

DAILY VARIETY

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The Disney Channel is adding a weekday series inspired by "Alice in Wonderland" to its original programming lineup.

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3 'Johnny' up 1st for Penta Europe

Penta Europe is ready for business, with Italo superpic "Johnny Stecchino" as its maiden release.

4 Parretti, Pathe must pay costs

A Delaware court ordered Giancarlo Parretti and his Pathe Communications to pay all court costs in their month-long feud Credit Lyonnais.

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Paramount termed the acts of violence surrounding the opening of its inner-city film "Juice" Friday "deplorable," but they were "relatively few and isolated."

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NABET Local 53 has finally repaid a \$500,000 loan it needed to bridge its '87 strike against NBC.

23 WB getting into Latin soap operas

Warner Bros. has acquired a Caracas, Venezuela-based facility that specializes in producing Latin novelas.

'BEAUTY' SHINES AT GLOBES

Disney's pic has best showing with three nods; 'Wind,' 'King' score two each

BY MARC BERMAN

No single project swept the Hollywood Foreign Press Assn.'s 1992 Golden Globe Awards on Saturday night—the biggest winner was Disney's "Beauty and the Beast," which waltzed off with three of the statuettes.

The Hallmark Hall of Fame presentation "One Against the Wind" won two awards, giving the rarely

decorated Republic Pictures eagle something to crow about. "The Fisher King" also won two Globes, for actor Robin Williams and supporting actress Mercedes Ruhl.

Neither was there a big winner among studios. TriStar and Disney tied with three wins each, followed by Orion and Columbia with two apiece, and Warner Bros., 20th Century Fox and MGM with one per. CBS, with seven Globes, was far and away the big winner among

networks. NBC was a distant second with two, and ABC failed to garner any wins. HBO netted two wins as well.

"Beauty and the Beast" won for best motion picture—musical or comedy, best original score and best original song, with the sister of lyricist Howard Ashman accepting on his behalf. Ashman died of AIDS last March. There were more reminders of those lost to or living with AIDS, in the ubiquitous red

ribbons presenters and winners wore—now practically a de rigueur accessory at award fetes. Beribboned presenter Raquel Welch (otherwise dressed in a Catwoman unitard) explained the meaning of the ribbons to the TV audience.

Presenter and past winner Bruce Davison further reminded viewers that the 10-year-old epidemic has not gone away, by wearing a Magic

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Pic prod'n pace up 20% in '91

BY JOSEPH McBRIDE

With the resurgent indies leading the way, worldwide English-language feature film production had a dramatic revival in 1991, showing a 20% upswing following a marginal 3% recovery in 1990 from 1989's precipitous 32% fall-off. Total starts rose in 1991 to 428 from the previous year's 357 and 1989's 345.

Starts last year were at their strongest level since 1988, when 511 films were counted in *Daily Variety's* annual tally. Production peaked for the 1980s at 578 in 1987 before beginning a two-year decline, caused by a market glut and the inactivity or disappearance of several leading indies of the mid-1980s.

On the downside for 1991, the majors showed a 6% dropoff in overall production starts to 138 from the previous year's 146½.

CBS INKS MUSIC CLEARANCE DEAL

BY BRUCE HARING

CBS-TV officially announced Friday a pact with the Clearing House, a data management company that clears music rights for TV, feature films and commercials, to provide its music clearance and management needs.

The network had laid off members of its music department months ago in anticipation of the move.

Besides its de facto lowering of

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But indies, reversing a three-year decline, more than made up for the majors' slack with a whopping 38% rise to 290 overall starts from 210½ in 1990.

Production starts on films shot primarily in the United States were up 29% last year to 316 from 1990's 245, while English-language starts in foreign countries remained even at 112.

Of the starts by majors last year, 113 were on films lensing primarily in the United States, down 4% from the previous year's 118, while foreign tee-offs fell 12% to 25 from 28½.

Of the indie starts in 1991, 203 were on movies shooting mostly in the United States, a 60% rise from 127 in 1990, and 87 were on mostly foreign shoots, a 4% advance from

83½ in the previous year.

