

DAILY VARIETY

75 CENTS
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A GANNERS PUBLICATION • LOS ANGELES, CALIFORNIA • NEWSPAPER SECOND CLASS P.O. ENTRY

INSIDE

2 Anthrax aligns with Elektra

Speed metal leader Anthrax signs with Elektra Records in a multimillion-dollar deal.

2 Estevez heads to 'Bombay'

Emilio Estevez will star in Disney's "Bombay," a family pic directed by Stephen Herek.

3 Exhibit wins antitrust round

The Supreme Court refused to kill a Santa Cruz theater's antitrust suit against UA.

3 Carpenters get close to U

John Carpenter and wife Sandy King have inked a directing/producing pact at U.

3 Carson opens syndie vault

Syndie rights to "The Tonight Show" from 1981 through Johnny Carson's final show are up for grabs.

8 MCA/U takes 'Fievel' sell-thru

MCA/U will market "An American Tail: Fievel Goes West" at \$24.95 in a promotion with the Postal Service.

48 Basic cable basically flat

Prime time viewership was flat or declined last year for top basic cable nets.

48 New Line tops Spirit hopefuls

New Line Cinema has been nominated for nine Independent Spirit Awards.

1991 IS THIRD-BEST B.O. YEAR

Final take of \$4.85 bil 3% less than '89-90; tix sales fall 8%

BY A. D. MURPHY

The final United States 1991 film box office tally is put at \$4.85 billion, down about 3% from the \$5 billion level of 1989-90.

The closeness of the 1991 figure masks a truly manic-depressive year in which ticket sales fell 8% to a 15-year low of 968.5 million.

The good news was that 1991 ended with a record holiday season take near \$741 million (up more

than 4% from \$711 million a year earlier), and the year opened with a record first quarter of \$1.05 billion (up 17% from \$898 million in 1990).

The bad news was a depressed spring, a terrible summer (mostly in the second half of that season) and a sluggish autumn period lacking any major hit.

But when the dust settled, the full year tally wasn't badly off, considering the spectacular B.O. action in 1989-90.

The 1991 B.O. gross is the third highest on record.

Important to remember about 1991 (or any other down year, for that matter) is that there was no lack of major hits. As previously reported, seven films last year took in more than \$100 million.

What really makes a year relatively soft is the lack of B.O. strength in the sub-blockbuster strata—films that get to \$50 million instead of \$60 million, or to \$40 million vs. \$50 million, etc.

Such B.O. weakness can always be attributed to a lower grade of quality in the films themselves.

The added factor in 1991 can, arguably, be the effects of the prolonged national recession. As history shows, the film box office has never been recession-proof; instead, it has been recession-resistant, meaning that a decline comes late in an economic slump rather than early. Put another way, a B.O. slump is one of the lagging

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MGM 9-month net loss zooms 258% to \$233 mil

BY JUDY BRENNAN

MGM-Pathe continues to hemorrhage, closing its nine months with a paralyzing net loss of \$233.22 million (or \$3.89 a share), cutting 258% deeper from last year's net loss of \$65.2 million (\$1.37).

Culprits blamed for the bloodletting are poorly performing films, huge litigation costs, interest expense on bond and increased bank borrowings and a \$48.8 million write-down in reserves to cover hid-

den multimillion-dollar deals scored under ousted chairman Giancarlo Parretti's management. The writedowns were taken during the first quarter.

Third-quarter results were also gouged by poor performers at the box office and by hefty legal fees tied to the lengthy court battle recently ended in Delaware. MGM's key lender, Credit Lyonnais, which has been keeping it afloat since Parretti's \$1.5 billion buyout Nov. 1, 1990, was the victor in the five-month battle with Parretti over

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U.S. box office report	
Last week	\$112,900,000
1990	\$169,500,000
1989	\$124,700,000
Full year 1991	\$4,850,600,000
*Full year 1990	\$5,021,800,000
*Full year 1989	\$5,033,400,000
*one week loss	—A.D. Murphy

Lieberthal will retire as chair of Col Pix TV

BY BRIAN LOWRY

Columbia Pictures TV chairman Gary Lieberthal, ending more than a year of speculation, announced yesterday that he will retire from that position effective Feb. 29 to relocate his family to Charlottesville, Va. Lieberthal has spent 15 years with the company and six as its top television executive.

He will remain a member of the board of parent Sony Pictures Entertainment and a consultant to the company, in addition to representing Sony on regulatory issues in Washington, D.C., which is a little more than 100 miles from his new home.

