessa (Melissa Barrera), who dreams of getting out of the salon and out of the neighborhood, Usnavi serves the people of Washington Heights with a whole lot of love, lottery tickets and cafe con leche. Between the choreographed twirls and fireworks, In the Heights is an examination of wealth disparity, immigration, classism and the importance of culture.

Documentary

Tony Hawk: Until the Wheels Fall Off

[Click to view image.](#)

HBO Max

Come for the titular skateboarder and stay for the mesmerizing, gravity-defying skateboard stunts; a time capsule of the '80s skateboarding scene; and a better picture of the man of the era. Hawk makes for an incredibly compelling documentary subject, as we quickly learn in this new 2-hour film. We get to know him as a lanky, stubborn but determined kid who adopted his own skateboarding style. Hawk's persistence is something to marvel at, along with all the stunning skateboard moves this film packs in. Hang on for a memorable ride.

Beanie Mania (2021)

[Click to view image.](#)

HBO Max

As a frequent watcher of pop culture documentaries, I was surprised I missed Beanie Mania, an 80-minute examination of the toys' heyday. If you, too, skipped over this plushie-fest when it premiered at the end of last year, here's your invitation to get in on the mania. "Perhaps the biggest toy craze in history," as one reporter puts it in the doc, the Beanie Babies phenomenon can be traced back to a group of Chicago moms who started collecting the stuffed animals. The documentary also spotlights the woman who thought up adding poems to Ty tags. Want more delightful '90s toy tidbits? Put this doc on display.

Superhero

Zack Snyder's Justice League (2021)

[Click to view image.](#)

HBO Max

Aka The Snyder Cut. This one's for the droves of Zack Snyder fans who campaigned for the director to get a second shot at finishing Justice League, after he was forced to leave before completion due to personal tragedy. In stepped Joss Whedon, but the 2017 theatrical version was a critical and box office failure. Now, a four-hour Snyder director's cut is ready on HBO Max, with a ton of new scenes, a couple of new villains and the spectacular epilogue. If you're on board with Snyder's slo-mo style, it's worth checking out his remarkably different original vision.

[SEE AT HBO MAX](#)

Wonder Woman 1984 (2020)

[Click to view image.](#)

Fan of the '80s? Including that filmmaking style? The sequel to Wonder Woman leans hard into its inspirations, which will either take you back to pleasingly simple versions of adventure and heroism, or really annoy you with a nonsensical plot and slow pace. Gal Gadot's Diana Prince hasn't moved on from Steve Trevor's (Chris Pine) death, working at the Smithsonian where an ancient artifact kicks off a world of trouble

and forces her to make a few hard decisions. Kristen Wiig and Pedro Pascal are new additions to the cast. Colorful, lightweight escapism.

Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn) (2020)

[Click to view image.](#)

Warner Bros. Pictures

This violent, R-rated superhero entry explodes with color, amid the shocking leg breaks courtesy of one Harley Quinn. Margot Robbie and director Cathy Yan teamed up for this unique standalone film featuring the titular supervillain. Its non-linear plot and loosely assembled anti-heroes -- including Mary Elizabeth Winstead's The Huntress, Jurnee Smollett-Bell's Black Canary, Rosie Perez's alcoholic detective Renee Montoya and Ella Jay Basco's pickpocket Cassandra Cain -- might put off some who're after a neater package. But if you let the stylish visuals, creative action scenes and Harley Quinn's charisma take center stage, you'll be in for a delicious superhero treat.

Fantasy

The Witches (2020)

[Click to view image.](#)

HBO Max

This one's a bit of a novelty inclusion. See what Robert Zemeckis (director of Back to the Future) and Anne Hathaway did with their retelling of the Roald Dahl classic. Jahzir Kadeem Bruno is Hero Boy, a young boy who is turned into a mouse by Hathaway's occasionally CGI'd Grand High Witch. No one's saying it comes close to the 1990 Anjelica Huston original, but it's intriguing enough to take a little look at.

[SEE AT HBO MAX](#)

Related stories

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Dakota Johnson in 2015's Black Mass, which lands on HBO Max on Tuesday. | Warner Bros. Pictures

Document CNEWSN0020220411ei4b0008r

Daily

## **Warner Bros. Discovery Stock Is Now Trading. Why It's a Buy.**

Nicholas Jasinski

873 words

11 April 2022

20:20

Barron's Online

BON

English

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Warner Bros. Discovery is the new kid on the media block, with the assets to be a [winner in the streaming wars](#) and a cheap stock to get investors interested.

Merger-related cost savings and [content library and production scale](#) will face off against a high debt load and some potential near-term bumpiness in the shares.

AT&T's spinoff of WarnerMedia and the unit's subsequent merger with Discovery [closed Friday](#), to create Warner Bros. Discovery. The combined company began trading Monday on the Nasdaq exchange with the ticker symbol WBD.

AT&T shareholders own 71% of the new media giant; they received 0.24 WBD shares for each share of AT&T stock that they hold.

"In the very near-term, shares could come under selling pressure from the legacy-AT&T shareholder base that had owned AT&T shares for the dividend (which WBD is not expected to pay) or exposure to the communications space (as opposed to a media company)," RBC Capital Markets analyst Kutgun Maral wrote Monday.

That reconfiguring of shareholder bases could make WBD shares volatile for the next few days, but it's near-term noise. They gave up a morning gain to fall about 3%, to \$23.75, in the afternoon. AT&T stock (T) added more than 7.5%, to \$19.60.

Once that short-term technical dynamic is out of the way, investors can focus on the long-term potential for the combined media company and its stock. Like the rest of the industry these days, WBD's focus is on streaming.

The merger unites HBO Max and Discovery+, which had 74 million and 22 million streaming subscribers at the end of 2021, respectively, plus numerous cable TV channels and the Warner Bros. Hollywood studio.

HBO Max is ahead of the streaming field in monetization, charging \$10 a month with advertisements or \$15 without ads. The service is launching in several international markets this year, and debuting content including a new season of Westworld and the Game of Thrones-spinoff House of the Dragon this summer.

Discovery+ also has ad-supported and ad-free subscription tiers, and is focused on content from the company's networks like Discovery, HGTV, and Food Network. WBD plans to combine the two services over time, management has recently said. CNN also recently launched a subscription streaming service, CNN+.

Deutsche Bank analyst Bryan Kraft called WBD his "top pick in media" in a report on Monday. He has a Buy rating and a \$48 price target on the stock, which would be good for almost 90% upside.

"From a content perspective, we view WBD as #1 in scripted general entertainment content given the Warner Brothers + HBO libraries and current production slates; and #1 in unscripted given legacy Discovery's content across its lifestyle brand portfolio," Kraft wrote.

### MORE TO READ

\* [Hollywood Has Gone All In on Streaming. Why Are Investors Still Losing.](#)

Some 200 million subscribers globally in a few years isn't a pie-in-the-sky prediction for WBD. It compares with Netflix's (NFLX) 222 million subscribers today.

The company's guidance calls for \$3 billion in annual cost savings as a result of the merger. CEO David Zaslav and his team squeezed significantly more synergies out of Discovery's 2018 acquisition of Scripps Networks Interactive than originally predicted.

The streaming business isn't profitable today, but content licensing to other streamers and WBD's combined cable networks segment is. And the merger could get profits growing there again despite ongoing cord-cutting pressure, according to Evercore analyst Vijay Jayant.

"With 22% share, WBD has the largest share of U.S. linear TV viewership but only earns 16% of affiliate dollars and 19% of linear advertising revenues," he wrote Monday. "Similar to the Discovery-Scripps merger playbook, the company will use its larger scale to negotiate better deals with MVPDs and expanded reach to command higher [advertising rates.]"

Jayant models mid-single digit earnings growth from WBD's cable segment in the next few years. He upgraded the stock to the equivalent of Buy on Monday, from the equivalent of Neutral, with a \$40 price target.

There's plenty of debt on the balance sheet for bears to point to: WBD is levered at about 4.5 times net debt to Ebitda, or earnings before interest, taxes, depreciation, and amortization, at deal closing. But management expects to get that below 3 times within two years—a much more manageable level.

That path to deleveraging and streaming investment is supported by expected profits. Management's guidance is for \$14 billion in Ebitda and \$8 billion in free cash flow in 2023.

If WBD can hit those targets, the stock is inexpensive today, at less than 7 times enterprise value to 2023 Ebitda. It compares with 11 2023 EV/Ebitda for Paramount Global (PARA), 16 times for Walt Disney (DIS), and 19 times for Netflix. WBD shares are even cheaper based on a multiple of free cash flow.

Write to Nicholas Jasinski at [nicholas.jasinski@barrons.com](mailto:nicholas.jasinski@barrons.com)

[Warner Bros. Discovery Stock Is Now Trading. Why It's a Buy.](#)

Document BON0000020220411ei4b003bh

## CNN Plus Signs with Roku to Finally Get on No. 1 Streaming Platform

Daniel Frankel

351 words

11 April 2022

Multichannel News

MULTN

English

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CNN Plus still lacks distribution deals with Google, Samsung, Sony and Microsoft, though

Eleven days after launching, [CNN Plus](#) has solved a [major distribution problem](#), signing a deal with Roku to put its app on the No. 1 connected TV [platform](#).

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CNN Plus parent company WarnerMedia has not yet announced deals for support on Google's Android TV and Google TV, as well as Samsung smart TVs, and Sony Playstation and Microsoft Xbox gaming consoles.

[Also: Is CNN Plus Headed for a Quibi-Quick Exit?](#)

For its part, Roku is the top connected TV device platform in the U.S. Of the 60.1 million active accounts it reported at the end of 2021, it's believed that around 88% of those are in the United States.

WarnerMedia, which just [shuffled its top-level executive ranks](#) last week ahead of Friday's merger closure with Discovery, hasn't yet released details on early subscriber performance for CNN Plus.

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CNN Plus debuted on March 29, available on Amazon Fire TV and Apple TV as well as both major mobile platforms, Apple iOS and Android. However, lack of device support in the living room OTT area has, in recent history, curtailed the launches of key Streaming Wars competitors.

CNN Plus need only look at now thriving sibling HBO Max, which struggled mightily in its first six months in the market until it locked in support for both Roku and Fire TV. ■

[CNN Plus \(CNN\)](#)

Document MULTN00020220411ei4b0005n



CE Noticias Financieras English

## **"The Batman" moves up its premiere date on HBO Max**

255 words

11 April 2022

CE NoticiasFinancieras

NFINCE

English

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HBO Max has moved up the premiere date of "The Batman" on its streaming service. The film directed by Matt Reeves and starring Robert Pattinson will arrive on the **platform** earlier than expected. Thus, DC Comics fans will be able to enjoy the new Bat movie while waiting for the next Penguin spin-off.

While "Batman Unearthed" prepares its worldwide release on Spotify with Alfonso Herrera as the first Latin Bat, the film of the Gotham vigilante also modifies its plans.

In December 2021, WarnerMedia CEO Jason Kila confirmed that "The Batman" would arrive on streaming 45 days after its theatrical release.

Thus, the calendar marked April 19, 2022 as the date on which the film would be available in the platform's catalog.

At the time, the movie and series service never made any official announcement, but this has recently changed.

HBO Max has confirmed that "The Batman" will be available on its streaming platform next April 18, a day earlier than expected.

Upcoming "The Batman" spin-offs With the success of "The Batman" in theaters, Warner Bros. and HBO Max have pushed for two spin-offs that will involve director Matt Reeves.

The first would be one about Colin Farrell's Penguin and his story in the criminal underworld of Gotham City.

Meanwhile, the second will focus its narrative on a terrifying version of Arkham Asylum, where several of Batman's enemies, including Barry Keoghan's Joker, are holed up.

Document NFINCE0020220411ei4b007td

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Daniel Frankel

387 words

11 April 2022

Broadcasting & Cable

BDCTCA

English

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[CNN Plus \(CNN\)](#)

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139 words

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Multichannel News

MULTN

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More to come...

