



Joe Pesci

Pesci

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his performance as a psychopathic gangster in Martin Scorsese's "GoodFellas."

He is a possible Oscar candidate for his role as the hypertensive co-conspirator in "JFK." He will next be seen reprising his role as a bumbling bad guy in "Home Alone 2: Lost in New York."

His other films include "The Super" and "Lethal Weapon 2."

This year's Oscar presentation will be televised live on ABC from the Dorothy Chandler Pavilion of the L.A. Music Center beginning at 6 p.m. PST on March 30. □

AMC

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movies, which performed strongly during the period.

AMC's third-quarter net loss of \$3.1 million translated into red ink of 20 cents a share, compared with net profit of \$569,000, or profit of 2 cents a share, in the same period a year earlier. Third-quarter revenue slipped 11% to \$87.5 million, from \$98.9 million.

In the quarter, the company said revenue per screen fell 9% and the average ticket price fell 3% because of value-oriented marketing programs. However, average concession sales per patron rose 2%.

"These figures are not a surprise," said Lee Isgur, analyst with San Francisco-based investment firm Volpe Welty & Co. He said AMC is among the large circuits suffering a profit squeeze from overexpansion in the late 1980s.

For the nine-month period, AMC incurred a net loss of \$3.9 million, or red ink of 28 cents a share, compared with net profit of \$3.3 million, or profit of 17 cents a share, in the comparable nine-month period. Nine-month revenue fell 13% to \$290.6 million, from \$332.5 million. □

Savoy

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theater circuit (HR 8/16).

Kaufman will serve as CEO with Korman tapped as chief operating officer. Both have a financial interest in the company as well. Entertainment investment bankers Allen & Co., are principal advisers.

The deal, consisting of \$75 million in common stock and \$25 million in subordinated convertible notes, is backed by the largest investor — GKH Investments — which is an investment partnership whose general partners include entities controlled by Jay and Tom Pritzger, Dan Lufkin and Mel Kelin; as well as Allen & Co.; Cinergi Entertainment founder and chairman Andy Vajna; Mitsui, the Japanese trading company; Judd Enterprises; and industry veteran and former Columbia Pictures chairman Frank Price, whose Price Entertainment has a deal at Columbia.

Savoy marks Mitsui's first investment in the U.S. motion picture business.

"I think this is very exciting in concept," said Price. "It can be a real breakthrough in the distribution of pictures and how major independents can handle their product and I believe very strongly in the abilities of Victor and Lew."

In return for providing domestic top-notch theatrical distribution services, Savoy will recoup expenses, receive a distribution fee from domestic theatrical rentals and, depending on the arrangement, act as a distributor for other ancillary markets.

Said Korman: "There's a tremendous amount of money internationally for production — what is lacking is people willing to put up P&A and who are content essentially with only domestic theatrical distribution rights."

The company was named after the Savoy Special — the baseball bat that Robert Redford uses to hit the winning home run in "The Natural," which was the first film made in-house by TriStar Pictures, of which Kaufman was the president and founding CEO in 1982.

Korman outlined three basic ways of setting up filmmaking deals and financing. The first is setting up "a production pool" in advance for a block of films from one filmmaker. Companies like Canal Plus, Berlusconi or Road Show would provide funding for the foreign rights.

The second scenario involves the domestic distribution of product for such companies as PolyGram, Penta Films or Bertels-

mann Music Group — which need the P&A but want to retain everything but domestic.

Finally, Savoy will also help put together a production company for a filmmaker which may involve outside investors and an initial equity base that finances the company (much like a Castle Rock).

Said Korman: "Our goal is to tailor the financial arrangement to best suit each filmmaker."

Joel Reader, chairman of Ocean Capital Corp., financial advisers to entertainment and leisure companies, said of the Savoy formation: "I think it's an excellent time for them to be entering the distribution business. With the problems that Orion Pictures and MGM are having, coupled with the demise of essentially all of the independent distributors — there is clearly developing a shortage of product. In addition, the major studios have backed off their plans to significantly increase their output."

