

Kodak

Continued from page 1—
going restructuring resulted in the company taking a \$597 million charge in the fourth quarter, which resulted in a net loss for Kodak of \$400 million — more than Wall Street had forecast.

"This is just one step in trying to streamline the organization," Borton said in an interview. "It has cut out some management levels so it should help from a bottom-line basis and also should allow for decisions to be made more quickly and flexibly."

Borton, who had been Western regional sales manager for the Kodak division since 1989, said one of his goals is to be "more proactive to serving the customers' needs and be responsive to their requests." He joined the film-processing company in 1966.

Kodak's motion picture unit employs about 200 people in Los Angeles.

Analyst Robert Hedrick at the Dallas investment firm Eppler,

Guerin & Turner said Kodak's restructuring appears "nearly complete" at this point. "They've hit every sector trying to reduce the head count and become more efficient. Some of this is moves they had to make to put the earnings back on track again."

Kodak also appointed Robert Woolman as general manager and vp worldwide marketing, and Charles Wilkinson Jr. as regional business general manager and vp Eastern United States and Latin America. Also, C. David Wells was named regional business general manager and vp Asia Pacific Region, and Henri Petit was appointed regional business general manager and vp European, African and Middle Eastern Region.

Meanwhile, Kodak said its motion picture film distribution center on Santa Monica Boulevard in Hollywood has expanded its hours to accommodate the needs of its customers. It said marketing contacts for technical information will be available during the new hours, from 8 a.m. until 6 p.m. □

Networks

Continued from page 4—
oping such series with Oliver Stone, Judith Krantz and others (story on page 4). Iger said ABC will enhance these "event" programs with "special casting and titles and higher budgets," he said.

Pointing to the explosive foreign market and the phenomenon of European co-producers making big contributions to negative costs, Sagansky said that CBS, too, will be "resurrecting" next year the "big event miniseries."

Citing "Seinfeld" and such filmmakers as Alan Rudolph, Wes Craven, John Sayles and Barry Levinson, Sagansky said that CBS is "looking to filmmakers who have an original voice" because audiences have rejected "cookie-cutter programs."

About the hoped-for advantages of moving up primetime, Littlefield noted that the San Francisco trial, in which two networks are beginning primetime early, will be interesting, but added "it's still too early to know anything." ABC remains "skeptical," Iger said, calling early primetime a "wait-and-see situation" while Fox Entertainment Group president Peter Chernin suggested the 7 p.m. kickoff was good for the local stations rather than the networks.

Faulting the traditional process of the pilot system and the unimpressive results, Littlefield said, "We must change the craziness of the development cost and get bet-

ter product."

Echoing Littlefield, Chernin dubbed the pilot/series development process "one of the most insane economic systems imaginable."

While acknowledging that money can be wasted in development, Iger called the pilot "a very useful tool that works in many respects." Sagansky, too, noted that a number of CBS series emerged from outstanding scripts rather than the pilot process and that his network kept R&D to a very low 2% of the program budget.

While Chernin warned that "we need to be nervous about too many reality programs on our schedules," the executives agreed that the news division shows are not only working in primetime but "make sense economically."

Littlefield said he is "anxious to get a news show on the air" while Chernin said that FBC will "get to seven nights within the year."

Citing NBC's growing appeal to women ages 18-49, Littlefield noted that while ratings are still important, he is "more concerned with demographics."

FBC's reputation as "the bad boys of network TV," said Chernin, is proving to be a very good one.

Calling for more exploration of how to share and window product, the executives also agreed that program-sharing with cable such as CBS co-venture with USA Network can work for both cable and the over-the-air broadcasters. □

Boxoffice

Continued from page 2—
forest.

"Cradle" might have been topped from its four-weekend reign as b.o. champ, but it continued to swing high on the chart, adding to BV's top-heavy b.o. presence with around \$6.6 million on 1,759 screens. That would place the baby sitter-from-hell thriller about halfway to the \$100 million plateau in less than one month.

Warner Bros.' psychological thriller "Final Analysis" opened strong with about \$6.2 million on 1,504 screens to nab the third spot. The steamy, Phil Joanou-directed drama toplines Richard Gere and Kim Basinger.

Meanwhile, Universal's "Fried Green Tomatoes" fell just two notches to No. 4, having shown strong legs since springing off the platform at Christmastime, having consistently hovered in the top five for the past three weekends.

The ensemble drama starring Oscar winners Kathy Bates and Jessica Tandy cooked on 1,229 screens for an estimated \$6.1 million.

Matters take a steep downward turn from there, however, as 20th Century Fox's "Shining Through," on just one more screen than last week's 1,433, dropped from its third-place bow to No. 5, almost halving its take in the process with about \$3.8 million.

Paramount

Continued from page 3—
day to the syndex protection restrictions. Nobody was available at the station at press time for comment.

Sources said that Paramount is offering stations exclusivity protection both on the initial barter run of the shows and for the back-end stripping. The marketing plan calls for stations to commit not only to buying the weekly shows on a cash-plus-barter basis — but also to agree up front to take them for repeats on a strip basis over three years.

While the Paramount spokesman would not comment on the issue, it is expected that the company will announce new clearances for both shows, including KCOP-TV in Los Angeles, the market's "Star Trek: The Next Generation" incumbent. WPIX-TV in New York is also believed to have taken one of the shows. The issue of exclusivity is also expected to be clarified as part of the announcement.

The development is a very sign-

The World War II adventure boasts its own Oscar-toting two-some in Michael Douglas and Melanie Griffith but its star power might not have enough torque to fuel its wide presence in theaters for long.

The remaining top 10 in descending order are BV's Steve Martin vehicle "Father of the Bride," down two notches but still glowing with an estimated 2.8 million on 1,645 screens after seven weeks in release; Fox's "Grand Canyon," also sliding two places from fifth to seventh, with about \$2.7 million on 1,220 screens following its release on the platform six weeks ago; Warners' still-controversial "JFK" maintained its eighth-place position on 1,351 screens with an estimated \$2.4 million; and BV's "Beauty and the Beast" continues to sail in the \$100 million club with around \$2.1 million on 1,580 screens.

In a photo finish, Columbia's Oscar favorite "The Prince of Tides" nosed out sister studio TriStar's Steven Spielberg fantasy "Hook" from top-10 status, staying respectable with an estimated \$2.1 million on 1,495 screens.

"Hook" dropped 242 screens from last week's 1,836 and fell from seventh to 11th place in the process, raking in around \$2 million over the weekend while maintaining its top position in the year-to-date derby with close to \$110 million in total grosses. □

ficant one for potential client stations for the show which would have had major reservations about taking the hours without exclusivity protection. The issue also raised concerns at Paramount, particularly as the programs represent an enormous investment for the company. Paramount has budgeted them at \$1.5 million per episode. □

'Fog'

Continued from page 3—
March 6. Spain is scheduled for a March 13 release, while Italy and the rest of Europe will follow shortly thereafter.

The film, set in the 1920s, is a Jack Rollins and Charles Joffe production for Orion Pictures Corp. The film stars Allen and Mia Farrow, along with Kathy Bates, John Cusack, Foster, Fred Gwynne, Julie Kavner, Madonna, John Malkovich, Kenneth Mars, Kate Nelligan, Donald Pleasance and Tomlin.

Orion Pictures International distributes worldwide, utilizing the facilities of Columbia TriStar Film Distributors Inc. □