

YEAR'S BOXOFFICE TOP 10

	Gross to Date	Weeks in release
1. Hook	107,260,204	7 wks. 6 days
2. The Addams Family	105,930,686	10 wks. 3 days
3. Beauty and the Beast	103,446,010	11 wks. 5 days
4. Cape Fear	73,344,952	11 wks. 5 days
5. Star Trek VI	70,134,241	8 wks. 3 days
6. Father of the Bride	68,748,711	6 wks. 3 days
7. The Prince of Tides	56,480,546	5 wks. 5 days
8. The Last Boy Scout	55,824,949	6 wks. 3 days
9. JFK	54,682,068	6 wks. 3 days
10. My Girl	54,685,980	9 wks. 5 days

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

L.A. boxoffice

'Shining' cuts off 'Hand'

By Duane Byrge

20th Century Fox's "Shining Through" dislodged Buena Vista's "The Hand That Rocks the Cradle" from the top spot at the local boxoffice. In its opening weekend, the World War II romantic drama grossed \$348,871 on 28 area screens. The Michael Douglas-Melanie Griffith starrer averaged a high-powered \$12,460 per venue.

Despite losing its top ranking, "The Hand That Rocks the Cradle" finished a solid second, rocking \$280,485 in 27 area cribs for a still-leggy \$10,388 per venue.

Universal's "Fried Green Tomatoes" continued to perform well. Finishing third, the film totaled \$259,496 over the weekend in 27 theaters, or \$9,611 per outing.

Fox also cracked the top five with "Grand Canyon," which scored fourth. Taking in \$161,899 over the three-day weekend, the Lawrence Kasdan film averaged \$6,476 per 25 local screens.

Warner Bros.' "JFK" grossed \$133,217 for a fifth-place finish. The Kevin Costner starrer averaged \$5,329 in 25 area sites.

Buena Vista's "Father of the Bride" claimed the sixth position with a \$123,758 weekend gross. The Steve Martin starrer averaged \$5,157 per 24 area plays.

Finishing in a near dead heat for No. 7 were Columbia's "The Prince of Tides" and Buena Vista's "Beauty and the Beast." "Prince of Tides" totaled \$114,952 on 26 screens, or \$4,421 per, while "Beauty and the Beast" wooed \$114,310 on 22 screens, or \$5,196 per.

TriStar notched the ninth and 10th positions with "Bugsy" and "Hook" finishing in respective order. "Bugsy" garnered \$106,256 in 24 casinos, or \$4,427 per, while "Hook" snared \$97,896 in 24 sites, or \$4,079.

Among new releases, Columbia's "Hard Promises" opened

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N.Y. boxoffice

It's still first 'Hand'

By Doris Toumarkine

NEW YORK — Still rocking in the No. 1 spot over the weekend was Buena Vista's "The Hand That Rocks the Cradle," grossing \$793,467 on 115 screens for a healthy \$6,899 per-screen average.

Opening at second place was 20th Century Fox's "Shining Through," scoring \$735,230 in 105 bunkers for a \$6,395 per-screen average.

Universal's "Fried Green Tomatoes" held firm for a ripe \$415,092 gross at 46 spots for a plump \$9,023 per-screen average.

Fox's "Grand Canyon" moved up to No. 4 with a \$334,134 gross on 89 screens for a \$3,754 per-screen average.

Paramount's "Juice" dropped three rungs to fifth position with a \$318,387 haul on 82 screens for a

\$3,882 per-screen average.

Slipping two notches to sixth place, Columbia's "The Prince of Tides" grabbed \$316,032 on 101 screens for a \$3,129 per-screen average.

Only back one step, Buena Vista's "Father of the Bride" held nicely at No. 7, bringing in a \$314,142 dowry at 90 chapels for \$3,490 per ceremony.

In the eighth spot, Warner Bros.' "JFK" rang up \$272,795 at 80 venues for a \$3,409 per-screen average.

Up from 10th place last week, Buena Vista's "Beauty and the Beast" scored \$255,665 at 93 castles for a \$2,749 per-screen average.