Added independent producer Dawn Steel, who was president of Columbia Pictures under Kaufman's reign, and now has a producing deal at Disney: "I think filmmakers today feel frustrated by two parts of the (studio) system: the lack of copyright ownership and creative infringement (by the studio). Savoy will deal with both in a very positive way."

One distribution executive who requested anonymity expressed skepticism over the company's ability to attract filmmakers to Savoy instead of the studios' onestop shopping setup.

"They are going to have to provide services that are better than a filmmaker would get at studio cheap rates, marketing tie-ins, volume buys," this executive said. "It's going to be tough to compete at that level and the distribution game is a very expensive one."

Kaufman stressed that Savoy is going to let the filmmakers make their own films, adding that the company will forge relationships with "the most creative filmmakers that can operate best and thrive on their own."

Speaking of his and Korman's ability to help filmmakers arrange financing, Kaufman said: "Both of us have very significant backgrounds working in financial and business areas of the industry, and we are in a good position to help (filmmakers) get their budgets, especially since we are providing the P&A."

Both men worked on setting up such distribution studio deals for Carolco, Imagine and Castle Rock.

In addition to foreign presales, Kaufman said that production

funds can also be raised through domestic presales of video and television as well as "other investments and other unique kinds of movie financing."

He noted that in most cases, the video rights and pay cable will be licensed, although they may hold onto some other rights such as network, cable and syndication.

Both men said that the company could eventually go public, and that straight acquisition of product is also a likely possibility — although that will not be the company's primary focus. However, both discounted the possibility of eventually producing as well. Television is also an option if economics in that area improve.

Kaufman said: "Neither Lew nor I believe that (Hollywood) has been affected at the boxoffice by the recession and that is obviously something our investors agree with."

Added Korman, "The time to go into an industry is when people think there are problems."

Kaufman and Korman respectively held the CEO and chief operating positions at Columbia Pictures Entertainment prior to its sale to Sony in late 1989, at which time they resigned their posts. Kaufman reportedly earned \$30 million from the Columbia sale.

When the company is fully operational it is expected to employ about 100-150 workers with the major operations in Los Angeles, although Kaufman and Korman and a few others will be headquartered in New York.

In addition to Allen & Co. as an investor, Allen Value Partners L.P. and Allen Value Ltd., private investment partnerships formed by Allen & Co. are also investors. Allen & Co. was an adviser to TriStar and in the acquisitions of MCA by Matsushita and of Columbia by Sony.

The Pritzker family has significant investments and operations in a wide variety of businesses and industries throughout the world including Hyatt Hotels, Ticketmaster, publishing, music and the Marmon Group.

Lufkin, a founding partner of Donaldson, Lufkin and Jenrette has been involved as a principal in the organization and acquisition of many businesses and was also a director of CPE Inc. and chairman of its finance committee for many years.

Judd Enterprises is a private investment company whose principals included Judd Weinberg and Richard Weinberg. Judd Weinberg served for many years as a director of CPE Inc. and TriStar. □

YEAR'S BOXOFFICE TOP 10

	Gross to Date	Weeks in release
1. Hook	109,921,554	8 wks. 6 days
2. The Addams Family	106,656,868	11 wks. 3 days
3. Beauty and the Beast	106,427,543	12 wks. 5 days
4. Cape Fear	74,114,017	12 wks. 5 days
5. Father of the Bride	72,379,574	7 wks. 3 days
6. Star Trek VI	70,942,376	9 wks. 3 days
7. The Prince of Tides	59,191,494	6 wks. 5 days
8. JFK	57,947,808	7 wks. 3 days
9. The Last Boy Scout	56,809,934	7 wks. 3 days
10. My Girl	55,196,851	10 wks. 5 days

Boldfaced films are currently in release. Year begins with the 1991 Christmas season.

L.A. boxoffice

City takes its 'Medicine'

By Duane Byrge

Buena Vista's "Medicine Man" won the top spot in its debut weekend at the local boxoffice. In all, Buena Vista notched four finishers in the top 10 over the weekend, including, in addition to "Medicine Man," "The Hand That Rocks the Cradle," "Father of the Bride" and "Beauty and the Beast."

In winning the top spot in its debut weekend, "Medicine Man" grossed \$404,221 on 26 area screens, or a potent \$16,842 per outing.