The year's most active major was Universal, with 25 starts, 23 in the United States and two abroad. Warner Bros. followed closely with 23, 18 in the United States and five abroad.

Twentieth Century Fox took third with 22 blastoffs, 16 at home and six abroad.

Buena Vista (including Disney, Touchstone and Hollywood Pictures) tied for fourth with Paramount, each with 17 starts; each kicked off 14 in the United States and three abroad.

Columbia took sixth with 15 films rolling, 13 here and two abroad. Its sister studio TriStar was seventh with 12 pix started, nine in the United States and three

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NBC O&Os, MULTIMEDIA NEAR PROGRAM DEVELOPMENT DEAL

BY ELIZABETH GUIDER and JIM BENSON

The NBC O&O station group is close to entering into a long-term program development arrangement with Multimedia Entertainment, which would be the first such partnership involving a network O&O group since the modification of the financial interest and syndication rules.

The deal, expected to be unveiled at the National Assn. of Television Program Executives confab this week in New Orleans, involves the joint launching of a new first-run show built around a personality about whom the station group is enthusiastic.

The O&O group would have an equity stake in the project—aimed at prime access or late fringe—but Multimedia would handle the domestic distribution.

In addition, the NBC stations are negotiating to license "The Jerry Springer Show," Multimedia's latest daytime talkshow hopeful. The show would be produced at the studio facilities of WMAQ-TV in Chicago, the web's O&O, instead of its current base at the Multimedia station in Cincinnati.

"We've talked about these things, but they're not on paper yet," said Robert Turner, CEO of Multimedia Entertainment. Neither John Rohrbeck, the recently appointed head of the NBC O&O

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NUMBERS

Universal Pictures

25 films

Matsushita's film software subsid led majors in 1991 feature starts, 23 in the U.S. and two abroad.

TW, TBS said to be mulling Orion offers

BY CLAUDIA ELLER and JUDY BRENNAN

As Orion Pictures' board meets this week to review New Line Cinema and MetroMedia's rescue plan, a number of other suitors, including Time Warner and Turner Broadcasting System, are said to be seriously eyeing the bankrupt company, insiders say.

Some analysts and insiders close to Time Warner consider the

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MARGOLIS MARCHES TO DISNEY FROM COL

BY CLAUDIA ELLER

Wendie Margolis is currently winding down her indie deal at Columbia Pictures and will be moving to Disney under a uniquely structured non-exclusive producing and consulting deal that becomes effective March 1.

As part of the multiyear, first-look arrangement, Margolis will develop and produce films for the

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Par downplays acts of violence at 'Juice' openings

BY JOSEPH MCBRIDE

Paramount Pictures yesterday said the acts of violence that occurred in at least eight states Friday night surrounding the opening of its inner-city film "Juice" were "deplorable," but insisted that the incidents were "relatively few and isolated."

The violence, which occurred despite Par's efforts to help theaters beef up security nationwide, left a 16-year-old girl killed by a stray bullet in Chicago and four other people wounded, including an 18-year-old Philadelphia man who was paralyzed from the chest down when he was shot coming out of the movie at a theater in suburban Cheltenham.

"There is nothing you can say about the victims" except to be horrified," said Par spokesman Harry Anderson, who handled media calls on the incidents. "For the vast majority" of the 1,089 sites playing the movie, "it was a peaceful and successful opening," he said. No further trouble was reported after opening night.

"I don't want to downplay the seriousness" of the events, Anderson added. "Obviously we're concerned. But it's a tribute to the audience and to the exhibitors that despite all the advance drumroll in the media, there weren't more incidents."

"Juice," debuting director Ernest R. Dickerson's dramatic pic-

about four youths in Harlem, finished second to Buena Vista's holdover champ "The Hand That Rocks the Cradle" at the national B.O. for the first three days of the Martin Luther King Jr. holiday weekend. Anderson noted that the violence was "especially regrettable" because it happened on a weekend celebrating the life of the slain Dr. King, who preached non-violence.

Estimated \$8 million

Par estimated "Juice" grossed a strong \$8 million Friday through Sunday, about \$7,350 per. "Cradle" was estimated by industry sources in the \$9.5-10 million range. "Juice" was passed on by some theaters due to the fear of violence.