TriStar's "Hook" sank to No. 10 at 90 covers for a \$226,235 trove

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saw a 27% jump in business, earning a second-place berth with \$6.6 million at 1,048 spots for a \$6,370 per-screen average. The Kathy Bates-Jessica Tandy starrer has earned \$17 million.

20th Century Fox's romantic World War II spy drama "Shining Through," starring Michael Douglas and Melanie Griffith, bowed in third place, smuggling in \$6.4 million at 1,432 bunkers for a \$4,474 per-screen average.

Buena Vista's Steve Martin comedy "Father of the Bride" continued its strong performance, earning \$3.8 million at 1,694 situations for a \$2,255 per-screen average. The Sandollar feature has collected \$69 million.

In fifth place Fox's 1990s ensemble drama "Grand Canyon" added another 179 screens as well as an additional \$3.6 million at 1,223 spots for a \$2,967 per-screen average. The Lawrence Kasdan film has tallied \$21 million.

In sixth place, Buena Vista's "Beauty and the Beast" became the first animated film to earn \$100 million, taking in \$3.2 million at 1,648 screens (dropping 113) with its total now at \$103.4 million. With a 1% increase in business, the film earned a \$1,988 per-screen average.

TriStar Picture's Steven Spielberg action fantasy film "Hook" sailed in for another \$3.2 million at 1,836 ports (dropping 201) for a \$1,760 per-screen average. The Robin Williams-Dustin Hoffman starrer has snared \$107 million.

Warner Bros.' drama "JFK" took an eighth-place finish, adding \$3 million to its take. At 1,395 theaters, the Oliver Stone film, starring Kevin Costner, saw a \$2,284 per-screen average. The film has earned \$55 million.

Barbra Streisand's drama "The Prince of Tides" washed in \$3 million at 1,546 screens for a \$1,956 per-screen average. Starring Nick Nolte and Streisand, the film has earned \$56 million.

Rounding out the top 10 was Paramount's urban youth drama "Juice" which earned \$2 million at 1,079 spots for a \$1,997 per-screen average. The Ernest Dickerson film has collected \$15 million in 17 days of release.

Dropping 54% in its second weekend, Millimeter Film's "Love Crimes," starring Sean Young, earned \$529,188 on 633 screens for an \$836 per-screen average and a total of \$2 million.

Another new film, Columbia Pictures' Sissy Spacek and William Petersen romantic comedy "Hard Promises" opened at 142 houses, earning \$182,574 for a \$1,286 per-screen average. □

Solomon

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tieth Television chairman Lucie Salhany, who was previously president of Paramount Domestic Television.

Solomon is also a former Paramount alumnus, having served as Eastern division manager in New York before joining Buena Vista Television in 1989.

— Steve Brennan

CINEMASCOPE MOVIE REPORT

Shining Through

20th Century Fox

Percentage of the people who graded the movie an A or B: 88

% of Opening Night Audience	Description of Those Attending	Grade
41	Males	B+
59	Females	A-
13	Under 25	A-
87	25 and Older	B+
29	Couldn't Wait to See Movie	A
13	Just Came Along With Others	B
59	Were Drawn by Michael Douglas	A-
48	Were Drawn by Melanie Griffith	A-
48	Were Drawn by the Subject Matter	B+

490 respondents polled in Las Vegas, St. Louis, Coral Springs, Fla., Milwaukee

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.

Parks

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and became a staff announcer at CBS.

From the mid-1950s on, Parks serenaded the newly crowned beauty queen with "There She Is" until he was fired as emcee in 1980 to give the show a younger look. His firing generated nationwide sympathy and a letter-writing campaign organized by Johnny Carson.

Leonard Horn, chairman and chief executive officer of the Miss America Pageant Organization, said Sunday he considered Parks integral to the pageant's tradition.

"He was a very important part of our history, and because of what he contributed, we have a present and a future," Horn said. He praised Parks for "his ability to let the young women be the stars."