[CNN Plus \(CNN\)](#)

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More to come...

[CNN Plus \(CNN\)](#)

Document BDCTCA0020220411ei4b0008e



## **WarnerMedia and Discovery completed mega-streaming merger**

184 words

11 April 2022

AK&M

AKMENG

English

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AT&T Inc's WarnerMedia unit and Discovery Inc April 8 completed their merger, as it was informed in the foreign media April 8. The combined company, Warner Bros Discovery Inc, will start trading on the Nasdaq April 11. In May last year, the companies set out to merge and become a standalone media business, with AT&T aiming to focus more on its wireless ambitions and Discovery looking to beef up its **content** library. The deal was an all-stock transaction, with AT&T receiving \$43 billion in a combination of cash, debt securities, and debt retention on the part of WarnerMedia. AT&T shareholders will receive stock worth 71 percent of the new company, while Discovery's shareholders will own the remaining 29 percent. WarnerMedia owns HBO, CNN, Cartoon Network, TBS, TNT, and the Warner Bros. movie studio, which is responsible for such huge franchises as Harry Potter and Batman. Discovery operates numerous cable networks, including HGTV, Animal Planet, Food Network, and TLC.

Both companies also have their own streaming platforms: HBO Max and Discovery Plus.

Document AKMENG0020220411ei4b0001a



#### 06:40 EDT Atlantic upgrades Warner Bros. Discovery to Overweight after deal...

135 words

11 April 2022

Theflyonthewall.com

FLYWAL

English

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06:40 EDT Atlantic upgrades Warner Bros. Discovery to Overweight after deal closesAs previously reported, Atlantic Equities analyst Hamilton Faber upgraded Warner Bros. Discovery (WBD) to Overweight from Neutral with a \$40 price target. Discovery (DISCA) closed its merger with WarnerMedia after the close on Friday, April 8 and will begin trading as Warner Bros. Discovery on Monday, April 11, noted Faber, who notes that the new company will have equivalent DTC scale to Disney (DIS) in terms of both subscribers and **content** spending along with "a portfolio of some of the world's strongest **content** brands." While there will likely be some near-term selling pressure on Warner Bros. Discovery shares, he thinks this will "probably be short-lived," Faber added.ATLE

Document FLYWAL0020220411ei4b0073I

News

## First responders get look at specialized tech to help save lives

By Alexander Lewis MyCentralJersey.com

446 words

11 April 2022

Courier News

XCNW

1; Daily

A9

English

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SAYREVILLE – AT&T showcased the benefits of specialized technology to first responders during a Mission Critical Seminar at the Middlesex County Fire Academy last week.

The event featured remarks from New Jersey State Police leadership and FirstNet users from Ocean and Essex counties. FirstNet deployable assets were on display, along with smartphones, tablets, and other **devices** that keep first responders connected during emergencies.

First responders in more than 240 communities across New Jersey are using FirstNet, the only nationwide, high-speed broadband communications platform dedicated to America's first responders and the extended public safety community.

"FirstNet, built with AT&T, gives first responders the tools they need to safely and effectively achieve their mission. The FirstNet network built specifically for public safety helps first responders in New Jersey and across the country do their jobs safely and effectively," AT&T New Jersey President Joseph Divis said in a statement.

It was built with AT&T in a public-private partnership with the First Responder Network Authority (FirstNet Authority), an independent agency within the federal government.

It has unique benefits like always-on priority and preemption, and a high-quality Band 14 spectrum which help fire, EMS, law enforcement and more save lives and protect their communities by solving challenges that first responders face, such as interoperability, network congestion and commercial network providers slowing public safety's data connection.

"We worked hand-in-hand with the New Jersey public safety community to understand their needs for the network. And this new infrastructure is a prime example of how that input and feedback is becoming reality," FirstNet Authority CEO Edward Parkinson said in a statement.

Feedback from first responders has been instrumental in deploying Band 14 spectrum across New Jersey and helped launch new purpose-built FirstNet sites in rural and remote areas so far, including areas where emergency responses have been previously challenged.

Twelve counties across the state currently benefitting from this new infrastructure include Bergen, Camden, Cape May, Gloucester, Hunterdon, Monmouth, Passaic, Salem, Somerset and Sussex.

The FCC estimates that over 10,000 lives could be saved each year if public safety were able to reach callers just 1 minute faster.

For more information go to [FirstNet.com](https://www.firstnet.com).

Email: [alewis@njpressmedia.com](mailto:alewis@njpressmedia.com)

FirstNet is the only nationwide, high-speed broadband communications platform dedicated to America's first responders. | photos Provided by AT&T | As part of a focus on health and wellness of first responders, attendees learned more about the FirstNet Health and Wellness Coalition, including the "ROG the Dog" assisted therapy animals available to FirstNet subscribers.

Document XCNW000020220411ei4b0002u

News

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By Alexander Lewis MyCentralJersey.com | USA TODAY NETWORK – NEW JERSEY

396 words

11 April 2022

Home News Tribune

HNTR

1; Daily

A1

English

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TAMIL NADU

**Lack of diversity of content on small screen: whose fault is it?**

589 words

11 April 2022

The Hindu

THINDU

English

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CHENNAI TAMIL NADU

The ever-present conflict between 'content' dictated by the commerce' in television industry and the ways in which this conflict can be suitably resolved was debated at a panel discussion on "The Home Box Office: Challenges and Opportunities for TV".

The debate, comprising well-known producer T.G. Thyagarajan, who runs Sathyajothi films, Krishnan Kutty, Head – Disney India (Tamil, Malayalam and Marathi), producer Sujatha Vijaykumar, actor Y. Gee. Mahendra and actor and producer Khushbu Sundar, was held at the CII's Dakshin South India Media and Entertainment Summit here on Sunday. The panel was moderated by Navaneeth L.V., Chief Executive Officer, THG Publishing Pvt Ltd.

While there were complaints about lack of freedom to make what they want and restrictions imposed by television channels, the channels' perspective was that they had to get involved in the production as they take on the entire financial risk.

Raising the issue of lack of diversity in content on television, Mr. Mahendra said the content on television only revolves around family drama (mega-serials). "Genre like humour, thriller, and science fiction — have been forgotten by the television producers. Every television serial is about family drama," he said. The stories could be finite and confined to just 150 episodes or so.

Ms. Khushbu agreed with him saying that while the television is primarily a women-centric space, there needed to be a change in content and influx of more women as writers and recalled how she enjoyed watching actor Kate Winslet's recent television hit,

Mare of Eastwood .

"We, as creators, want to move with the times but the amount of interference from the channel forces us to listen to them. If the channel takes up the responsibility when the results are not good, it will be much better. Though we say it is women-centric platform, women need to be more forthcoming and create content for television," she said.

Mr. Thyagarajan said that producers who work in television do not have the 'creative freedom' that they enjoy while making films. "Initially, television producers owned the time slots and back then, we focused on the content. The entire responsibility for the success of the programme was vested with us. We focused on the script, production expenses and revenues used to depend on the success of the programme. But, subsequently, over the years, the concept changed and the programmes are being funded by TV channels and we don't own intellectual property. The channel restricts us on what we produce. We would like to try different themes and concepts, but we are restricted. Good serials can be a competition to the OTTs provided we have the freedom."

Responding to the criticism, Mr. Kutty said, "Most programmes are completely funded by channels and we take the entire financial risk. We make family dramas and we are proud of it. We are not ashamed of it. Our audiences love family dramas. Why do they make superhero films? Because audiences are liking it. Right now, with respect to OTT, it is wait and watch. Certainly, the convenience and ability to create different kinds of stories makes this space extremely exciting. What we are waiting for is a consistency of hits (of products) that really appeal to broad set of audience."

We make family dramas and we are proud of it. We are not ashamed of it. Our audiences love family dramas

Krishnan Kutty

Head – Disney India (Tamil, Malayalam and Marathi)





STATES

**'TV needs to reinvent itself'**

354 words

11 April 2022

BusinessLine (The Hindu)

BSNLNE

English

(c) 2022 The Hindu Business Line

Chennai, April 10 STATES

Television as a medium is under threat with the advent of over-the-top (OTT) medium. Today, people have the opportunity to consume **content** at a time and place of their choice and are spoilt for choice, thanks to OTT platforms.

While TV revenues continue to grow, this growth is not guaranteed unless the medium re-invents itself and stops the haemorrhage in its customer base. In 2020, as many as 5 million TV connections were dropped. It is estimated that 8 crore Indians stream content through 40 different platforms.

Staying relevant

Under these circumstances, what should TV channels do to stay relevant? 'The Home Box Office: Challenges and Opportunities for TV' was the topic of discussion at Dakshin, the two-day South India Media & Entertainment Summit organised by the CII in Chennai on Sunday.

Krishnan Kutty, Head - Disney India (Linear & Digital), Tamil, Malayalam, said TV continues to be a great business to be in and offers content at an incredible price – 300+ channels for Rs. 220 per month. Its operations are cost effective and no other medium can aggregate audience on such a scale. He, however, admitted that there were challenges when it comes to targeting its audience better.

Challenges

Dramatist & actor Y Gee Mahendra was more forthcoming when it comes to challenges the platform faces. He said as an actor there is no challenge working in TV serials. Content, he said, is stereotype and there is a strong hesitance to move out of the comfort zone when it comes to genre. There is a need for variety, he said.

TG Thyagarajan, Founder and Patron, Society of Television Producers of Southern India & Managing Partner, Sathya Jyothi Films, said over the years, the way content is produced has changed. Today, he said the channels fund the production and they retain the IP for it, restricting creativity.

Khushbu Sundar, actor, producer & TV producer, said the interference is high and pointed out that when content fails to do well, only the producer is held accountable.

Navaneeth LV, CEO, THG Publishing Pvt Ltd moderated the discussion.

Document BSNLNE0020220411ei4b0000d

Tamil Nadu

**Mega serials on small screen: Whose fault is it?**

Staff Reporter

584 words

11 April 2022

The Hindu Online

THINDO

English

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"We make family dramas and we are proud of it. We are not ashamed of it. Our audiences love family dramas" Krishnan Kutty Head – Disney India (Tamil, Malayalam and Marathi)

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Ms. Khushbu agreed with him saying that while the television is primarily a women-centric space, there needed to be a change in content and influx of more women as writers and recalled how she enjoyed watching actor Kate Winslet's recent television hit, Mare of Eastwood.

"We, as creators, want to move with the times but the amount of interference from the channel forces us to listen to them. If the channel takes up the responsibility when the results are not good, it will be much better. Though we say it is women-centric platform, women need to be more forthcoming and create content for television," she said.

Mr. Thyagarajan said that producers who work in television do not have the 'creative freedom' that they enjoy while making films. "Initially, television producers owned the time slots and back then, we focused on the content. The entire responsibility for the success of the programme was vested with us. We focused on the script, production expenses and revenues used to depend on the success of the programme. But, subsequently, over the years, the concept changed and the programmes are being funded by TV channels and we don't own intellectual property. The channel restricts us on what we produce. We would like to try different themes and concepts, but we are restricted. Good serials can be a competition to the OTTs provided we have the freedom."

Responding to the criticism, Mr. Kutty said, "Most programmes are completely funded by channels and we take the entire financial risk. We make family dramas and we are proud of it. We are not ashamed of it. Our audiences love family dramas. Why do they make superhero films? Because audiences are liking it. Right now, with respect to OTT, it is wait and watch. Certainly, the convenience and ability to create different kinds of stories makes this space extremely exciting. What we are waiting for is a consistency of hits (of products) that really appeal to broad set of audience."

Document THINDO0020220410ei4b000ux



CE Noticias Financieras English

## **A new streaming giant is born: Warner Bros Discovery**

250 words

10 April 2022

CE NoticiasFinancieras

NFINCE

English

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New U.S. media and streaming giant Warner Bros Discovery was born Friday following the completion of the multibillion-dollar merger of entertainment groups WarnerMedia and Discovery.