No successor was mentioned; it was stated that Lieberthal and

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'DOCTOR' DIRECTOR HAINES SEWS UP FIRST-LOOK DEAL WITH TOUCHSTONE

BY CLAUDIA ELLER

Director Randa Haines has entered into a non-exclusive first-look agreement with Touchstone Pictures, the Disney label for which she recently helmed the William Hurt drama "The Doctor."

The 18-month accord provides that Haines will develop projects to direct, working with material she finds both via the studio and through her own channels.

Disney/Touchstone prexy David Hoberman said the arrangement grew out of a successful collaboration on "The Doctor," noting, "We like being in business with her and she likes being in business with us and we want to make her next movie."

A priority project that both the

Disney brass and Haines are high on making is one based on an original idea of the director's.

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NUMBERS

Playoff shares for NBC, CBS

55, 51

The NBC Denver-Buffalo game intercepted a 27.0 rating/55 share, up 16% in rating and nine share over last year's game, while Washington's scalping of Detroit on CBS drew a 28.7/51, down 3% in rating but up one share. Story, page 3.

With its opening shake, Buena Vista's psychotic-nanny thriller "The Hand That Rocks the Cradle" dethroned TriStar's "Hook," the national B.O. leader since its debut Dec. 10.

Though the usual January slump set in, it was a moderately good weekend at the B.O. as the top 10 titles scored \$51,597,872, down 4% from the noisy \$53,804,654 collected by the leaders at this time a year ago and off 26% from the previous New Year's holiday weekend's torrid \$70,142,590.

Also arriving over the weekend was Universal's cop comedy "Kuffs," which locked up a respectable fifth. Going beyond showcases for the first time were Fox's saga of L.A. angst, "Grand Canyon," which was a boffo ninth in 364 neighborhoods, and MGM's drug drama "Rush," doing an uninspiring 15th in 528 dens.

"Hook," like other family-

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CITYVISION INVESTORS BATTLE BLOCKBUSTER

BY ADAM DAWTREY

LONDON—A group of minority investors in Cityvision, the United Kingdom's largest video retailer, will this week launch a bid to stop the takeover of the company by Blockbuster Entertainment Corp., the U.S. video retailing giant.

The counterbid is already backed by more than 10% of Cityvision's shareholders and is fronted by two former Cityvision executives—Ray Hipkin, who

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High court greenlights first-run monopoly suit

WASHINGTON (AP)—The U.S. Supreme Court has refused to kill a Santa Cruz movie theater's federal antitrust lawsuit against two local competitors and a group of film distributors.

The justices, without comment, yesterday let stand a ruling that said the lawsuit should go to trial.

The Movie, a two-screen theater owned by Harold Snyder and his two sons, David and Larry Snyder, opened for business in 1984. It sued United Artists Communications Inc., which operates five theaters in Santa Cruz, and the Nickelodeon, a four-screen theater that shows art films.

The Movie's suit contends that United Artists and the Nickelodeon conspired to monopolize the showing of first-run movies in Santa Cruz.

The suit also alleges that various film distributors joined in the conspiracy.

A federal judge threw out the suit, but the 9th U.S. Circuit Court of Appeals reinstated it last May. The appeals court ruled that the

Movie had presented "specific facts ... to support its (antitrust) claims" and that a trial is required.

The Movie's two competitors and the film distributors named in the suit then sought Supreme Court review.

Asked for its views on the dispute, the Bush administration urged the justices to reject the appeal.

Wrongly used "per se"
The appeal said the 9th Circuit Court had wrongly used a "per se" or automatic antitrust rule in deciding whether the case should go to trial. The appeal said a "rule of reason" standard should have been employed.

But government lawyers said the appeals court's discussed the per se rule "only after reversing the district court's (antitrust) holding on other grounds, and even then based its discussion largely on assumptions concerning what the evidence might establish."

The case is United Artists Communications vs. The Movie, 90-1897.

Carson hawking syndie rights to 'Tonight'

Carson Prods. has put up for grabs the syndication rights to "The Tonight Show" and the corresponding anniversary special from 1981 through Johnny Carson's final show in May, according to the entertainer's agent, Ed Hookstratten.

A number of studios have expressed an interest in syndicating the episodes, which are expected to increase in value when Carson departs.

Columbia Pictures Television holds the rights to pre-1980 "Tonight" shows, which it distributes in half-hour form under the title "Carson's Comedy Classics" and, in some markets, "The Best of Carson."

CPT also has the rights to Carson's prime time anniversary special from 1979 to 1982, which the distributor intends to repackage for syndication at next week's National Assn. of Television Program Executives convention (*Daily Variety*, Jan. 13).