Horn, who became head of the pageant in 1987, said bad feelings over Parks' dismissal in 1980 probably had much to do with the way it was communicated. Parks learned he was fired from a reporter for the Associated Press.

The chairman of the pageant at the time, Albert Marks Jr., had sent a letter to Parks, expecting him to be spending the Christmas holiday in Hollywood, Fla., but Parks had stayed home in Greenwich, Conn.

In an interview a decade later, Parks ridiculed the pageant's reason for firing him.

"This was the (time) Ronald Reagan, who's five years older than me, was elected president," Parks said. "He could run the country, but I was too old to run a beauty pageant. Now is that sick or what?"

Parks was best known as host of the Atlantic City, N.J., pageant, but he worked in radio, TV and films. He also starred as Professor Harold Hill in the 1960-61 Broadway production of the "The Music Man."

Parks found his way to the bright lights of show business during the Depression in New York. He landed a job as a singer on the "Eddie Cantor Show" and worked as a staff announcer for CBS from 1933 until 1939.

His break came in 1945, when he landed himself the emcee's spot on a radio quiz show, "Break the Bank."

He gained wider fame as a radio personality beginning in 1948 as the emcee of "Stop the Music."

Both of those radio shows soon moved to television, along with Parks. It wasn't long before he was seen in daytime on quiz shows, and in primetime on nine different programs.



Bert Parks: As host, he "let the young women be the stars."

But it was as the tuxedo-clad crooner who would serenade Miss America in Atlantic City that he would become a figure known to millions. For one night every year, he held the national spotlight as the new Miss America received her long-stemmed roses and crown.

Parks, who alternated between homes in Connecticut and California, is survived by his wife of 48 years, Annette; his twin sons Joel and Jeffrey; daughter Annette; and two grandchildren.

There will be no funeral but a memorial service will be scheduled, most likely in California, Howell said.

The family has requested that contributions be made to the charities of their choice in lieu of flowers. □

Gilula

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circuits known as Landmark Theatres and Seven Gables Theatres, once owned by Heritage Entertainment Inc., the Goldwyn Pavilion Cinemas in Los Angeles and the Gramercy Theatre in New York.

Gilula, head of Landmark Theatres, is also a founding member. He has been an executive officer of that company since 1975.

In 1991, publicly held Heritage, a Los Angeles-based independent film company, was bought by the privately owned Samuel Goldwyn Co., paving the way for Goldwyn to go public Dec. 9. From 1982 until the reorganization of Heritage, Gilula was president and CEO of Landmark. From mid-1989 until the effective date of the Heritage plan for reorganization, he was a member of the board of directors of Heritage and its executive committee. □

Telcos

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also leave captive telephone rate payers to foot the tab," NCTA said.

NCTA said the FCC has left unresolved major questions on allocating costs for jointly used video and non-video facilities as well as elaborating on safeguards to deter telco anticonsumer and anticompetitive behavior.

The cablers said telcos who transmit programming should be required to pay for a local cable franchise.

The Community Antenna Television Assn. said the FCC arrived at its decision to consider telco entry "without a hard look at substantive proposals."

"Rather it relies on conjecture and surmise, ignoring or recasting both the law and the facts," an association spokesman said. "Should video dial tone become a reality, it will extract a high price by eliminating all other competition and by putting the public in danger of having to bail out a sinking telephone utility should the service fail."

The National Association of Broadcasters said it generally supported the FCC proposal to initiate

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with a lackluster \$45,038 on 22 area screens, or \$2,047 per, while Trimark's "Into the Sun" debuted with essentially the same unimpressive numbers: \$45,252 in 20 venues, or \$2,263 per.

Triton's "Alan & Naomi," opening on four area screens, grossed \$13,379, or \$3,345 per.

Performing impressively in select-site play was Miramax's "Hear My Song," which grossed \$35,741 in four sites, or \$8,935 per.

In single plays, Orion Classics' "Europa Europa" grossed an auspicious \$13,907 at the Royal. □

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and a \$2,513 per-screen average.