Warner Bros Discovery, which competes with industry leaders such as Netflix and Disney, brings together one of the largest **content** libraries in the market and a hundred historic brands spanning television, film and news such as HBO, CNN, DC Comics and Eurosport.

The merger valued at about US\$43 billion has gone through a regulatory process since the deal was announced in May last year, which has seen WarnerMedia separated from telecommunications group AT&T.

AT&T bought WarnerMedia for about US\$85 billion in 2018 and subjected the conglomerate formerly known as Time Warner to restructuring and leadership changes, something interpreted as a failed strategy.

The new company led by David Zaslav, who has been at the helm of Discovery for 15 years, confirms the trend towards concentration in the entertainment sector, also coveted by the big tech companies.

Last year was a record year in terms of global M&A. Global M&A volumes reached US\$5.8 trillion for the first time, surpassing the previous record of US\$4.55 trillion in 2007, according to Dealogic.

Large buyout funds, corporates and financiers closed 62,193 deals in 2021, up 24% from the same period last year, as all-time records fell during every month of the year.

Document NFINCE0020220410ei4a0089x



## AT&T resets focus on **connectivity** following WarnerMedia deal

1,231 words

10 April 2022

Optical Networks Daily

OBSERV

English

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AT&T and Discovery completed their previously announced deal to coming the WarnerMedia business with Discovery. This creates a a premier standalone global media and entertainment company, Warner Bros. Discovery, Inc., leaving AT&T to focus on its exclusively on its **connectivity** mission.

"We are at the dawn of a new age of **connectivity**, and today marks the beginning of a new era for AT&T," said John Stankey, AT&T chief executive officer. "With the close of this transaction, we expect to invest at record levels in our growth areas of 5G and fiber, where we have strong momentum, while we work to become America's best broadband company. At the same time, we'll sharpen our focus on returns to shareholders. We expect to invest for growth, strengthen our balance sheet and reduce our debt, all while continuing to pay an attractive dividend that puts us among the top dividend paying stocks in America."

Under the deal, at close AT&T received \$40.4 billion in cash and WarnerMedia's retention of certain debt. Additionally, shareholders of AT&T received 0.241917 shares of WBD for each share of AT&T common stock they held at close. As a result, AT&T shareholders received 1.7 billion shares of WBD, representing 71% of WBD shares on a fully diluted basis. Discovery's existing shareholders own the remainder of the new company. In addition to their new shares of WBD common stock, AT&T shareholders continue to hold the same number of shares of AT&T common stock they held immediately prior to close.

<https://about.att.com/story/2022/close-warnermedia-transaction.html>

### [AT&T looks to ramp investment in 5G and fiber](#)

Sunday, March 13, 2022 [AT&T](#)

AT&T is setting its sights on becoming "America's best broadband provider" based on a strategy of owning and operating both fiber and wireless. In light of closing its pending WarnerMedia transaction with Discovery, AT&T updated its financial expectations for 2022 and 2023, saying it will shift Capex to fiber and 5G.

"Now that the close of the WarnerMedia deal is approaching, we are near the starting line of a new era for AT&T," said John Stankey, AT&T chief executive officer. "The transformation we've undergone over the past 18 months while delivering outstanding operational results has brought us to this point. We will be a simpler, more focused company with the intent to become America's best broadband provider. We plan to ramp up investment in our key areas of growth — 5G and fiber. And at the same time, we will retain our focus on growing customer relationships, continuously improve our execution to enhance the customer experience and deliver growth and returns for our shareholders.

Key elements of the plan:

\* AT&T plans to double its fiber footprint to 30-plus million locations,<sup>2</sup> including increasing its business customer locations by 2x to 5 million. In doing so, the company expects to add 3.5 million to 4 million customer locations each year.

\* AT&T plans to deploy 120 MHz of mid-band spectrum to cover more than 200 million people by the end of 2023. This complements the company's existing 5G footprint, which covers more than 255 million people in more than 16,000 cities and towns.

\* AT&T also expects to continue benefitting from the migration of customers to its unlimited plans, particularly to higher-ARPU Unlimited Elite — the company's fastest-growing rate plan. In addition, as its fiber footprint expands, the company expects to continue gaining share in the consumer broadband market where it offers fiber, building upon the momentum it has established with four consecutive years of 1 million or more fiber subscriber additions.

\* AT&T expects to drive significant savings by reducing the company's legacy copper footprint. By 2025, AT&T expects that 75% of its network footprint will be served via fiber and 5G and that it will have reduced its copper services footprint by 50%. At the same time, the company will successfully navigate the timing and profitability of the migration from legacy to next-generation products to optimize returns.

\* AT&T is also focused on simplifying its business product portfolio, with plans to reduce the number of products and legacy rate plans by 50%. This simplification enables the company to focus on a repeatable playbook to deliver core connectivity and transport solutions with attractive owner's economics.

\* AT&T is also developing software solutions on top of its connectivity. These include Network Edge solutions through alliances with Microsoft Azure and Google Cloud; Private 5G services offering businesses, universities and the public sector private cellular networks that seamlessly integrate with AT&T's nationwide macro network; and solutions to provide safe, secure connectivity in today's hybrid work environments.

\* AT&T plans to use cash flow from more mature businesses to help fuel its planned \$24 billion in annual capital investment in 2022 and 2023, with incremental cost savings hitting the bottom line.<sup>3</sup>

\* By the end of 2023, the company expects to reach \$6 billion in run-rate cost savings. By the end of 2021, it had achieved more than \$3 billion in cost savings, which were primarily reinvested into the company's growth engines.

\* In addition to its network pivot from copper to fiber and 5G, the company is focused on enhancing the customer experience and streamlining operations in areas like corporate G&A, supply chain and technology platforms to yield further cost benefits. And in 2022 and 2023, AT&T expects an additional \$2.5 billion in cumulative cost savings, which will increasingly fall to the bottom line, driving growth in adjusted EBITDA. For 2022, the company expects:

\* Low single-digit total revenue growth, up from \$118.2 billion on a pro forma basis in 2021, driven by 3% or better growth in wireless service revenues and 6% or better growth in broadband revenues.

\* Adjusted EBITDA of \$41 billion to \$42 billion, up from \$40.3 billion on a pro forma basis in 2021, even with about \$600 million in headwinds from 3G shutdown costs and absence of CAF II credits, which are weighted to the first half of 2022.

\* In addition to revenue growth, the company expects adjusted EBITDA to benefit from incremental cost transformation savings of about \$1 billion versus 2021 levels.

\* Adjusted EPS of \$2.42 to \$2.46, compared to \$2.41 on a pro forma basis in 2021, with growth in adjusted EBITDA and operating income partially offset by a higher effective tax rate.<sup>7</sup>

\* Capital investment in the \$24 billion range, including about \$5 billion to deploy 5G spectrum, compared to \$20.1 billion on a pro forma basis for 2021. For 2023, the company expects:

\* Continued low single-digit revenue growth, driven by low single-digit growth in wireless service revenues and a ramp in broadband revenue growth to the mid to high single-digit range.

\* Adjusted EBITDA of \$43.5 billion to \$44.5 billion, with approximately \$1.5 billion in additional cost transformation savings.

\* Adjusted EPS of \$2.50 to \$2.60.

\* Capital investment in the \$24 billion range with consistent investment in 5G spectrum deployment in the \$5 billion range.

Analyst Day materials are posted online.

<https://investors.att.com/news-and-events/events-and-presentations>

Document OBSERV0020220410ei4a00001

News

## TV needs to reinvent as a medium to thrive

Our Bureau

549 words

10 April 2022

BusinessLine Online

BSNLNO

English

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Television as a medium is under threat with the advent of over-the-top (OTT) medium. Today, people have the opportunity to consume **content** at a time and place of their choice and are spoilt for choice thanks to both Indian and global OTT platforms.

Younger viewers are shifting away from television as the **content** the television offers does not suit them. While its revenues continue to grow, this growth is not guaranteed unless the television medium re-invents itself and stops the haemorrhage in its customer base. In 2020, as much as 5 million TV connections were dropped. The amount of people shifting to OTT has been rising sharply. It is estimated that 8 crore Indian stream **content** through 40 different platforms that are available today.

Under these circumstances what should television channels do to stay relevant. 'The Home Box Office: Challenges and Opportunities for TV' was the topic of discussion at Dakshin, the two-day South India Media & Entertainment Summit organised by CII in Chennai on Sunday.

Krishnan Kutty, Head - Disney India (Linear & Digital), Tamil, Malayalam, said that TV continues to be a great business to be in. It offers incredible content at an incredible price - 300 plus channel for 220 per month. Its operations are cost effective and no other medium can aggregate audience on a scale like TV. No wonder it continues to be ideal for most advertisers. He, however, admitted that there were challenges when it comes to targeting its audience better.

Dramatist & actor Y Gee Mahendra was more forthcoming when it comes to challenges the TV platform faces. He said that as an actor there is no challenge working in TV Serials. Content, he said, is stereotype and there is a strong hesitance to move out of the comfort zone when it comes to genre. There is a need for variety, he said, adding that there is no humour, thriller or sci-fi genres anymore. That is one of the reasons actors are shifting to OTT for challenging roles.

T G Thyagarajan, Founder and Patron, Society of Television Producers of Southern India & Managing Partner, Sathya Jyothi Films, explained that over the years the way content is produced for TV has changed. Today, he said the TV channels fund the production and they retain the IP for it. This has also meant that the creativity is restricted. Producers do not have adequate creative freedom.

### High interference

Agreeing with Thyagarajan, Khushbu Sundar, actor, producer & television producer, said the amount of interference is high. She also pointed out that when content fails to do well, only the producer is help accountable. It will be better if channels also take up some responsibility, she said.

Responding to the criticism, Kutty said that TV was a competitive world and channels take a big financial risk. Many a times, he said, producers do not plan effectively. They do not have a clear idea how the story will pan out after 20 episodes. On lack of variety, he said that he was proud of the family dramas that dominate the content in TV. "It connects well with the audience and we are not ashamed of it," he added. Navaneeth LV, CEO, THG Publishing Pvt Ltd moderated the discussion.

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News

## CN Film Office, NAMA helping grow Native representation

Staff Writer

397 words

9 April 2022

Muskogee Daily Phoenix and Times-Democrat

MUSKDP

English

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TULSA - The Cherokee Nation Film Office is partnering with the Native American Media Alliance to help grow Native representation in film and television. The collaboration, which includes support from major industry allies and the Motion Picture Association, aims to expand diversity and inclusion throughout the entertainment industry, both in front and behind the cameras.

"With Natives currently comprising less than 1% of these professions, the significant need for diversity, inclusion and accurate representation of Native identity within film and television has remained prevalent since the industries' earliest years," said Jennifer Loren, director of the Cherokee Nation Film Office and Original **Content**.

The tribe's film office, Netflix, Amazon Studios, WarnerMedia, Snowpants Productions and Kung Fu Monkey Productions have partnered in support of the Native American Media Alliance and its TV and feature film labs, workshops and seminars.

The initiative helps Native Americans break into entertainment and new media professions, while also protecting Natives already employed in these industries. NAMA and its partnering agencies ensure fair and accurate portrayals of Native America by lifting and amplifying the authentic voices of Native people and organizations.

"We have a talented community in need of exposure, access and opportunity. Our programming is helping get more Native American voices in front of the right people who can develop their content and build their careers.," said Ian Skorodin, director of strategy for the Native American Media Alliance.

Throughout the year, NAMA presents programming geared specifically toward creating and expanding access for Natives interested in film and television. The alliance recently selected 12 fellows for the seventh Annual Native American TV Writers Lab, which consists of daily workshops, seminars and one-on-one mentoring to help screenwriters develop a pilot and hone staff writing skills.

