

Tune In TOMORROW.

A documentary series directed by Scott Auerbach | Runtime 143 minutes | Sputnik Pictures | 2026

LOGLINE

“Every story has a beginning, a middle, and an end.”
TUNE IN TOMORROW is about the storytellers who decided that was optional.

DOCUMENTARY SERIES REVEALS HOW SERIALS SHAPED AMERICAN CULTURE & ENTERTAINMENT

TUNE IN TOMORROW, a groundbreaking four-part documentary series, is an innovative and surprising look at the enduring and overlooked history of serialized storytelling. From the early radio dramas that captivated millions of listeners to modern TV and blockbuster movie franchises, TUNE IN TOMORROW reveals how the most misunderstood stories – melodramatic serials or ‘soap operas’ – became the blueprint for contemporary entertainment.

“Serialization is like a drug in this very interesting way.”
— Wesley Morris, Cultural Critic, *The New York Times*

The documentary traces the evolution of the serial ‘tune in tomorrow’ format, revealing surprising links – from early Victorian novels, comic strips, and ‘B-movie’ serials to contemporary prestige dramas like *Game of Thrones*, reality TV juggernaut *The Real World*, and even the melodrama of professional wrestling.

Featuring an entertaining and compelling collection of 60 interviews with prominent actors, writers, directors, critics and historians, TUNE IN TOMORROW shows how the stories once dismissed as ‘washboard weepers’ became the most influential force in American media.

SYNOPSIS

What do Star Wars, The Real Housewives, Hulk Hogan and Tucker Carlson have in common?
They all rely on a storytelling engine perfected by the soap opera.

TUNE IN TOMORROW is a lively, behind-the-scenes look at the art and impact of the serial. The series begins with the filmmaker's personal connection – a tribute to his father, a director in the Golden Age of television who was instrumental in bringing serialized drama to the small screen. What follows is a sweeping cultural history, revealing how serialized narratives have consistently broken new ground.

Long before such stories were mainstream, daytime television was a space for powerful female characters and a forum for tackling controversial social issues like the Vietnam War, abortion, and racial inequality. The series connects the dots from the cliffhangers of silent film serials and the expanding multiverses of comic books to the intricate character arcs powering every current television drama and the phenomenon of binge-watching. TUNE IN TOMORROW is not just a history of a genre; it's the untold story of how serialized television escaped the confines of daytime television, shattered decades of primetime tradition, and rewired our attention.

KEY HIGHLIGHTS

A Sweeping History - Journey from 19th-century serialized novels by Charles Dickens to the birth of radio, the Saturday matinee serial, the rise of comic books, the golden age of daytime soaps, and the birth of modern prestige television.

Cultural Impact - Discover how soap operas were among the first to explore complex social issues, creating a space for national conversations on topics often considered too taboo for primetime.

The Modern Connection - See the direct line from the testosterone-drenched character archetypes of wrestling and the manufactured drama of reality TV to the divisive, good-versus-evil narratives of 24-hour cable news and modern politics.

Interviews with Some of the Most Influential Names in Television - Gain insights from 60 cultural critics and industry veterans who lived the history and continue to shape it.

ABOUT THE DOCUMENTARY

Title: Tune In Tomorrow

Format: Four-part documentary | Total series runtime: 143 minutes

Summary: A deep dive into the most successful form of entertainment in America: the serial drama.

*“There are so many interesting artistic challenges
that come from doing a story that never ends.”*
— Fred Van Lente, Writer, Marvel Comics

NOTABLE INTERVIEWS

Sixty actors, writers, directors, historians and critics, including:

| | |
|----------------|--|
| Paris Barclay | Producer/Director <i>The West Wing, NYPD Blue, Lost, Glee, Sons of Anarchy</i> |
| Marc Cherry | Creator/Writer <i>The Golden Girls, Desperate Housewives, Why Women Kill</i> |
| Ryan Lintelman | Curator of Entertainment <i>Smithsonian Institution</i> |
| Susan Lucci | Actor <i>All My Children</i> |
| Dave Meltzer | Journalist & Founder <i>Wrestling Observer Newsletter</i> |
| Wesley Morris | Critic-at-large <i>The New York Times</i> |
| Jon Murray | Co-creator/Producer <i>The Real World, Keeping Up with the Kardashians, Project Runway</i> |
| Jason Sacks | Historian/Author <i>American Comic Book Chronicles</i> |
| Erika Slezak | Actor <i>One Life to Live</i> |
| Ming-Na Wen | Actor <i>The Mandalorian, Stargate Universe, ER, As the World Turns</i> |
| Ray Wise | Actor <i>Twin Peaks, The Young and the Restless, Love of Life, Reaper</i> |

*“Make them laugh, make them weep...
make them wait.”*

MEDIA ASSETS

High-resolution series logos, key art, and production stills are available for download at:

www.tuneintomorrow.tv/press-kit

QUOTES FROM THE INTERVIEWS

It seems really hard to believe that, for so many years in the 20th century, it was just “These cops will show up on a different doorstep every week, and have no mention of anyone's personal life.” But that's how television was done. – *Television critic Sarah D. Bunting*

Marvel started it and we criticized it at the time. We said, “Why is someone going to pay double price for a story because you didn't end it in this issue; it was in a second issue. That's obnoxious. That will never work. Nobody's going to buy comic books if they can't get the complete story in it!” – *Maggie Thompson, former editor, Comics Buyer's Guide*

If you want a theatrical melodramatic experience today, go to the opening weekend of a Marvel movie. *Mission Impossible* and *Days of Our Lives* are not that different. Like, what is *The Avengers* but daytime TV plus action film? – *Film historian Scott Higgins*

Just like the appointment TV of today, I used my paper route money to find out what the latest adventure of Spider-Man was. But there would also be that continuing story of him and his identity that kept me hooked. That was my Dickens. – *Producer/Director Paris Barclay*

There are so many people I know who will tell you they would never watch a soap opera, or they've never seen a soap opera. But I think almost everything we see in primetime or on Netflix, any kind of a series, is a soap opera. – *former ABC Television executive Sue Johnson*

SOCIAL MEDIA

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