

Network will be offered to stations with 11.5 minutes of advertising time available to the stations to sell and 10.5 minutes retained by MCA-TV for national spots. At the end of the two-year run (1987), the 24 theatrical titles immediately revert as a cash package to the original stations with an additional nine titles included, many of which will have had network exposure.

"The biggest single difference between our offering and the other offerings that have sprung up to date is that there is no pay window," explained Don Menchel, president of MCA-TV. Menchel was alluding to the likes of MGM/UA's Premiere Network which after a two-year advertiser-supported run on an ad-hoc network of stations goes into an exclusive six-month pay TV window before becoming available again to stations on a cash basis. "Stations having the opportunity to get these pictures on the cash side without the 10 or 20 exposures of a pay window is a positive thing," explained Menchel.

Menchel said that in less than a week since MCA-TV brought Debut Network on the market it has been picked up by Tribune Broadcasting's WPXI(TV) New York; WGN-TV Chicago; WGNO-TV New Orleans; KWGN-TV Denver; WGNX-TV Atlanta; The Chris-Craft/United Television group of KCOP(TV) Los Angeles; KBHK-TV San Francisco; KPTV(TV) Portland, Ore.; KMSP-TV Minneapolis-St. Paul., and Jack Matranga-owned KTXL(TV) Sacramento, Calif.

The Viacom/Tribune venture will premiere in April 1985 and originally supply 12 major theatricals to stations one per month. Viacom will clear the stations and Tribune, through its Tribune Entertainment subsidiary, will be responsible for national advertising sales. Twelve minutes of advertising time will be available to the stations with 10 minutes for national spots. Tribune has already cleared the ad-hoc network on its five independent stations. "The name TV NET incorporates the initial 'T' representing Tribune and 'V' for Viacom," explained Bud Getzler, president of Viacom Entertainment Group. "The service will have considerable strength since it combines the resources of these two groups: Tribune Broadcasting's major market station group combined with Viacom's syndication expertise.

According to MCA-TV's Menchel, the genesis of MCA-TV's Debut Network lies in the fact that "the networks have not been buying theatrical motion pictures anywhere near the extent that was the case in prior years." He went on to say that "like other major studios, we find ourselves in the position of having a supply of very good exploitable motion pictures that are not being purchased by the networks. So we created the Debut Network to find other opportunities to maximize our own revenue and in the process maybe carve out a niche with the stations that will become a conduit for other product as time goes along. The meaningful thing is to create a relationship between ourselves and the stations in this ad-hoc sense to make it possible down the road for other motion pictures and other projects we might want to enter into in common."



MCA's Menchel



Viacom's Getzler



Tribune's Dowdle

The desire to extend the ad-hoc movie network beyond its initial purpose of simply supplying theatricals was a sentiment also expressed by MGM/UA, which said that it also hoped it was paving the way for other cooperative programming ventures down the road.

Menchel said that Debut Network member stations will be given a double-run, two-week window for each feature with the first telecast in prime time. During the cash phase of the package stations will be given eight runs over four years. The cash phase, Menchel said, is not optional—it is negotiated "up front" and is an integral part of the agreement with stations.

The terms for the Viacom/Tribune network are slightly different. The 12 features are being offered on a straight barter basis and there is no cash phase on the back end for a second license term. Stations get a double-run, two-week window with the stipulation that the first telecast be in prime time. And the partners are clearly hoping to expand TV NET's scope after the first year, although no specific plans were stated. "At this stage of the game we're wide open to anything that might present itself," remarked James Dowdle, president of Tribune Broadcasting. "Keep in mind that Viacom's got Showtime—so that things that come off Showtime could go into this. But it will not be restricted to Viacom product. We are looking for any and all product," he said.

The past six months have seen the introduction of similar, although not wholly identical, ventures on the part of MGM/UA Television Distribution, Orion Entertainment and Warner Bros. TV (with Orbis Communications).

The 24 titles in the MCA-TV Universal Pictures Debut Network are "A Little Sex," "Cat People," "Cloak & Dagger," "Conan The Destroyer," "The Conqueror," "Crackers," "D.C. Cab," "Doctor Detroit," "Eddie Macon's Run," "Firestarter," "Ghost Story," "Going Berserk," "Halloween II," "Hard To Hold," "Iceman," "The Lonely Guy," "Private School," "Raggedy Man," "Sixteen Candles," "The Sword And The Sorcerer" and "Where The Buffalo Roam."

Three features have also had what was described as "limited" network television exposure. They are three Alfred Hitchcock films: "The Man Who Knew Too Much," "Rear Window" and "Vertigo," all starring Jimmy Stewart. All three had a successful re-release in theaters this past year and the

last time any of them was seen on a network was 1973.

The nine additional titles for the cash phase part of the package—all of which have had or will have network exposure—are "The Best Little Whorehouse In Texas," "Dead Men Don't Wear Plaid," "Jaws III," "Missing," "Psycho II," "Smokey & The Bandit," "Somewhere In Time," "The Thing" and "Xanadu."

And although the TV NET joint venture plans 12 titles beginning in April, only 11 have been announced: "Frances," "That Championship Season," "The Washington Affair," "Evil Under The Sun," "The Octagon," "Foolin' Around," "Valley Girl," "10 To Midnight," "Mother Lode," "A Force Of One" and "Middle Age Crazy." □

## Parties still far apart in talks on 1988 summer games

**South Korean Olympic committee and U.S. networks have long way to go before deal is struck on rights; broadcasters want finals scheduled for U.S. prime time airings**

Negotiations for the U.S. broadcast rights to the 1988 summer Olympic games convening in Seoul, South Korea, are in a holding pattern, and probably won't resume until March or April of 1985.

The negotiations are being held up by delays in getting the final schedule of athletic events in place—due to efforts by the South Korean Olympic organizing committee to persuade the various sporting federations involved (swimming, boxing, track and field, etc.) to approve schedules whereby final events would be held during early morning hours Korean time, which would enable the U.S. broadcast rights holder to telecast the finals live in prime time. And the ability to telecast live finals, the Koreans fully realize, will greatly enhance the value of the U.S. broadcast rights. How much so remains to be seen.

Seoul time is 14 hours ahead of Eastern Standard Time. "Obviously we would pay more if we could show them live," said Neal Pilson, CBS/Broadcast Group executive vice president in charge of sports and radio. "But the networks haven't been the ones