Hookstratten said Carson Prods. would like to conclude a syndication deal for the past decade of "The Tonight Show" within the next year.

One potential bidder is Paramount Studios, whose chairman, former NBC Entertainment boss Brandon Tartikoff, had sought to keep Carson in the host chair.

—Jim Benson

Football scores better '90 shares for NBC, CBS

Both NBC and CBS ground out higher shares than last year with their respective AFC and NFC football championship games Sunday in overnight markets, according to Nielsen research.

The early NBC Denver-Buffalo game dragged down a 27.0 rating, 53 share in the 25 Nielsen metered markets, up 16% in rating and nine in share over Buffalo's rout last year of the Los Angeles Raiders.

Only slightly hurt
CBS, meanwhile, was only slightly hurt by its one-sided affair this year, as Washington's scalping of Detroit drew a 28.7/51, down 3% in rating but up one share compared to the '90 NFC game, which was boosted by the presence of the New York Giants, home team of the nation's largest TV market.

The NBC game was up by over 1 million households compared to last year's contest, while CBS' total households were down more than 800,000. National ratings will be available later this week.

The results and the pairing of the two leaders in each division in terms of record is a break for CBS,

which will broadcast the Super Bowl on Jan. 26. CBS is still selling time in the game but said it would be sold out prior to the telecast.

CBS also has been fortunate to have the late game the past two weeks, leading directly into "60 Minutes" and resulting in huge ratings for the venerable news magazine. The network averaged a 31 share in overnight markets Sunday for prime time.

In a twist, the Eye network was also smiling over overnight ratings on ABC for Saturday, when that network scored big with its coverage of ice skating during a two-hour prime time special. CBS is planning skating—which boasts strong appeal among female viewers—for 13 of 16 nights of its prime time coverage of the Winter Olympics, which begins Feb. 6.

In other ratings news, NBC's broadcast of the Soap Opera Awards (13.9/24) lifted that network to its best Friday performance in more than two years last week, helping blunt the premiere of CBS' new hour "Hearts Are Wild."

CBS DOUBLES UP ON 'STREET,' LINES UP INTERACTIVE SPEC

CBS News has doubled its order on the new prime time hour "Street Stories" to eight episodes and is planning an interactive hour in prime time with input from citizens following President Bush's State of the Union address Jan. 28.

The network also told visiting TV critics that it will devote the Feb. 5 episode of "48 Hours" to the assassination of John Kennedy, prompted by skepticism and discussion about the Warren Commission's findings spurred by the Warner Bros. film "JFK." That show airs on the first night of Arbitron's February sweeps survey.

The extra episodes of "Street Stories" will carry the show through mid-April and thus the rest of the official 1991-92 TV season. The show will be pre-empted

on three consecutive Thursdays starting Feb. 6 to make room for Winter Olympics coverage.

The interactive hour will focus on the U.S. economy, employing 800-number technology provided by Call Interactive to enable CBS to receive input from up to 300,000 citizens.

Connie Chung and Charles Kuralt will host the special, which will follow the Democratic response to the president's speech.

On more general matters, CBS News president Eric Ober defended the use of pool coverage of news events to stretch network resources and added that CBS is "going to try to get past the photo opportunities to the issues" with its election coverage.

Without divulging specifics, he also maintained that the news division would be "comfortably close to break-even" for 1991 and expressed hope that it will be profitable in the near future, possibly this year.

Much of the conversation with the news officials focused on pool coverage as well on as the footage used when President Bush collapsed in Japan last week, since certain video wasn't made available to the U.S. networks by the Japanese.

Andrew Heyward, exec producer of "48 Hours," said the Kennedy episode will be a neutral examination of the record and not a point-by-point analysis of Oliver Stone's controversial film.

Ober also acknowledged that CBS was coming into the overnight news game late, with a March 1 planned start date for its service.

Ober said CBS would emphasize live and overseas coverage as much as possible with the service,

CARPENTER, KING SIGN NON-EXCLUSIVE DIRECTING, PRODUCING PACT AT U

BY CLAUDIA ELLER

Horror-suspense genre filmmaker John Carpenter and his wife, Sandy King, have inked a non-exclusive directing/producing pact with Universal Pictures.

Under the deal's terms, Carpenter will direct and King will produce at least one movie for the studio over the next two years and enter into development of others, including a remake of U's 1953 classic "The Creature From the Black Lagoon."

Carpenter will direct and King will produce all of the projects.

MCA Motion Picture Group chairman Tom Pollock said Universal is pleased to be continuing its association with Carpenter, whose track record at the studio "has been extremely successful, both creatively and financially."

In a prepared statement, Carpenter said he made two of his favorite movies, "The Thing" and "They Live," at Universal.