Additionally, applications for this summer's second Annual Native American Writers Seminar are currently open. The month-long intensive will include multiple writing workshops, as well as individual mentoring and group sessions focusing on the development of existing scripts and submission preparation for writing fellowships.

The Native American Media Alliance is a community-based organization that advocates for Native American representation in the entertainment industry.

NAMA is a project of the Barcid Foundation, a nonprofit organization focused on multimedia programming in indigenous communities. For more information or to submit an application for upcoming programs, visit <https://nama.media>.

Document MUSKDP0020220412ei4900002



## **Radcom confirms AT&T contract renewal**

51 words

9 April 2022

Optical Networks Daily

OBSERV

English

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Radcom confirmed that AT&T Services has renewed its multi-year contract. Financial terms were not disclosed. With this renewal, RADCOM will continue its relationship with AT&T, providing automated service assurance for its **cloud** network to ensure the network performance and service quality.

<http://www.radcom.com>

Document OBSERV0020220411ei4900005



News

## CN Film Office, NAMA helping grow Native representation

Staff Writer

397 words

9 April 2022

Tahlequah Daily Press

TLQUAHDP

English

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Document TLQUAHDP20220410ei490000d

## HBO Max: The 25 Best Movies to Watch

Meara Isenberg

2,847 words

9 April 2022

CNET News.com

CNEWSN

English

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Looking for a movie to spend your evening with? You've arrived at the right place. We're keeping track of what's hitting [HBO Max](#) each week, as well as the service's handful of best originals, which you can peruse below. If you're still searching for something to watch, the [platform](#) also offers loads of classics from the [Criterion Collection](#).

What's new this week (April 4-10)

Here are this week's highlights.

Tuesday

\* *Tony Hawk: Until the Wheels Fall Off* (2022) -- Documentary. Follows famous skateboarder Tony Hawk -- his personal life, career and relationship with skating.

\* *Man of Steel* (2013) -- Superhero flick. An alien child is evacuated from his dying world and sent to Earth to live among humans.

\* *We're The Millers* (2013) -- Crime comedy starring Jennifer Aniston and Jason Sudeikis. A veteran pot dealer creates a fake family as part of his plan to move a huge shipment of weed into the US from Mexico.

Read more: [The 24 Best TV Shows to Watch on HBO Max](#) | [Everything You Need to Know to Sign Up for HBO Max](#)

Best HBO Max originals and blockbusters

Documentary

Tony Hawk: Until the Wheels Fall Off

[Click to view image.](#)

HBO Max

Come for the titular skateboarder and stay for the mesmerizing, gravity-defying skateboard stunts; a time capsule of the '80s skateboarding scene; and a better picture of the man of the era. Hawk makes for an incredibly compelling documentary subject, as we quickly learn in this new 2-hour film. We get to know him as a lanky, stubborn but determined kid who adopted his own skateboarding style. Hawk's persistence is something to marvel at, along with all the stunning skateboard moves this film packs in. Hang on for a memorable ride.

Beanie Mania (2021)

[Click to view image.](#)

HBO Max

As a frequent watcher of pop culture documentaries, I was surprised I missed *Beanie Mania*, an 80-minute examination of the toys' heyday. If you, too, skipped over this plushie-fest when it premiered at the end of last year, here's your invitation to get in on the mania. "Perhaps the biggest toy craze in history," as one reporter puts it in the doc, the Beanie Babies phenomenon can be traced back to a group of Chicago moms who started collecting the stuffed animals. The documentary also spotlights the woman who thought up adding poems to Ty tags. Want more delightful '90s toy tidbits? Put this doc on display.

Comedy

Free Guy (2021)

[Click to view image.](#)

20th Century Studios

In this energetic action-comedy, Guy (Ryan Reynolds) is cheerfully oblivious to the fact that he's living inside a video game. Millie (Jodie Comer), a real-life programmer, enters the game to try to uncover evidence that a code was stolen from her, and the two soon team up on the mission. Eventually, Guy must come to grips with the reality of his video-game-dependent existence. (Sounds a little Matrix-y right? Comparisons [have been made](#).) But long story short: This movie is a fun and fast-paced excursion that snags two ridiculously charismatic actors for its leads. Load this one onto your screen now.

An American Pickle (2020)

[Click to view image.](#)

HBO Max

Whether you like this or not probably hinges on how much you like Seth Rogen. You're getting a lot of him -- he stars in two roles in *An American Pickle*, first playing Herschel Greenbaum, a struggling Jewish laborer who immigrates to America in 1919. He finds work at a pickle factory -- and this is where things get weird -- falls into a vat of pickles that preserves him for 100 years. He wakes up in 2019 Brooklyn and hangs out with his great-grandson Ben, also played by Seth Rogen. If you embrace this creative premise, then this is a great low-key comedy for the smaller screen with some impressive chemistry between Rogen and Rogen.

[SEE AT HBO MAX](#)

8-Bit Christmas (2021)

[Click to view image.](#)

Warner Bros.

A playful comedy set in the '80s, *8-bit Christmas* follows the story of a young Jake Doyle, a dedicated 10-year-old who desperately seeks a Nintendo. The film is delightfully narrated by Neil Patrick Harris, an older Jake reminiscing on his past quest to secure the gaming console. Yes, there's a Christmas backdrop to the story, but Jake's unyielding commitment to his mission, and what he learns along the way, make this cheery feature a must-watch even after the holiday season.

Locked Down (2021)

[Click to view image.](#)

HBO Max

Anne Hathaway and Chiwetel Ejiofor star in this surprising rom-com heist film from Doug Liman (*The Bourne Identity*). The film was written and shot during lockdown, and the pandemic actually features in the film's backdrop. Hathaway and Ejiofor play a couple planning to rob a jewelry store in London while most of the stores are shut. Their relationship has struggled in the lockdown, and they reevaluate a thing or two amid their crazy caper. It's not the most polished flick, but you're mainly in it for the charisma of Hathaway and Ejiofor. The inclusion of the pandemic will either intrigue you or turn you away.

[SEE AT HBO MAX](#)

The French Dispatch (2021)

[Click to view image.](#)

Searchlight Pictures

Settle in for another eccentric, fantastic-looking feature from director Wes Anderson. The auteur behind *"Moonrise Kingdom"* and *"The Grand Budapest Hotel"* sets his sights on an alluring new story -- or rather, three. *The French Dispatch*, dubbed a "love letter to journalists," takes viewers through a triad of separate tales, straight from the pages of a fictional magazine. If you missed this highly original installment when it hit theaters last October, now's the time to get in on its captivating story.

Let Them All Talk (2020)

[Click to view image.](#)

## HBO Max

Meryl Streep playing an eccentric author in a Steven Soderbergh comedy. What more do you need to know? If you do want to know more: Pulitzer Prize-winning novelist Alice Hughes (Streep) is struggling to finish her next book, chased by her literary agent (Gemma Chan). She boards a cruise ship with old friends, who inspired her best-known work. Tensions are strong. It looks great -- Soderbergh uses crisp, natural light -- and most of the dialogue is improvised. See how Dianne Wiest, Candice Bergen, Lucas Hedges and the rest of the impeccable cast have fun with that.

[SEE AT HBO MAX](#)

## Drama

Drive My Car (2021)

[Click to view image.](#)

## Janus Films

What can we say about acclaimed Japanese drama Drive My Car? Well, it snagged an Oscar for best international feature film at the Academy Awards on Sunday. It's also a three-hour movie that people are sitting and watching all the way through, which, to me, speaks volumes. But seriously, Drive My Car is a powerful film that explores loss and letting go. If you missed it before the Oscars, stream it now.

Kimi (2022)

[Click to view image.](#)

## HBO Max

Steven Soderbergh directs this engaging tech thriller set during the COVID-19 pandemic. Angela, a Seattle tech worker played by a neon blue-haired Zoë Kravitz, has agoraphobia, a fear that prevents her from making it past the front door of her apartment. But when she uncovers an unsettling recording while doing her job, she's pushed to make the leap. Kimi is a stylish thriller complete with eye-catching cinematography, a solid score and a protagonist you'll be rooting for.

The Eyes of Tammy Faye (2021)

[Click to view image.](#)

## Searchlight Pictures

Jessica Chastain, who won an Oscar for best actress, stars in this biopic of televangelist Tammy Faye Bakker, who, along with her husband, Jim, created and helmed the massively popular religious broadcasting network PTL in the '70s and '80s. Chastain's committed performance brings Tammy Faye's outsize and magnetic personality to life. You'll find yourself drawn into her world, with all its ridiculous makeup choices, weirdly timed prayers and bubbling scandals. It's unclear how long The Eyes of Tammy Faye will remain on the HBO streamer, so we recommend you reserve an evening with Bakker while you can.

The Last Duel (2021)

[Click to view image.](#)

## Scott Free

The Last Duel [notably didn't win](#) a lot of eyeballs when it debuted in theaters last October. But it's on HBO Max now, where audiences can watch from the comfort of their couch as Adam Driver and Matt Damon battle it out. Directed by Ridley Scott, The Last Duel is a historical drama set in the Middle Ages with an A-list cast that also includes Jodie Comer and Ben Affleck. If any of these details pique your interest, and you're prepared to sit through its two and half hour runtime, pull out some popcorn and put on this flick.

Charm City Kings (2020)

[Click to view image.](#)

## HBO Max

A coming-of-age drama featuring motorbikes. Charm City Kings stars a fresh young cast, including Jahi Di'Allo Winston as Mouse, a 14-year-old swept up in the biking world of Baltimore, much to his mother's dismay. The film's strengths lie in its impressive young talent and strong direction of scenes involving

motorbike action. Plus WandaVision fans will spot Teyonah Parris in a supporting role. Not perfect, but plenty to admire.

[SEE AT HBO MAX](#)

Judas and the Black Messiah (2021)

[Click to view image.](#)

Warner Bros. Pictures

Judas and the Black Messiah made waves at the Oscars, earning a best supporting actor win for Daniel Kaluuya, among its many nominations. It was much deserved. Kaluuya is mesmerizing as Fred Hampton, chairman of the Black Panther chapter in Illinois, lighting up the screen alongside Lakeith Stanfield, who plays an FBI informant sent to infiltrate the party. The biopic, dramatizing real-life events in the late '60s, is riveting, shocking and sizzles with themes about racial injustice. A big, hefty film that demands your full attention.

The Fallout (2022)

[Click to view image.](#)

Warner Bros.

After a shooting occurs at her high school, 16-year-old Vada Cavell must navigate friendships, school and her relationship with her family. The Fallout skillfully approaches serious subject matter with realistic dialogue and compassion for its characters. With strong performances from stars Jenna Ortega, as Vada, and Maddie Ziegler, as her new friend Mia Reed, the feature will keep you glued to the screen for the entirety of its 90-minute runtime.

Unpregnant (2020)

[Click to view image.](#)

HBO Max

This is a sweet little gem on HBO Max. Unpregnant stars Haley Lu Richardson and Barbie Ferreira as a buddy duo crossing states to where pregnant teen Veronica (Richardson) can get an abortion. Yes, it's about the issue of pro-choice, with Veronica's parents refusing to give her permission to have the abortion. But it also slots into the key gear of all road-trip movies, depicting a beautiful friendship between the two leads.

[SEE AT HBO MAX](#)

Son of Monarchs (2020)

[Click to view image.](#)

Imaginal Disc

A rare (nowadays) 90-minute film, American Mexican drama Son of Monarchs will stay with you long after the end credits roll. This deep character study follows two brothers who are changed in markedly different ways by the trauma they suffered in childhood. This story, folding in magical realism, follows how they move forward in life -- the butterfly metaphors are strong, with biologist Mendel returning to his hometown surrounded by majestic monarch butterfly forests.