Warner Bros.' latest entrant, "Final Analysis" debuted in second place. The Phil Joanou-directed thriller totaled \$349,804 in 28 theaters, averaging an impressive \$12,493 per turn.

Buena Vista's "The Hand That Rocks the Cradle" continued its winning ways with a third-place finish. The Rebecca DeMornay-starrer rocked \$241,456 in 27 venues, averaging \$8,943.

Universal's "Fried Green Tomatoes" continued solidly in wide release, grossing \$323,677 in 28 houses and averaging \$8,310.

20th Century Fox laid claim to the fifth and sixth spots, "Shining Through" and "Grand Canyon," respectively. "Shining Through" grossed \$204,412 on 28 screens in its second weekend. The Michael Douglas-Melanie Griffith romantic thriller averaged \$7,300 per. "Grand Canyon" added \$133,138 on 25 screens to Fox's tills, averaging \$5,325 per.

Warner Bros.' "JFK" finished seventh. The Oliver Stone-directed assassination story grossed \$106,397 on 25 screens, or \$4,256 per screen.

Eighth and ninth place went to two Buena Vista films: "Father of the Bride" romanced \$103,521 in 25 sites, or \$4,141 per turn, while "Beauty and the Beast" brought in \$96,615 in 22 venues, or \$4,392

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N.Y. boxoffice

'Analysis' stays 'Hand'

By Doris Toumarkine

NEW YORK — In its opening session, Warner Bros.' "Final Analysis" was the big winner on 109 screens for a \$737,406 gross and healthy \$6,765 per-screen average.

Buena Vista's "The Hand That Rocks the Cradle" fell a notch at 115 situations for a \$607,811 total and \$5,285 per screen.

BV's "Medicine Man" opened in third with a \$464,628 gross on 91 screens for \$5,105 per.

Losing some sheen, 20th Century Fox's "Shining Through" fell to fourth with a \$441,549 gross on 105 screens for \$4,205 per.

Universal's "Fried Green Tomatoes" was in fifth with a \$379,146 harvest on 58 screens for \$6,537 per.

Less grand at No. 6, Fox's "Grand Canyon" grossed \$229,148

on 88 vistas for \$2,603 per.

Columbia's "The Prince of Tides" rolled back to No. 7 with a \$204,277 gross on 88 screens for \$2,321 per.

Buena Vista's "Father of the Bride" fell back to No. 8 with a \$199,690 dowry on 74 screens for \$2,698 per.

Warner Bros.' "JFK" dropped one to No. 9 for a \$193,036 haul on 72 screens for \$2,681 per.

Hanging in at No. 10 was Buena Vista's "Beauty and the Beast," pulling in \$183,479 on 94 screens for \$1,951 per.

Other openers were Triton Pictures' "The Lunatic," grossing \$6,675 on two screens for \$3,337 per; and Samuel Goldwyn's Wednesday opener "Mississippi Masala," which scored \$45,831 on two screens for \$22,915 per. □

Boxoffice

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"The Hand That Rocks the Cradle" passed the \$50 million mark last weekend. Playing on 1,759 screens, the nutty nanny film scared up \$6.5 million over the three-day period, averaging a still-leggy \$3,678 per outing and upping its take to \$51.5 million.

Warner Bros. claimed the bronze over the opening Olympics weekend as Phil Joanou's "Final Analysis" debuted in third place. Starring Richard Gere and Kim Basinger, the suspense thriller totaled \$6.4 million on 1,504 screens in its opening foray, averaging a respectable \$4,263 per turn.

Universal's "Fried Green Tomatoes" continued to benefit from strong word of mouth. Dropping a mere 8%, the story about two generations of Southern women grossed \$6.2 million last weekend on 1,229 screens, or a still-solid \$5,010 per outing.

20th Century Fox's "Shining

Through" registered a deadly 43% drop in its second weekend of release. Playing on 1,433 screens, the World War II suspenser totaled \$3.7 million but averaged a lackluster \$2,567 per run. In 10 days of national release, "Shining Through" has grossed \$11.7 million.