Also opening was Castle Hill Prods.' "Voyager," which took a healthy \$19,875 on one screen; Trimark's "Into the Sun," which scored an overcast \$70,605 on 57 screens for a \$1,238 per-screen average; Triton Pictures' "Alan & Naomi," which grossed \$13,615 on eight screens for a \$1,701 per-screen average; and Columbia's "Hard Promises," which saw an unpromising \$55,273 gross in 49 situations for a thin \$1,128 per-screen average. □

a common carrier-based video dial tone. But NAB said the telcos should not deal in program content.

Consumer and public interest groups like Ralph Nader's Teledemocracy project and Congress Watch expressed their strong objections to the telco idea.

"The commission's proposal would encourage the creation of an unprecedented monopoly over the nation's television and information systems," said Jeff Chester, co-director of the Center for Media Education and the Teledemocracy Project.

"With telephone, television and computer services flowing through a single wire, this new communications system will have a far-reaching impact on the daily lives of every citizen," Chester said. □

Pathe

Continued from page 1—
further board action. But Parretti still has directors on Pathe's board.

"Immediately, Charles Meeker, who is an experienced executive, has gone in to do a thorough review of Pathe, to take charge of that company and to move it ahead," Stanfill said in an interview. "Since we have not had access to that company from an internal point of view before, it's difficult to predict what actions will be taken."

Credit Lyonnais Bank Nederland N.V., Pathe's chief creditor, hired Meeker in May as president of MGM-Pathe.

Monday's action cements CLBN's control of both Pathe and the studio unit following the European bank's legal victory against Parretti in Delaware Chancery Court last year. Pathe owns 98.5% of MGM's stock.

Last month, Ladd and Stanfill were named co-chairmen and co-CEOs of MGM-Pathe, the historic studio that produced "Gone With the Wind" and "The Wizard of Oz" (HR 1/22).

Stanfill said he will be in charge of financial and business affairs at Pathe, while Ladd will oversee film production activities.

Ladd was brought in as chairman and CEO of MGM in April at the urging of the bank. He is a former president of Fox.

Meanwhile, Pathe also said its board established an executive committee of six members, including Ladd, Stanfill, Meeker and Jay Kanter, who is chief operating officer of MGM. The two other members — Guy Etienne Dufour and Bahman Naraghi — are both affiliated with the bank. □