Thriller

No Sudden Move (2021)

[Click to view image.](#)

HBO Max

A new Steven Soderbergh movie? Aka the great director behind Erin Brockovich, Ocean's Eleven and, more recently, Logan Lucky? Twists, thrills and desperate characters populate this crime thriller set in 1950s Detroit. When a seemingly simple job gets out of hand, a group of criminals must work together to uncover what's really going on. Take in the incredible cast: Don Cheadle, Benicio del Toro, David Harbour, Jon Hamm and Amy Seimetz. While the plot can be a little convoluted and some won't be able to get past the fish-eye lens cinematography, Soderbergh's sense of humor and immersive direction make this crime caper an entertaining night in.

Tenet (2020)

[Click to view image.](#)

Warner Bros.

If ever there was a movie that improves with multiple rewatches, it's Tenet. Thanks to its release on HBO Max, you can now [understand the plot](#) that goes with its spectacular visuals. John David Washington stars as the Protagonist, whose name is a subtle hint to his James Bond mission to prevent a world-destroying attack -- from the future. The Protagonist learns to manipulate the flow of time with the help of Robert Pattinson's debonair Neil. Possibly the most Christopher Nolan of Christopher Nolan movies, Tenet is as entertaining as it is cerebral.

Musical drama

West Side Story (2021)

[Click to view image.](#)

Niko Tavernise/20th Century Studios

Steven Spielberg's reimagining of the classic musical has triumphantly leapt and twirled its way onto HBO Max. The film scored seven Academy Award nominations and Ariana DeBose won best supporting actress for her role as Anita. Young Tony (Ansel Elgort) and Maria (Rachel Zegler) cross paths at a high school dance and begin a forbidden love affair, escalating tensions between two rival gangs. Eye-catching musical numbers and stunning production design transport viewers to 1950s New York. The film darkens in its second half, but with Spielberg at the helm, you'll willingly absorb it all.

In the Heights (2021)

[Click to view image.](#)

Macall Polay/Warner Bros.

[In the Heights](#) stars Anthony Ramos (whom you might recognize as John Laurens in Hamilton) playing Usnavi, a bodega owner struggling to keep his business afloat while a heatwave strikes Washington Heights. Secretly in love with his neighbor Vanessa (Melissa Barrera), who dreams of getting out of the salon and out of the neighborhood, Usnavi serves the people of Washington Heights with a whole lot of love, lottery tickets and cafe con leche. Between the choreographed twirls and fireworks, In the Heights is an examination of wealth disparity, immigration, classism and the importance of culture.

Superhero

Zack Snyder's Justice League (2021)

[Click to view image.](#)

HBO Max

Aka The Snyder Cut. This one's for the droves of Zack Snyder fans who campaigned for the director to get a second shot at finishing Justice League, after he was forced to leave before completion due to personal tragedy. In stepped Joss Whedon, but the 2017 theatrical version was a critical and box office failure. Now, a four-hour Snyder director's cut is ready on HBO Max, with a ton of new scenes, a couple of new villains and the spectacular epilogue. If you're on board with Snyder's slo-mo style, it's worth checking out his remarkably different original vision.

[SEE AT HBO MAX](#)

Wonder Woman 1984 (2020)

[Click to view image.](#)

Fan of the '80s? Including that filmmaking style? The sequel to Wonder Woman leans hard into its inspirations, which will either take you back to pleasingly simple versions of adventure and heroism, or really annoy you with a nonsensical plot and slow pace. Gal Gadot's Diana Prince hasn't moved on from Steve Trevor's (Chris Pine) death, working at the Smithsonian where an ancient artifact kicks off a world of trouble and forces her to make a few hard decisions. Kristen Wiig and Pedro Pascal are new additions to the cast. Colorful, lightweight escapism.

Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn) (2020)

[Click to view image.](#)

Warner Bros. Pictures

This violent, R-rated superhero entry explodes with color, amid the shocking leg breaks courtesy of one Harley Quinn. Margot Robbie and director Cathy Yan teamed up for this unique standalone film featuring the titular supervillain. Its non-linear plot and loosely assembled anti-heroes -- including Mary Elizabeth Winstead's The Huntress, Jurnee Smollett-Bell's Black Canary, Rosie Perez's alcoholic detective Renee Montoya and Ella Jay Basco's pickpocket Cassandra Cain -- might put off some who're after a neater package. But if you let the stylish visuals, creative action scenes and Harley Quinn's charisma take center stage, you'll be in for a delicious superhero treat.

Fantasy

The Witches (2020)

[Click to view image.](#)

HBO Max

This one's a bit of a novelty inclusion. See what Robert Zemeckis (director of Back to the Future) and Anne Hathaway did with their retelling of the Roald Dahl classic. Jahzir Kadeem Bruno is Hero Boy, a young boy who is turned into a mouse by Hathaway's occasionally CGI'd Grand High Witch. No one's saying it comes close to the 1990 Anjelica Huston original, but it's intriguing enough to take a little look at.

[SEE AT HBO MAX](#)

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Tony Hawk is the subject of a new documentary. | HBO

Document CNEWSN0020220409ei4900037



CE Noticias Financieras English

**Warner Bros. Discovery to Hit the Streaming World with **Content** from HBO, DC Comics and More**

271 words

9 April 2022

CE NoticiasFinancieras

NFINCE

English

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The new U.S. media and streaming giant Warner Bros Discovery was born Friday after the completion of the multi-billion dollar merger of WarnerMedia and Discovery entertainment groups.

Warner Bros Discovery, which competes with industry leaders such as Netflix and Disney, brings together one of the largest **content** libraries in the market and a hundred historic brands spanning television, film and news such as HBO, CNN, DC Comics and Eurosport.

The merger valued at about \$43 billion has gone through a regulatory process since the deal was announced in May last year, which has seen WarnerMedia separated from telecommunications group AT&T.

AT&T bought WarnerMedia for about \$85 billion in 2018 and subjected the conglomerate formerly known as Time Warner to restructuring and leadership changes, something interpreted as a failed strategy.

The new company led by David Zaslav, who has been at the helm of Discovery for 15 years, confirms the trend of concentration in the entertainment sector, also coveted by big tech companies.

In a statement, Zaslav highlighted the importance of the merger for shareholders, distributors, advertisers, creative partners and consumers around the world, as well as predicting that "stories of impact" will be produced.

Executives of the combined companies estimated by 2023 revenue of \$52 billion, gross profits of \$14 billion and cost savings of \$3 billion annually, which may involve cutbacks.

Warner Bros Discovery is expected to begin trading next Monday on Wall Street under the ticker "WBD" on the Nasdaq Composite Index, the merged companies announced.

Document NFINCE0020220409ei49006gs





CE Noticias Financieras English

## **Streaming giant Warner Bros Discovery is born**

262 words

9 April 2022

CE NoticiasFinancieras

NFINCE

English

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(WASHINGTON) - The new U.S. media and streaming giant Warner Bros Discovery was born Friday following the completion of the multibillion-dollar merger of entertainment groups WarnerMedia and Discovery. Warner Bros Discovery, which competes with industry leaders such as Netflix and Disney, brings together one of the largest **content** libraries in the market and a hundred historic brands spanning television, film and news such as HBO, CNN, DC Comics and Eurosport.

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Document NFINCE0020220409ei490063k



CE Noticias Financieras English

**Content** from HBO, DC Comics and more! Warner Bros Discovery, the new streaming **platform**, is coming!

268 words

9 April 2022

CE NoticiasFinancieras

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English

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PJG

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CE Noticias Financieras English  
**Merger aims to shake up Netflix and Disney**

258 words

9 April 2022

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English

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Two major entertainment groups will bring together their best **content** to gain favoritism in streaming.

WASHINGTON - The new U.S. media and streaming giant Warner Bros Discovery was born on April 8, 2022, following the completion of the multi-billion dollar merger of entertainment groups WarnerMedia and Discovery.

Warner Bros Discovery, which competes with industry leaders such as Netflix and Disney, brings together one of the largest content libraries in the market and a hundred historic brands spanning television, film and news such as HBO, CNN, DC Comics and Eurosport.

The merger, valued at about \$43 billion, has gone through a regulatory process since the deal was announced in May last year, which has seen WarnerMedia separated from telecommunications group AT&T .

AT&T, meanwhile, bought WarnerMedia for about \$85 billion in 2018, subjecting the conglomerate formerly known as Time Warner to restructuring and leadership changes, something interpreted as a failed strategy.

Own content The new company, led by David Zaslav, who has been at the helm of Discovery for 15 years, confirms the trend of concentration in the entertainment sector, also coveted by the big tech companies.

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Executives of the combined companies estimated by 2023 a turnover of \$52 billion, gross profits of \$14 billion and cost savings of \$3 billion annually, which may involve cuts. (EFE)

Document NFINCE0020220409ei49003kc



CE Noticias Financieras English

**Warner Bros Discovery: A new streaming service is born to compete with Netflix and Disney+**

276 words

9 April 2022

CE NoticiasFinancieras

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English

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With information from Efe.

Document NFINCE0020220409ei49001w4



CE Noticias Financieras English

## **Streaming giant Warner Bros Discovery is born after completion of merger**

289 words

9 April 2022

CE NoticiasFinancieras

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English

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after the completion of the multi-billion dollar merger of entertainment groups WarnerMedia and Discovery. Warner Bros Discovery, which competes with industry leaders such as Netflix and Disney, brings together one of the largest **content** libraries in the market and a hundred historic brands spanning television, film and news such as HBO, CNN, DC Comics and Eurosport.

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Read more: This is how the Academy punishes Will Smith after slapping Chris Rock

Warner Bros Discovery is expected to begin trading next Monday on Wall Street

under the ticker "WBD" on the Nasdaq Composite Index, the merged companies announced. Snakes on board! Snake caught slithering inside airplane cabin.

Document NFINCE0020220409ei49001gc



## Discovery takes control of HBO, CNN, and Warner Bros., creating new media giant

By Brian Stelter, CNN Business

657 words

9 April 2022

02:37

CNN Wire

CNNWR

English

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Discovery's merger with WarnerMedia took effect on Friday afternoon, creating a streaming media giant led by CEO David Zaslav.

The deal combines two treasure troves of **content** and foreshadows further changes in the streaming era.

The newly formed company, Warner Bros. Discovery, will begin publicly trading on Monday. Zaslav said he will hold a town hall event for employees of the combined company later in the week.

"I am confident that our collective energy and genuine love for these businesses and brands will build the world's most dynamic media and entertainment company," Zaslav said in a memo to employees Friday afternoon.

Zaslav said Warner Bros. Discovery "can propel the creation of high-quality content; create more opportunity for under-represented storytellers and independent creators; and serve customers with more innovative video experiences and points of engagement."

The deal, first announced last May, is a climactic moment for Zaslav and his longtime deputies at Discovery, best known for brands like Animal Planet, TLC and HGTV. The merger adds HBO, CNN, TNT, Turner Sports, the Warner Bros. movie studio, and a huge raft of other media assets to the company.

Setting the stage to compete with the likes of Disney and Netflix, Zaslav said in Friday's memo that "we are well positioned to become a top-tier streaming competitor."

He confirmed that the main streaming services from each side of the company, HBO Max and discovery+, will be brought "into a single product in the future."

The merger vaults Zaslav to the very top tier of the media business, controlling everything from a legendary movie studio to a global news network.

As Rich Greenfield, the influential LightShed Partners media analyst, told CNN Business, "David can actually beat Goliath!" Greenfield said "Zaslav and team find themselves in a position that was unimaginable two years ago — sitting near the top of Hollywood."

Shareholders of AT&T, which spun off WarnerMedia earlier this week, hold 71% of shares in the new company, and Discovery shareholders hold 29%. But the transaction represents AT&T's reversal of an earlier plan to become a media heavyweight. With Friday's deal "close," in Wall Street speak, AT&T has officially unwound its 2018 [takeover of Time Warner](#) and refocused on its core business.

AT&T CEO John Stankey bid farewell to the media company in a candid memo to staffers on Friday. "Getting to this moment was one of the more difficult decisions of my life," he wrote. "I am sure you aren't surprised that it came with a fair amount of anxiety, disappointment, and concern relative to the changes it would trigger. All considered, I remain confident we have set the right path."