Continuing its winning ways, "Father of the Bride" presented Buena Vista with \$2.8 million in grosses on 1,645 screens last weekend. Averaging \$1,694 per outing, "Father of the Bride" has upped its cumulative gross to \$72.4 million.

Lawrence Kasdan's L.A. ensemble piece, "Grand Canyon," continued its top-10 ways for Fox. Unspooling on 1,223 screens, "Grand Canyon" grossed \$2.5 million, or \$2,012 per run. To date, the film has grossed \$24 million.

Just a few dollars separated eighth-place finisher "Beauty and the Beast" and ninth-placer, "JFK." Buena Vista's "Beauty and

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CINEMASCOPE MOVIE REPORT

Medicine Man

Buena Vista

Percentage of the people who graded the movie an A or B: 83

% of Opening Night Audience	Description of Those Attending	Grade
51	Males	B+
49	Females	B+
21	Under 25	B+
79	25 and Older	B+
34	Couldn't Wait to See Movie	A-
10	Just Came Along With Others	B
81	Were Drawn by Sean Connery	B+
41	Were Drawn by the Subject Matter	B+

438 respondents polled in Boston, Atlanta, Los Angeles, Las Vegas

Final Analysis

Warner Bros.

Percentage of the people who graded the movie an A or B: 76

% of Opening Night Audience	Description of Those Attending	Grade
40	Males	B
60	Females	B
27	Under 25	B
73	25 and Older	B
25	Couldn't Wait to See Movie	B+
19	Just Came Along With Others	B
58	Were Drawn by Richard Gere	B
45	Were Drawn by Kim Basinger	B

327 respondents polled in Milwaukee, Orlando, Las Vegas, San Diego

POLLING METHODOLOGY: CinemaScore surveys Friday opening-night audiences for most major studio theatrical releases. Moviegoers are asked sex, age, how enthused they are in seeing the movie, reason for attending this movie and to give a grade. The above results are valid only for the specific audiences surveyed. They are not necessarily a reliable reflection of national audiences' reactions to the film.

900 Number. CinemaScore's 900 number — (900) 288-FILM — offers more information on films released during the past 12 months, as well as a future movies release schedule. Friday night surveys available Saturday on the line. Cost is \$1.95 for first minute, then 95 cents a minute.