Police in the sites where "Juice"-related violence occurred told the Associated Press that though some of the trouble involved theatergoers, much of it was random violence that could have occurred elsewhere.

Chicago police detective Roland Paulnitsky said the death of Tydsa Cherry, of suburban Alsip, outside a Chi theater showing the film "was not a result of that movie."

Cherry either had just seen the movie or was waiting in line when she was hit by a stray bullet from a fight between two boys waiting for tickets to the last show, Paulnitsky said. The incident was a gang-related "street altercation," he said.

Off-duty officers moonlighting as security guards quickly arrested a 14-year-old boy, Paulnitsky said. The teenager, whose name was withheld because of his age, was charged with murder.

In the Philadelphia area, where the victim (whose name was not reported) was paralyzed, police said they had no suspects and didn't know what caused the fight outside the theater.

Woundings of teenaged patrons also were reported in Lansing, Mich., and New York City, and an assistant theater manager in North Little Rock, Ark., suffered a broken eye socket in fights that began in the theater and spilled into the parking lot, involving 30 to 100 people. Several shots were fired in the Arkansas incident, but no one was hit.

Shots also were fired in a Boston theater after a patron was robbed and police arrested a suspect. Police said a group believed to be friends of the arrested man entered the theater and fired five to seven shots into the ceiling. The shots caused 300 people to flee in panic, but there were no injuries.

Managers of an Anchorage, Alaska, theater stopped the film and called police after about a dozen fights broke out. There were no serious injuries.

"Juice" is the latest of a string of films in recent years whose openings have been surrounded with violence. Last year, Warner Bros.' "New Jack City" and Columbia's "Boyz n the Hood" also were met with violence.

Although not all of the violent openings have involved films about inner-city youth—Par's 1990 gangster pic "The Godfather Part III," for example, also was met with violence—concerns have been raised about the difficulty of preventing such outbreaks with pix which draw gang members to their opening nights.

"Juice," which has received mixed but mostly respectful reviews, does not deal with gangs, but its plot involves crime. Par considers the film "a statement against violence," Anderson said. Col made similar comments about the

critically lauded "Boyz n the Hood."

Film ad campaigns have frequently been blamed for helping to provoke violence, and Par's marketing strategy for "Juice" caused a stir before the opening.

Par originally planned to feature a character holding a gun in the print campaign, and such a poster was sent to some theater owners. But Par subsequently decided to eliminate the gun because the ad showing the four lead characters was "strong enough without the gun," Anderson said. Some people still questioned the print art and called it exploitive.

The distrib offered to foot the bill for additional security guards hired by any theater owners who wanted it (the cost would be deducted from the film rental returned to Par). Anderson declined to say how many theaters took Par up on its offer, but various chains said they would be using additional security.

Another step Par took to reduce the possibility of violence was to make additional prints available to avoid overfiling in theaters. Anderson said none of the incidents was caused by a crowd unable to see the film. Par also al-

lowed theater managers to use their discretion in not holding late-night screenings if the managers thought it would be dangerous to do so.

The studio spokesman opined that the basic reason the violence surrounding "Juice" and other films occurs is that "certain elements come together" when the films open. "The sad fact is that violence has come to the movie theaters, just as it has come to rock concerts and other forms of entertainment," Anderson said.

That fact is a matter of growing concern both among the general public and within the industry, and some have publicly questioned the wisdom of continuing to target films at inner-city youth.

The problem has arisen, ironically, while young black filmmakers have been flourishing after years of exclusion from the industry, and their films have been showing strong drawing power. Studios have steadfastly defended their right, and the filmmakers' right, to keep making such films.

"It would be tragic," Anderson commented, "if as a consequence of this (kind of violence), filmmakers did not have freedom of expression."

'Beauty' wins 3 Golden Globes

Continued from page 1

Johnson T-shirt under his tux jacket. It was a year that awarded controversy, with Oliver Stone walking off with best director honors for the revisionist "JFK" and Callie Khouri winning the best screenplay nod for her nihilistic feminist road pic "Thelma & Louise."