"Over time," Stankey wrote, "the combination of WarnerMedia and Discovery will bring forth a stronger company and quicken the already strong pace of innovation and change you have established."

Warner Bros. Discovery is anticipating \$3 billion in what businesses often refer to as "synergies," which means the combination will almost certainly entail layoffs. Already, many of Warner's top executives have exited the company, including WarnerMedia CEO Jason Kilar, whose last day was Friday.

Zaslav wrote in an internal memo on Thursday that "we are establishing a simpler organizational structure with fewer layers, more accountability and more resources focused on the screen."

Discovery executive Bruce Campbell will oversee all revenue for the new company. JB Perrette will run global streaming and interactive entertainment. Kathleen Finch will oversee all cable networks except CNN and HBO. CNN will be operated separately, with [Chris Licht](#) becoming chairman and CEO of CNN Global. All will report to Zaslav.

Three key creative executives from WarnerMedia will also report directly to Zaslav: HBO chief content officer Casey Bloys; Warner Bros. Television Group chairman Channing Dungey; and Warner Bros. Picture Group chairman Toby Emmerich.

By Brian Stelter, CNN Business

Document CNNWR00020220409ei490012x

Life & Style

**Naver Webtoon partners with DC for 3 new series**

Kim Hae-yeon (hykim@heraldcorp.com)

189 words

9 April 2022

The Korea Herald

KORHER

English

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Naver Webtoon announced Friday that it has expanded its **partnership** with DC Comics to release three new DC originals as webtoon series -- "Vixen: NYC," "Red Hood: Outlaws" and "Zatanna & The Ripper," starting next month.

The two companies launched "The Batman: Wayne Family's Adventure" project series last September, which follows the DC universe and its characters. The project has garnered over 942,612 subscribers and was rated 9.76 points on Naver Webtoon's English **platform**, as of Friday afternoon.

"This (upcoming) collaboration is meaningful in that it is a cross-border project using technologies of Naver Webtoon, a pioneer of the new cartoon format, and DC, which holds legendary IP resources," an official from Naver Webtoon said.

"Vixen: NYC," a coming-of-age story of Mari Jiwe, who discovers superhuman powers, is expected to be released on Naver Webtoon's English platform starting May 26. The two other titles will be released throughout the latter half of this year.

[Click here to see image](#)

"Vixen: NYC" (Naver Webtoon-DC Comics)

Document KORHER0020220408ei4900105





Business -

## **Warner Bros. Discovery Megadeal Closes, Creating Scripted and Unscripted Content Giant**

Georg Szalai and Alex Weprin

1,682 words

8 April 2022

Hollywood Reporter

HLW

English

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Discovery and AT&T's WarnerMedia have officially closed their merger on Friday, creating a new media and entertainment giant titled Warner Bros. Discovery. The completion comes about 11 months after the \$43 billion mega-deal was unveiled, faster than most observers had anticipated at the time.

The company will begin trading Monday, under the ticker "WBD." The corporate website is WBD.com.

Led by longtime Discovery CEO David Zaslav as CEO, who unveiled his top executive team on April 8, the new conglomerate plans to take on the likes of Netflix and Walt Disney in the streaming space, betting on a broad portfolio of scripted and unscripted content.

"Today's announcement marks an exciting milestone not just for Warner Bros. Discovery but for our shareholders, our distributors, our advertisers, our creative partners and, most importantly, consumers globally," said Zaslav, in a statement announcing the close. "With our collective assets and diversified business model, Warner Bros. Discovery offers the most differentiated and complete portfolio of content across film, television and streaming. We are confident that we can bring more choice to consumers around the globe while fostering creativity and creating value for shareholders. I can't wait for both teams to come together to make Warner Bros. Discovery the best place for impactful storytelling."

Wall Street observers have been bullish about the combination. The new sector powerhouse "will have substantial content production and distribution capabilities that can be utilized for a compelling direct-to-consumer offering targeting a variety of demos," Barrington Research analyst Jim Goss wrote in a March 7 report.

In upgrading the stock of Discovery to "buy" in a January report entitled "Revving up the content engine," Bank of America analyst Jessica Reif Ehrlich even argued: "As a combined entity, we believe Warner Bros. Discovery has the potential to be the most dynamic global media company."

Peter Csathy, chairman of advisory firm CreaTV Media, similarly touts the potential for the new content behemoth. "Netflix, Amazon Prime Video and Disney+ are the 'big three' streamers vying for our eyeballs," Csathy says. "But WarnerMedia/HBO Max was a contender, even before its merger with Discovery. HBO Max, of course, features perhaps THE top 'brand' (other than Disney itself) with HBO."

For Discovery, its biggest merger ever also means a change of strategy, moving beyond its traditional focus on unscripted content, which Zaslav in the past described as an advantage. ("We're not going to try and build a big scripted factory," he said in 2015.)

But amid the streaming revolution and competition for a big, global streaming subscriber pool, Zaslav and his team have changed focus and are now betting on providing a broad-based mix of various forms of content. The companies with the "most appealing and complete" content offerings will win in the streaming age, he said in February, so Warner Bros. Discovery will benefit from its "broad menu of content to super-serve every demo and every family member." Zaslav added that "we have a content library as big as Netflix's," concluding his take on the appeal of the merged content offerings for consumers by asking: "Who would ever want to leave?"

### **Management priorities**

To ensure a successful integration, management has signaled that its first focus, once getting full access to and control over the WarnerMedia businesses after the deal close, will be on fully assessing operations and business trends and having executives from both sides really get to know each other and work together.

For former WarnerMedia staff, observers predict a culture change from the AT&T days. While driven and results-focused, Zaslav has a reputation for a less formal and more collaborative management approach than AT&T top executives, which sees him calling or talking to executives quite regularly.

In his new management set-up, he has done away with some extra management layers. On April 5, WarnerMedia CEO Jason Kilar told staff that he would leave the company upon the deal close (Wall Street had long expected that the merged firm wouldn't need to keep his role), as did Ann Sarnoff, the chair and CEO of WarnerMedia Studios and Networks Group. A slew of top WarnerMedia corporate executives followed before the announcement on the merged firm's top team.

Zaslav — who late last year revealed that he would relocate to Los Angeles to play a hands-on role in running the content powerhouse created by Discovery's biggest deal ever — also said last May that his "number one priority" would be building "relationships with the creative community."

Setting combined streaming offerings of the merged firm with an eye on growing global subscribers will be a core goal. Zaslav has signaled that the new Warner Bros. Discovery would look to reach "200, 300, 400 million" subscribers at some point in the future. Discovery ended 2021 with 22 million streaming subscribers, while HBO and HBO Max closed the year with nearly 74 million worldwide. In comparison, Netflix ended 2021 with nearly 222 million, Disney+ with nearly 130 million.

Discovery CFO, now Warner Bros. Discovery CFO, Gunnar Wiedenfels said in March that combining HBO Max and Discovery+ would bring together the subscriber acquisition power of the former with the customer retention power of the latter, creating "a blowout (direct-to-consumer) product and that should certainly drive very healthy revenue growth for years to come." But Zaslav emphasized in February that his team would focus on competing in streaming, but not overspend to do so.

"To date, we have yet to see evidence of any media company being able to compete with Netflix and the other major streaming services without spending a lot more on content," MoffettNathanson analyst Michael Nathanson noted in a Feb. 24 report in response to Zaslav's comment. "Warner Bros. Discovery will likely look at re-allocating some of their combined content spend, which in addition to the cost synergies, should provide the company with more to invest in HBO Max going forward."

Wall Street will also focus on the broader financial impact of the mega-deal. In regulatory filings, AT&T has forecast 2022 revenue for WarnerMedia of about \$36.7 billion, while saying that Discovery has projected its revenue to hit \$13.1 billion. On a combined basis, that would add up to \$49.8 billion. (For comparison, the Walt Disney Co. reported \$67.4 billion in revenue for its most recent fiscal year, while Paramount Global reported \$28.6 billion.)

For 2022 adjusted earnings before interest, taxes, depreciation and amortization (EBITDA), the companies have predicted \$6.8 billion and \$3.6 billion (after stock-based compensation), respectively, for a combined \$10.4 billion.

#### Cost synergies

As with all mergers, delivering on promised cost savings, in this case \$3 billion-plus, will be important for investors and analysts, while also affecting executives and their decisions. Zaslav, Wiedenfels and their team are planning to closely assess latest business trends now that the marriage is completed.

Barrington Research analyst Goss called the synergy goals "achievable," explaining: "The company's synergy target is about 20 percent of non-programming expenses for the combined entity. Both companies have meaningful overlapping spending on technology and marketing for their respective services, which creates a significant opportunity for synergies."

Cowen analyst Doug Creutz similarly wrote in a report: "Much of the cost synergies is expected to be driven by cost savings from consolidating the two separate direct-to-consumer technology and marketing platforms, in addition to efficiencies expected from combining their linear portfolios."

Reif Ehrlich sees "several areas for potential revenue and cost synergies," including opportunity for "significant cost avoidance," noting: "Discovery management has a track record of acquisition acumen and most recently outperformed the synergy targets from their 2017 Scripps acquisition, but the success of this transition is largely contingent on management's ability to execute on multiple levels (reviving film and TV production while harnessing cash flow of traditional cable networks and driving a global direct-to-consumer service)."

Overall, Reif Ehrlich called management's \$3 billion cost synergies target "highly achievable" and drew up various scenarios, including a bull case scenario, in which the merged firm reaches "\$1.1 billion in additional synergies, both revenue and cost" on the legacy business in such areas as advertising and "additional cost rationalization."

The Bank of America analyst sees additional cost savings, and here is Reif Ehrlich's math: Under the banner of "other non-corporate overhead/selling, general and administrative" expenses, she says Warner Bros. Discovery "could improve its marketing cost structures across U.S., international operations and particularly direct-to-consumer via better pricing and/or more consolidated marketing activity," along with possible savings from changes to corporate offices, which could yield savings of around \$1 billion.

Management is bullish on making good on its financial targets. "We could not be more excited to get going on integrating the two companies, as well as delivering the promises we have made to you, including \$3 billion-plus of cost synergies and driving significant free cash flow to deleverage the company down to our target leverage range within 24 months," Wiedenfels said on Discovery's latest earnings conference call in late February.

Zaslav has emphasized the success of pulling off the \$14.6 billion takeover of Scripps Networks Interactive, while acknowledging that the WarnerMedia combination is Discovery's biggest deal ever. "We are fully aware of the fact that this is much larger, and it is going to be much more complicated and complex than what we dealt with when we brought Scripps and Discovery together," he said in late February.

Discovery shareholders had formally approved the mega-combination of the factual and lifestyle media powerhouse with AT&T's entertainment arm WarnerMedia on March 11. Discovery's biggest shareholders John Malone and Advance/Newhouse had both given their blessing to the deal when it was unveiled last May. Shareholders of AT&T, led by CEO John Stankey, did not need to vote on the combination.

Document HLYW000020220409ei4800004

# DEADLINE

Breaking News -

## **Chip & Joanna Gaines' Road From HGTV To HBO As 'Fixer Upper' Stars Switch Sides Post-WB/Discovery Merger**

Nellie Andreeva

1,054 words

8 April 2022

Deadline

DLINE

English

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In one of the most head-scratching reporting changes under the new Warner Bros. Discovery leadership, Chip and Joanna Gaines' Magnolia Network has moved from the Discovery to the Warner Bros. side of the company under HBO and HBO Max Chief **Content** Officer Casey Bloys. Upon closer examination, the move, which could lead to a Magnolia-branded hub on HBO Max and the Gaines' dipping their toe in scripted programming, is not that shocking. It just took the couple two mergers and three relationships to get there.