The Boxoffice

Top 50 3-Day Weekend Gross: \$54,111,854
% Change: -4

This Week	Last Week	Picture (Distributor)	3-Day Weekend Gross	% Change Over Prior Weekend	# Screens This Week	Change in # of Screens	Per Screen Average	# Screens Last Week	Weeks In Release	Total Gross Sales
1	New	Medicine Man (Buena Vista)	8,494,271	---	1,304	---	6,514	---	---	8,494,271
2	1	Hand That Rocks the Cradle (Buena Vista)	6,469,602	-20	1,759	0	3,678	1,759	4	51,457,782
3	New	Final Analysis (Warner Bros.)	6,411,441	---	1,504	---	4,263	---	---	6,411,441
4	2	Fried Green Tomatoes (Universal)	6,157,290	-8	1,229	+181	5,010	1,048	6	25,342,589
5	3	Shining Through (20th Century Fox)	3,678,566	-43	1,433	+1	2,567	1,432	1	11,718,047
6	4	Father of the Bride (Buena Vista)	2,786,032	-27	1,645	-49	1,694	1,694	7	72,379,574
7	5	Grand Canyon (20th Century Fox)	2,461,245	-32	1,223	0	2,012	1,223	6	23,988,943
8	6	Beauty and the Beast (Buena Vista)	2,309,007	-29	1,580	-68	1,461	1,648	12	106,427,543
9	8	JFK (Warner Bros.)	2,308,799	-27	1,351	-44	1,709	1,395	7	57,947,808
10	7	Hook (TriStar)	2,101,370	-35	1,598	-238	1,315	2,836	8	109,921,554
11	9	The Prince of Tides (Columbia)	2,039,017	-33	1,495	-51	1,364	1,546	6	59,191,494
12	10	Juice (Paramount)	1,204,421	-44	904	-175	1,332	1,079	3	16,516,558
13	12	Kuffs (Universal)	1,039,645	-39	1,106	-217	940	1,323	4	17,683,980
14	11	Freejack (Warner Bros.)	791,385	-58	1,026	-378	771	1,404	3	14,986,645
15	13	Bugsy (TriStar)	666,900	-125	570	-125	1,170	695	8	39,546,924
16	16	The Addams Family (Paramount)	580,642	-25	596	-64	973	660	11	106,656,868
17	14	Star Trek VI (Paramount)	575,330	-38	555	-149	1,036	704	9	70,942,376
18	17	The Last Boy Scout (Warner Bros.)	536,510	-28	624	-182	859	806	8	56,609,934
19	15	Cape Fear (Universal)	514,805	-33	715	-89	720	910	12	74,114,017
20	18	My Girl (Columbia)	460,911	-16	587	-73	785	660	10	55,196,851
21	20	Curly Sue (Warner Bros.)	319,057	-28	483	-71	661	554	19	33,146,572
22	21	Rush (MGM/Pathe)	278,771	-29	472	-37	591	509	7	6,083,740
23	23	American Tail: Fievel (Universal)	200,215	-36	616	-39	325	655	11	19,692,699
24	25	Naked Lunch (20th Century Fox)	181,835	-1	89	+26	2,043	63	6	1,795,885
25	24	For the Boys (20th Century Fox)	131,143	-40	273	-69	480	342	11	17,465,104
26	19	Love Crimes (Millimeter)	110,403	-79	261	-372	423	633	2	2,287,928
27	41	Kafka (Miramax)	108,434	+131	32	+23	3,389	9	9	376,075
28	28	Hearts of Darkness (Triton)	92,374	-23	28	+5	3,299	23	10	801,024
29	30	Europa Europa (Orion Classics)	90,425	-14	33	+2	2,740	31	32	4,107,253
30	29	High Heels (Miramax)	85,509	-24	27	-1	3,167	28	9	1,187,483
31	31	Black Robe (Samuel Goldwyn)	80,019	-23	101	-2	792	103	18	7,783,793
32	27	Little Man Tate (Orion)	79,356	-35	172	-35	461	207	16	24,820,693
33	35	Double Life of Veronique (Miramax)	75,924	-13	18	+1	4,218	17	11	878,442
34	22	Into the Sun (Trimark)	73,423	-79	108	-180	680	288	1	558,382
35	33	My Own Private Idaho (Fine Line)	70,107	-21	60	+1	1,186	59	19	6,082,946
36	34	Madame Bovary (Samuel Goldwyn)	66,214	-25	40	-9	1,655	49	6	1,578,338
37	37	Life Is Sweet (October)	60,748	-19	23	0	2,641	23	18	1,064,394
38	40	Hear My Song (Miramax)	55,680	+8	6	+1	9,280	5	6	331,043
39	32	The Inner Circle (Columbia)	54,302	-39	19	-1	2,858	20	6	445,531
40	36	Alan & Naomi (Triton)	50,083	-41	44	-8	1,138	52	1	158,065
41	New	Mississippi Masala (Samuel Goldwyn)	45,831	---	2	---	22,965	---	---	61,500
42	26	Hard Promises (Columbia)	36,864	-80	102	-40	361	142	1	277,686
43	50	35-Up (Samuel Goldwyn)	36,755	+237	3	+2	12,252	1	3	91,544
44	42	At Play in Fields of Lord (Universal)	36,016	-14	25	+5	1,440	20	9	992,733
45	38	The Fisher King (TriStar)	33,120	-53	69	-42	480	111	20	41,738,539
46	44	Meeting Venus (Warner Bros.)	30,470	-18	28	+3	1,088	25	12	985,877
47	46	Mindwalk (Triton)	19,157	+15	10	+1	1,916	9	17	350,637
48	48	Rhapsody in August (Orion Classics)	13,796	-8	7	+2	1,971	5	7	415,113
49	47	La Belle Noiseuse (MK2)	13,278	-18	2	0	6,639	2	16	274,701
50	---	My Mother's Castle (Orion Classics)	8,634	---	11	---	785	---	28	1,439,667