The Boxoffice

Top 50 3-Day Weekend Gross: \$56,278,994
% Change: +7

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	1	Hand That Rocks the Cradle (Buena Vista)	8,120,455	+1	1,759	+37	4,617	1,722	3	42,852,585
2	2	Fried Green Tomatoes (Universal)	6,675,765	+27	1,048	+375	6,370	673	5	16,816,819
3	New	Shining Through (20th Century Fox)	6,406,829	---	1,432	---	4,474	---	---	6,406,829
4	3	Father of the Bride (Buena Vista)	3,820,796	+1	1,694	-18	2,255	1,712	6	68,748,711
5	4	Grand Canyon (20th Century Fox)	3,628,290	-1	1,223	+179	2,967	1,044	5	20,534,475
6	8	Beauty and the Beast (Buena Vista)	3,276,760	+1	1,648	-113	1,988	1,761	11	103,446,010
7	5	Hook (TriStar)	3,231,360	-8	1,836	-201	1,760	2,037	7	107,260,204
8	6	JFK (Warner Bros.)	3,185,727	-9	1,395	+25	2,284	1,370	6	54,682,068
9	7	The Prince of Tides (Columbia)	3,024,206	-12	1,546	+1	1,956	1,545	5	56,480,546
10	10	Juice (Paramount)	2,154,600	-20	1,079	-21	1,997	1,100	2	14,762,545
11	9	Freejack (Warner Bros.)	1,889,236	-33	1,404	-156	1,346	1,560	2	13,581,923
12	11	Kuffs (Universal)	1,693,260	-21	1,323	-110	1,280	1,433	3	16,270,465
13	12	Bugsy (TriStar)	1,265,595	-26	695	-387	1,821	1,082	7	38,529,049
14	15	Star Trek VI (Paramount)	932,788	-8	704	-182	1,325	886	8	70,134,241
15	16	Cape Fear (Universal)	771,850	-5	804	-106	960	910	11	73,344,952
16	17	The Addams Family (Paramount)	771,527	-4	660	-140	1,169	800	10	105,930,686
17	14	The Last Boy Scout (Warner Bros.)	745,254	-31	806	-430	924	1,236	7	55,824,949
18	18	My Girl (Columbia)	545,859	-21	660	-200	827	860	9	54,665,986
19	13	Love Crimes (Millimeter)	529,188	-54	633	-36	836	669	1	2,029,509
20	20	Curly Sue (Warner Bros.)	442,837	-11	554	-115	799	669	18	32,734,784
21	19	Rush (MGM/Pathe)	392,819	-23	509	-338	772	847	6	5,634,509
22	New	Into the Sun (Trimark)	352,064	---	288	---	1,222	---	---	352,064
23	21	American Tail: Fievel (Universal)	311,125	+11	655	+45	475	610	10	19,463,009
24	23	For the Boys (20th Century Fox)	220,334	+28	342	-7	644	349	10	17,254,839
25	22	Naked Lunch (20th Century Fox)	184,338	-3	63	+7	2,926	56	5	1,541,755
26	New	Hard Promises (Columbia)	182,574	---	142	---	1,286	---	---	182,574
27	25	Little Man Tate (Orion)	122,539	0	207	-30	592	237	15	24,694,793
28	25	Hearts of Darkness (Triton)	120,157	+41	23	+6	5,224	17	9	667,946
29	32	High Heels (Miramax)	112,896	+75	28	+10	4,032	18	8	1,066,625
30	28	Europa, Europa (Orion Classics)	104,968	+16	31	-2	3,386	33	31	3,970,424
31	24	Black Robe (Samuel Goldwyn)	104,197	-18	103	-23	1,012	126	17	7,664,752
32	41	The Inner Circle (Columbia)	89,677	+201	20	+4	4,484	16	5	326,408
33	31	My Own Private Idaho (Fine Line)	88,422	+9	59	-3	1,499	62	18	5,979,713
34	26	Madame Bovary (Samuel Goldwyn)	88,211	-12	49	-5	1,800	54	5	1,476,224
35	39	Double Life of Veronique (Miramax)	87,074	+138	17	+4	5,122	13	10	772,466
36	New	Alan & Naomi (Triton)	84,855	---	52	---	1,632	---	---	84,855
37	30	Life Is Sweet (October)	74,815	-12	23	-3	3,253	26	17	978,385
38	29	The Fisher King (TriStar)	71,151	-20	111	-17	641	128	19	41,682,553
39	36	Until the End of the World (Warner Bros.)	62,864	+36	7	0	8,981	7	6	419,264
40	34	Hear My Song (Miramax)	51,330	-5	5	+1	10,266	4	5	248,737
41	33	Kafka (Miramax)	46,971	-13	9	+1	5,219	8	8	251,816
42	37	At Play in Fields of Lord (Universal)	41,780	+2	20	0	2,089	20	8	940,712
43	43	Antonia & Jane (Miramax)	38,300	+55	20	+4	1,915	16	14	800,021
44	42	Meeting Venus (Warner Bros.)	37,201	+33	25	+33	1,488	12	11	940,087
45	38	Prospero's Books (Miramax)	26,064	-35	16	-8	1,629	24	11	1,560,417
46	46	Mindwalk (Triton)	16,661	+83	9	+2	1,851	11	16	325,463
47	46	La Belle Noiseuse (MK2)	16,174	+46	2	+1	8,087	1	15	257,494
48	40	Rhapsody in August (Orion Classics)	15,026	-50	5	-1	3,005	6	6	395,700
49	New	The Silk Road (Trimark)	11,327	---	1	---	11,327	---	---	11,327
50	48	35-Up (Samuel Goldwyn)	10,898	-1	1	-0	10,898	1	2	50,230