The Gaines' Discovery journey began in July 2017 when the company announced that they had agreed to acquire Scripps, whose flagship network was HGTV, and the network's flagship show was the Gaines' Fixer Upper. It was supposed to be a very brief journey; less than two months later, the Gaines' announced that they were ending Fixer Upper and leaving HGTV.

The duo's strained relationship with Kathleen Finch was widely believed to have played a major part in their decision not to renew their HGTV contracts. Finch ran HGTV when Fixer Upper started and was overseeing the channel at the time of the Gaines' exit in her role as Chief Programming, Content & Brand Officer for the Scripps networks.

Warner Bros Discovery Leadership Structure Is Set: Bigger Roles For JB Perrette, Kathleen Finch, Bruce Campbell

At the time, the Gaineses didn't have a relationship with Discovery CEO David Zaslav but they soon developed one. As he learned that Fixer Upper, the biggest hit in the portfolio of networks he was buying, was coming to an end, "It sucked all the air out of my lungs," he told the WSJ in 2018.

Zaslav traveled to the Gaines' home in Waco, TX, where the couple's sprawling lifestyle empire is based, to woo them back. It was a delicate situation, balancing an accomplished, star executive in Finch and superstar talent in the Gaines.

A straight return for the duo to HGTV was pretty much out of the question, but Zaslav found a way, elevating Finch to Chief Lifestyle Brands Officer of the combined Discovery-Scripps company and orchestrating a media joint venture between Discovery and the Gaines duo for Magnolia Network, a linear cable network to replace the DIY channel, and a digital brand for a subscription streaming service. (The Magnolia content currently streams on Discovery+.)

"We've got this bromance going on, David and I," Chip Gaines said at the 2019 Discovery upfront soon after the joint venture was announced.

Relying on an existing relationship, the Gaineses picked their close ally at HGTV during the run of Fixer Upper, then-HGTV President Allison Page, to head the joint venture as president.

Chip and Joanna Gaines have enjoyed a special status at Discovery ever since, with their executive Page reporting directly to Zaslav. (The same has applied to the other two recent Discovery joint ventures, Motor Trend as well as OWN, which moved under Finch's oversight once Oprah Winfrey divested the majority of her stake in the latter in 2020.)

Following the completion of the Discovery-WarnerMedia merger today, Zaslav saw his portfolio massively expanding and took on several new direct reports including HBO/HBO Max's Casey Bloys, Warner Bros.' Toby Emmerich, Warner Bros. TV Group's Channing Dungey and CNN's Chris Licht.

Within the new combined universe, the two joint ventures, Magnolia Network and Motor Trend, no longer have a direct line into Zaslav. In the Warner Bros. Discovery structure, there are two programming executives who oversee networks/streamers: Bloys and Finch, who was elevated to Chairman and Chief Content Officer,

US Networks Group, adding WarnerMedia entertainment cable networks TBS, TNT, truTV, TCM, Boomerang and Cartoon Network/Adult Swim to her portfolio.

It appears strange that Bloys, who has been focused on premium scripted content for most of his career, would get oversight of an unscripted basic cable network while virtually every other ad-supported cable network, including several WM ones that feature original scripted programming, would go under Finch, whose background is entirely unscripted.

Besides the issue of the Gaines-Finch relationship, which sources said has gotten somewhat better over the years, there were other factors in the decision to move Magnolia Network to the HBO/HBO Max side and have Page report to Bloys, who oversees all content, scripted and unscripted, for HBO and HBO Max (excluding children and YA fare).

HBO Max has built itself as a destination for female-driven scripted programming with shows like *And Just Like That...*, *The Flight Attendant* and *Hacks*, which attract similar female demographic to Magnolia's lifestyle series. HBO Max has been looking to expand into that unscripted area following the breakout success of its pandemic series *Selena + Chef*.

Magnolia Network's slate would fit into that, with talk of a potential hub on HBO Max built around the brand. Independent producers who had sold projects to Magnolia told *Deadline* that, from the start, the network operated with competitive budgets, leading to content that could live on a premium content platform like HBO Max. (The Warner Bros. Discovery leadership is yet to unveil plans for how HBO Max and Discovery+ would be bundled/combined in the future.)

Additionally, the Gaines had been thinking about eventually expanding their brand into scripted, which now is a real possibility as part of the HBO/HBO Max family, sources said.

I hear this was not an arranged marriage sprung on both sides. It had been in the works for a while, and I hear HBO/HBO Max brass have been fans of Magnolia programs like *Fixer Upper: Welcome Home* and *The Lost Kitchen*. (Save for the controversy surrounding renovation show *Home Work*, Magnolia's slate has been generally well received.)

While Magnolia Network's relocation to the HBO/HBO Max group appears permanent, other cable networks in the combined company may be on the move.

I hear that, depending who is brought in as Chair and CEO for Warner Bros. Discovery Sports, that person could take oversight of the sports-heavy TNT and TBS. That new hire also is expected to be in charge of the Motor Trend joint venture and that cable channel.

Document DLINE00020220409ei480002w

News

**BREAKING: Discovery completes its merger with WarnerMedia and acquires the rights for CNN, HBO and Warner Bros content as staff fear 'bloodbath' of layoffs**

Alex Hammer Harriet Alexander For Dailymail.com

2,211 words

9 April 2022

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Mail Online

DAMONL

English

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\* The nine departures saw the exit of CEO Jason Kilar, Warner Bros. chief Ann Sarnoff, HBO Max head Andy Forssell, and several other senior staffers

\* 'I've never seen such paranoia. It's bad, it's crazy,' a source from within the company said Thursday. 'These people are palpably nervous'

\* Other sources added that while most of Kilar's leadership team has been nixed as a result of the merger, many remain panicked they will be next to go

\* David Zaslav, the new CEO of the combined media firm is expected to engage in more mass firings when he assumes control Monday, sources said

\* According to the insiders, Zaslav, 62, is expected to take a scalpel to the company - which instituted a hiring freeze last month - to cut costs

Discovery's merger with WarnerMedia officially took place on Friday afternoon, creating a new media giant led by CEO David Zaslav, and sparking fears of a massive round of redundancies.

The new company, Warner Bros Discovery, will officially begin trading on Monday.

Multiple sources have claimed that 'paranoid' WarnerMedia staff are preparing for another round of layoffs, after a firing spree this week saw nine top executives depart the company.

The nine departures included CEO Jason Kilar; Warner Bros chief Ann Sarnoff; and HBO Max general manager Andy Forssell.

Other staffers set to leave the company Friday include WarnerMedia CRO Tony Goncalves, CTO Richard Tom, CFO Jennifer Biry, Executive Vice President Jim Cummings, CIO Christy Haubegger and WarnerMedia general counsel Jim Meza.

All were top members of Kilar's management team.

'I've never seen such paranoia. It's bad, it's crazy,' a source from within the company - which owns HBO, CNN, and Warner Bros - told [The Wrap](#) on Thursday.

'These people are palpably nervous.'

The source added that the anxiety felt by employees about the merger has been compounded by isolation brought on by the pandemic, as workers at the media company continue to work remotely.

'These people have been working at home for two years. They can't even talk to each other [in person],' the insider told The Wrap, who added that staff are preparing to be booted after the slew of senior-level dismissals seen this week.

Other sources added that while most of Kilar's leadership team has already left the company as a result of the merger - with the exception of HBO/HBO Max President Casey Bloys, Warner Bros. Pictures Chairman Toby Emmerich and Warner Bros. TV Group Chief Channing Dungey - many remain panicked that they will be next on the chopping block.

Their suspicions were further compounded by other insiders who told [The New York Post](#) on Thursday that Zaslav, the new CEO of the combined media firm, is expected to engage in more mass firings when he assumes control of the company on Monday.

According to the insiders, Zaslav, 62, Discovery's current CEO, is expected to take a scalpel to the combined company - which reportedly instituted a hiring freeze last month, [The Daily Beast](#) reported, in their Source Material newsletter - in the coming weeks to cut costs.

WarnerMedia leaders laid off this week

-WarnerMedia CEO Jason Kilar, 50

Kilar, from Pittsburg, was made CEO in May 2020.

He was previously an Amazon executive and the founding CEO of Hulu, and sat on the board of directors of Dreamworks Animation and Univision.

Kilar is credited with a sweeping restructuring of the firm that summer, focusing it on the streaming service and installing new leadership.

Kilar was also behind the decision to oust former CNN chief Jeff Zucker in February, after it was revealed that he was involved in a personal relationship with CNN marketing and communication head Allison Gollust.

-Warner Bros. chief Ann Sarnoff, 60

Sarnoff in August 2019 became the first female CEO of Warner Bros Entertainment.

She had previously spent nine years as the head of BBC Studios.

Kilar called Sarnoff a 'first-tier human being' and 'the definition of a selfless leader.'

-Head of HBO Max Andy Forssell

Forssell worked with Kilar at Hulu when it was founded.

He later went on to join YouTube network Fullscreen as COO, and in May 2019 was appointed head of HBO Max.

-WarnerMedia CRO Tony Goncalves

Goncalves was appointed chief revenue officer in August 2020.

He worked closely with Forssell in developing HBO Max and leading the streamer's distribution.

He originally joined WarnerMedia in 2018 as the head of Otter Media, where Forssell also worked.

-Warner Media CTO Richard Tom

Tom was appointed chief technology officer in June 2020 - one of Kilar's early hires.

Tom and Kilar worked together at Hulu, where he was CTO and SVP.

He and Kilar also co-founded Vessel - described as 'a global ad-supported, subscription-based, short-form video service that provided viewers early access to videos from top influencers, traditional television, major sports leagues and music publishers.'

-Warner Media CFO Jennifer Biry

Biry was finance chief for the AT&T Communications group mobility and entertainment businesses, before being named as chief financial officer for Warner Media in December 2020.

She joined AT&T in 1999.

'I used to help my grandmother sell produce and count coins at her vegetable stand,' she told a group of students, noting how she was the first in her family to go to college.

'That's how I learned to count and became fascinated with pricing and profit.'

-Executive Vice President and Chief HR Officer Jim Cummings

Cummings joined the company in July 2010 as Senior Vice President of Global Compensation and Benefits.

Prior to that, he was a principal in insurance and risk firm Willis Towers Watson's executive compensation practice for almost 15 years.

-Executive VP of Communications and CIO Christy Haubegger

Haubegger joined Warner Bros in August 2019, after 17 years at Creative Artists Agency.

Meza joined the company in June 2018.

Meza joined AT&T in 2000, and was responsible for AT&T's defense to the Department of Justice's lawsuit to block the AT&T/Time Warner merger.

The staffers' fears coincide with comments made by insiders earlier in the year, which detailed Zaslav's plans to weed out at least \$3 billion in 'cost synergies' - savings incurred by cutting operating costs after the merger of two companies - for the firm by 2023.

The sources added that Zaslav plans to be extremely 'hands-on' in his new role as boss of the burgeoning media empire, which will also oversee Discovery properties Animal Planet, TLC, The Food Network, and its namesake Discovery Channel.

'We don't know anything,' one current employee told The Wrap.

'They are keeping us in the dark. Everybody has merger fatigue and it hasn't even happened yet.'

The staffer added that Discovery's reputation for being 'cheap' is not helping workers' anxiety.

Another employee told the outlet that most staffers in Warner's three principal operating divisions - Turner Broadcasting System, Home Box Office, and Warner Bros. - with the exception of a select few, fear their positions are in jeopardy.

'If you are in 'Harry Potter' or games [development departments], I would imagine you are fine, but everyone else is worried.'

Meanwhile, on social media, concerned onlookers have been expressing sympathy and support for WarnerMedia employees amid the mass layoffs.

'The bloodbath continues,' Morning Brew host Brandon Katz wrote on social media Tuesday, after news of HBO Max head Andy Forssell's axing broke.

The entertainment host then posited that the new company's low-level employees are likely to be next.

'The WarnerMedia exodus is going to be brutal as Discovery takes over. I feel for the many layoffs at the non-executive level that are coming.'