Stone accepted his award saying, "At a time when so many media organizations are bashing this film, I want to thank this one for being so generous. We're really old. I hope this is the first step in righting it."

Also on the subject of gunplay, winner Beau Bridges ("Without Warning: The James Brady Story") saluted activist Sarah Brady for her efforts to promote gun-control legislation.

There were plenty of light-hearted moments as well, from presenter Richard Lewis' long-winded ad-libs to winner Candice Bergen's comment that she "finally has a pair of globes." (Bergen won this year and in 1989 for "Murphy Brown.")

Bette Midler was clearly surprised to be honored for her performance in "For the Boys" and tearfully thanked the HFPA for "recognizing our work when the American public dismissed it."

In a remarkably evenhanded distribution of top honors, "The Prince of Tides" was distinguished by Nick Nolte's win; "Silence of the Lambs" received one award for Jodie Foster's performance; and "Bugsy" walked off with honors for best motion picture—drama. The complete list of awards follows.

MOTION PICTURES

DRAMA
"Bugsy"—TriStar
ACTRESS, DRAMA

Jodie Foster—"The Silence of the Lambs"; Orion

ACTOR, DRAMA
Nick Nolte—"The Prince of Tides"; Columbia

MUSICAL OR COMEDY
"Beauty and the Beast"—Disney/Buena Vista

ACTRESS, MUSICAL OR COMEDY
Bette Midler—"For the Boys"; Fox

ACTOR, MUSICAL OR COMEDY
Robin Williams—"The Fisher King"; TriStar

FOREIGN-LANGUAGE FILM
"Europa, Europa"—Germany/France; CCC Filmkunst/Les Films Du Louange; Orion Classics

SUPPORTING ACTRESS
Mercedes Ruehl—"The Fisher King"

TERRIBLE ACTOR
Jack Palance—"City Slickers"; Columbia

DIRECTOR
Oliver Stone—"JFK"; Warner Bros.

SCREENPLAY
Callie Khouri—"Thelma & Louise"; MGM

ORIGINAL SCORE
Alan Menken—"Beauty and the Beast"

ORIGINAL SONG
"Beauty and the Beast"—("Beauty and the Beast"); music, Alan Menken; lyrics, Howard Ashman

TELEVISION
DRAMA SERIES

"Northern Exposure"—Cine-Nevada Inc./Universal Television; CBS

ACTRESS, DRAMA SERIES
Angela Lansbury—"Murder, She Wrote"; CBS

ACTOR, DRAMA SERIES
Scott Bakula—"Quantum Leap"; NBC

MUSICAL OR COMEDY SERIES
"Brooklyn Bridge"—UBU Prods./Paramount Television; CBS

ACTRESS, MUSICAL OR COMEDY SERIES
Candice Bergen—"Murphy Brown"; CBS

ACTOR, MUSICAL OR COMEDY SERIES
Burt Reynolds—"Evening Shade"; CBS

MINISERIES OR TELEFILM
"One Against the Wind"—Republic Pictures (Hallmark); CBS

ACTRESS, MINISERIES OR TELEFILM
Judy Davis—"One Against the Wind"; CBS

ACTOR, MINISERIES OR TELEFILM
Beau Bridges—"Without Warning: The James Brady Story"; HBO

SUPPORTING ACTRESS, SERIES, MINISERIES OR TELEFILM
Amanda Donohoe—"L.A. Law"; NBC

SUPPORTING ACTOR, SERIES, MINISERIES OR TELEFILM
Louis Gossett Jr. "Story"; HBO

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Laird, Crockett to Comsat exec slots

WASHINGTON—Former Secretary of Defense Melvin Laird was named chairman of Communications Satellite Corp. (Comsat) Friday, while Bruce Crockett was picked as chief executive officer.

Laird, 74, replaces Irving Goldstein, who recently was elected director general of Intelsat, the 121-nation global satellite consortium that includes Comsat as a member.

Laird was U.S. secretary of defense during the Nixon administration. He has served on the Comsat board of directors since 1974.

Crockett, 47, hitched with Comsat in 1980 as its chief financial officer and has been prez and chief operating officer since April 1991.