A commenter on Katz's post agreed that Discovery had gone too far with the wave of firings seen this week, which saw Kilar's management team virtually wiped out.

'Another bad decision. How do you get rid of the people who built the streamer with the most momentum? There will be lots of pressure on the cheap cable guys to do better. My guess is they won't and they will be replaced themselves.'

Another user added: 'I do hope the new leadership is considering what they are removing and who will handle that work to the same level.'

'I mean, getting rid of the streaming chief [Forssell] for the hit platform and putting someone from the Discovery+ team in there wouldn't exactly make me confident!'

Meanwhile, Zaslav's stranglehold on the company looks to be strengthening, as the new CEO on Thursday implemented a new corporate structure that will see 10 high-level execs report directly to him personally.

Staffers set to join the CEO's new inner circle include HBO and HBO Max chief content officer Casey Bloys; Warner Bros. chairman Toby Emmerich; CNN chairman and CEO Chris Licht; and JB Perrette, CEO and president of Warner Bros. Discovery global streaming and interactive entertainment.

Discovery has reportedly honed in on streaming as a possible area it could incur savings, as the new company is set to have two premier streaming offerings following the completion of the merger Friday, in Discovery+ and HBO Max.

In recent months, Discovery brass have aired plans to combine the two services, which would likely result in a wave of layoffs.



The insiders' concerns regarding their job security comes on the heels of former WarnerMedia CEO Kilar's announcement that he would be leaving the company later this week - two months after his controversial decision to cut CNN boss Jeff Zucker.

'With the pending transaction with Discovery nearing close, now is the right time to share with each of you that I will be departing this amazing company,' said Kilar, who was appointed as CEO in April 2020, at the height of the pandemic.

Following his announcement to staff, many wondered whether Discovery leaders had decided to scrap Kilar's contract to avoid giving him a reported \$20 million payout.

Last year, the Hollywood Reporter reported Kilar was in line for the substantial severance package if he made it to the two-year anniversary of his hiring, which would have been on May 1, 2022.

Further details on his exit deal have not been disclosed.

Kilar took over as head the company just before the launch of the HBO Max streaming service. During his tenure, he oversaw a sweeping restructuring of the firm that summer, focusing it on the streaming service and installing new leadership.

Kilar was also behind the decision to oust former CNN chief Jeff Zucker in February, after it was revealed that he was involved in a personal relationship with CNN marketing and communication head Allison Gollust.

The pair reportedly came under pressure for violating corporate policy by not disclosing the nature of his consensual romance with second-in-command Gollust, his friend and colleague of over 20 years.

Gollust subsequently left the network following a third-party investigation into 'issues associated with Chris Cuomo and former Governor Andrew Cuomo,' Kilar said in a statement at the time.

Kilar went on to shoulder responsibility for the decision, after many feared the news network's ratings would decline as a result of the popular anchor's dismissal.

'There are times in this role where decisions need to be made that may not be popular but are important to make. Being a leader is not a popularity contest,' Kilar told the Wall Street Journal.

The departing CEO also engaged in developing Warner Bros' now flourishing gaming unit, and had staff directly report to him, a hierarchy move that paid eventually paid off.

In 2021, the unit's profits reached an all-time high as one game in particular, Harry Potter: Magic Awakened, had eclipsed last year's most profitable movie - Godzilla vs. Kong.

Kilar at the time also revealed he was blindsided by Warner's talks with Discovery. However, rather than immediately step down from his role, the 50-year-old decided to stay on and work towards the future.

Licht was been tabbed by Zaslav to be Zucker's successor.

At the time, Licht sent a memo to his future staff, saying: 'I look forward to getting to know all of you and hearing your candid thoughts and feedback.'

'Our viewers demand the truth from us, and I want to learn the truth from you. Together, we will double-down on what's working well and quickly eliminate what's not.'

Licht said his one directive as incoming CNN president is to ensure that it 'remains the global leader in news' as the network's parent company, WarnerMedia, merges with the Discovery Channel - emphasizing the word news in capital letters.

The merger marks the second time in five years WarnerMedia has found itself under new ownership.

In 2018, the company, then known as Time Warner, was acquired by AT&T in 2018, spurring a wave of layoffs and restructuring that has since been exacerbated by the pandemic, which brought on another round of firings.

Discovery did not immediately respond to DailyMail.com's request for comment on the rumored layoffs on Friday afternoon.

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# DEADLINE

Breaking News -

## **Warner Bros Discovery Merger: Who's In, Who's Out In The Executive Ranks**

Dade Hayes

574 words

8 April 2022

Deadline

DLINE

English

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The final bow has been placed atop the \$40 billion merger of WarnerMedia and Discovery, forming one of the largest pure **content** players in the media business.

The AT&T spinoff maneuver formally closed late Friday, and Monday will see Warner Bros Discovery stock begin trading, under the ticker symbol "WBD."

Discovery CEO David Zaslav had been set as the new leader of Warner Bros Discovery since the time the deal was first proposed last May. Questions swirled for months, though, about the leadership team he would put in place. Earlier this week, he wound up favoring Discovery brass across the board (something Deadline's reporting had predicted a month ago).

JB Perrette, who had been head of streaming and international for Discovery, was installed as CEO and president of global streaming and interactive entertainment. Gunnar Wiedenfels, former CFO at Discovery and one of the architects of the merger, will hold the same title at the new company but with slightly expanded turf. Other key promotions went to longtime exec Bruce Campbell, who became chief revenue and strategy officer; and Kathleen Finch, the former head of lifestyle brands who now oversees all linear networks.

Other notable appointments at the new company included four more Discovery vets: Adria Alpert Romm, chief people and culture officer; David Leavy, chief corporate affairs officer; Lori Locke, chief accounting officer; and general counsel Savalle Sims.

HBO chief Casey Bloys and Warner Bros film and TV bosses Toby Emmerich and Channing Dungey also were confirmed to be continuing on in the new structure, as was international chief Gerhard Zeiler. Yet the confirmation of the initial flight of execs didn't put to rest all of the uncertainty, however. A significant vacancy, for example, exists atop Turner Sports, a role that opened up when Jeff Zucker exited last February. (His CNN replacement, Chris Licht, has no sports oversight.) Personnel overhauls are being mulled for many other parts of the empire as the integration process begins.

Consolidation will define the larger org chart, in another round of streamlining for WarnerMedia staffers who have endured several of them over the past few years. The \$3 billion cost savings promised to Wall Street by Discovery will mean significant job cuts. Details of those reductions — who stays and who goes — will be the next closely watched set of developments in the entertainment world's most consequential deal in years.

One thing is clear: The top-level regime put into place by former WarnerMedia CEO Jason Kilar is largely gone, starting with Kilar himself. Nine of his 11 direct reports exited the company, including studios and networks chief Ann Sarnoff and streaming overseer Andy Forssell. Other departures included those of CFO Jennifer Biry; human resources chief Jim Cummings; EVP of communications and chief inclusion officer Christy Haubegger; EVP and chief revenue officer Tony Goncalves; general counsel Jim Meza; and chief technology officer Richard Tom.

Shortly before announcing the close of the deal, Jon Steinlauf was named Chief U.S. Advertising Sales Officer of the new company. There was no immediate word on the status of WarnerMedia ad sales chief JP Colaco. Like Andy Forssell and Richard Tom, Colaco had worked for years at Hulu, which Kilar ran as CEO. He also had a senior exec post at Vessel, the YouTube rival Kilar founded and later sold to Verizon.

Document DLINE00020220409ei4800031

Companies

**Naver Webtoon to release three DC comics series from May**

472 words

8 April 2022

The Korea Economic Daily Global Edition

ECODEN

English

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Naver Webtoon Corp., the digital comics **platform** of South Korea's online portal giant Naver Corp., is slated to intensify its **partnership** with DC Comics., the US publisher of superhero comics such as Batman and Superman. Naver Webtoon said on April 8 that it will sequentially release DC's three original comics via the Korean comics **platform**'s global service next month. The original **content** uses the intellectual property (IP) of DC Universe, the entertainment group's video streaming service unit.

The launch of the three comics is part of Naver Webtoon's Super Casting, a project to produce webtoons and web novels based on IPs of global entertainment **content**. In January, the Korean comics **platform** launched its first Super Casting **content** in a **partnership** with music label HYBE Co. – 7Fates: CHAKHO, a futuristic urban fantasy starring BTS; Dark Moon, a teen romance starring boy band ENHYPEN, and The Star Seeker, a magical story starring boy band Tomorrow X Together (TXT).

Naver Webtoon and DC jointly released Batman: Wayne Family Adventures last September as their first collaborative effort. The DC's original webtoon, a series of episodes about Batman's family after vigilante Duke Thomas moves into the superhero's house, had more than 500,000 subscribers registered in the week after its launch. The online comic series is available in eight languages via the Naver platform and has earned more than 40 million views globally. The success boosted the launch of DC's three other original content series.

The three series are Vixen: NYC, the life story of the young superheroine Vixen to be released on May 26; Red Hood: Outlaws, depicting battles between the Outlaws group of superheroes and some of DC's villain and hero characters; and magician story Zatanna & The Ripper, to be available in the second half of 2022.

The collaboration will expand DC's use of its IP rights as well as expand Naver Webtoon's presence in the global online comics industry. "This is a meaningful combination of Naver Webtoon's new format of online comics and DC's legendary content IPs," said David Shinok Lee, a vice president of content at Naver Webtoon.

The Korean online comics platform is also speeding up its moves to turn webtoons into video products and expand its metaverse businesses. Last December, Naver Webtoon [acquired a 52.19% stake in Korean video technology company LOCUS Corp.](#) for 23.5 billion won. LOCUS is regarded as one of the top players in the visual effects (VFX) sector producing some popular videos, including the computer-animated film Red Shoes and the Seven Dwarfs screened in 123 countries in 2019.

By Seung-Woo Lee

leeswoo@hankyung.com

Jihyun Kim edited this article.

[DC Comics' superheroine Vixen \(Courtesy of DC Entertainment\)](#)

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CE Noticias Financieras English

## **Warner Bros. and Discovery merge into one company**

260 words

8 April 2022

CE NoticiasFinancieras

NFINCE

English

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The new U.S. media and streaming giant Warner Bros Discovery was born this Friday after the completion of the multi-billion dollar merger of entertainment groups WarnerMedia and Discovery.

Warner Bros Discovery, which competes with industry leaders such as Netflix and Disney, brings together one of the largest **content** libraries in the market and a hundred historic brands spanning television, film and news such as HBO, CNN, DC Comics and Eurosport.

The merger valued at about \$43 billion has gone through a regulatory process since the deal was announced in May last year, which has seen WarnerMedia separated from telecommunications group AT&T.

AT&T bought WarnerMedia for about \$85 billion in 2018 and subjected the conglomerate formerly known as Time Warner to restructuring and leadership changes, something interpreted as a failed strategy.

The new company led by David Zaslav, who has been at the helm of Discovery for 15 years, confirms the trend of concentration in the entertainment sector, also coveted by big tech companies.

In a statement, Zaslav highlighted the importance of the merger for shareholders, distributors, advertisers, creative partners and consumers around the world, and predicted that "stories of impact" will be produced.

Executives of the combined companies estimated 2023 revenue of \$52 billion, gross profits of \$14 billion and cost savings of \$3 billion annually, which may involve cutbacks.

Warner Bros Discovery is expected to begin trading next Monday on Wall Street under the ticker "WBD" on the Nasdaq Composite Index, the merged companies announced.

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CE Noticias Financieras English

## Streaming giant Warner Bros Discovery is born after completion of merger

274 words

8 April 2022

CE NoticiasFinancieras

NFINCE

English

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Washington, April 8 - The new U.S. media and streaming giant Warner Bros Discovery was born Friday following the completion of the multi-billion dollar merger of entertainment groups WarnerMedia and Discovery.

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