Additionally, Carpenter directed Universal's 1987 horror film "Prince of Darkness" and directed the popular "Halloween" series of movies, plus the apocalyptic "Escape From New York," "The Fog," "Christine," "Starman," and "Big Trouble in Little China."

In the TV arena, Carpenter di-

NAB: Must-carry a must in cable bill

WASHINGTON—Broadcasters are insisting that must-carry protection be included in cable regulation legislation, even if cable operators were to agree that broadcasters should be compensated through a retransmission

consent format.

That was the word yesterday from National Assn. of Broadcasters spokeswoman Lynn McReynolds, in response to a proposal floated Sunday by National Cable Television Assn. prez James Mooney. Mooney, speaking at the Television Critics' Assn. press tour, said cable operators might grudgingly agree to fork over coin to broadcasters via retransmission consent only if the industry were not also faced with must-carry mandates.

McReynolds tossed cold water on the Mooney proposal, saying it's just not going to happen.

Carpenter is currently in post-production on the Chevy Chase-Daryl Hannah comedy "Memoirs of an Invisible Man," which will be released by Warner Bros. in March.

He and King are also in the midst of making a documentary about Howard Hughes, to be included in an anthology about men who changed the world, titled "The Audiovisual Encyclopedia," which is being financed by Canal Plus and produced by Telemax.

Sponsors of the legislation have insisted that must-carry be coupled with retransmission consent to ensure that weaker independent stations are carried by cable.

In a related matter, NAB last week sent several new spot ads to local TV stations urging viewers to support the cable rereg bill.

Stringer takes CBS' losses in stride as network eyes No. 1 slot for season

BY BRIAN LOWRY

CBS/Broadcast Group president Howard Stringer predicted to TV critics six months ago that his network would be No. 1 in prime time this season, and he wasn't about to let a little thing like \$450 million in losses rain on his parade now that the Eye network is virtually certain to make good on that claim.

"You're not going to make me miserable, I'm sorry," the quotable

executive said to the current tour of television critics in Marina Del Rey, citing CBS' No. 1 rankings in prime time, daytime, Saturday morning and weekend sports as signs that the network has much to be happy about.

As for the massive losses associated with the more than \$3.3 billion CBS has shelled out in sports rights fees, Stringer said no one could have foreseen the recession when those deals were made and that "at the time (the deals) gener-

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'Cradle' rocks 'Hook' out of top B.O. spot

Continued from page 1
market films, had a sizable post-holiday dropoff (44%), while the smallest declines among holdovers in the top 10 were registered by two adult entries with especially strong word-of-mouth, Columbia's "The Prince of Tides" (29%) and Warner Bros.' "JFK" (31%).

The new B.O. champ, "The Hand That Rocks the Cradle," broke a drought for Hollywood Pictures that had seen the newest Disney unit having a dismal 1991 with clunkers "The Marrying Man," "One Good Cop," "V.I. Warshawski" and "Run," none of which grossed more than \$12.4 million.

"Cradle" averaged a tuneup \$10,020 during its first sinister lullaby in 766 nurseries, coaxing in a chilling \$7,675,016.

"Hook" slipped from its previous holiday-weekend \$11.5 million to a still high-flying \$6,423,900, while averaging \$2,850 in 2,254 clouds during its fifth dream. The 34-day take is an imposing \$90,746,145.

"The Prince of Tides" rose from fourth to third in its third soul-baring with a robust \$6,033,617, revealing \$4,144 per in 1,456 psyches (entering 44). In 19 days, the total B.O. is an insightful \$40,055,779.

"Father of the Bride" declined an acceptable 36% in its fourth catering to a familial \$5,779,516, or \$3,509 per in 1,647 hotels (arriving in 59), as it dropped from second to fourth. The 24-day total is a fine \$51,306,189.

"Kuffs" nabbed \$4,005 per in 1,411 Bay areas during its lively \$5,651,055 opening frisk.

BV's Disney animated sensation "Beauty and the Beast," as previously reported (*Daily Variety*, Jan. 10, 13), on Friday broke the B.O. record for the first domestic release of an animated film, previously held by Disney's 1989 "The Little Mermaid" with \$84,335,863.

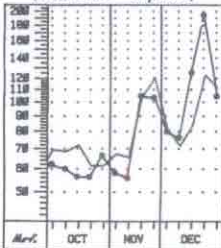
"Beauty" now has \$88,917,830 under its belt after only 61 days in release. Over the weekend it fell 45% while going from third to sixth, but painted a colorful \$4,840,087 with 1,960 palettes (adding 20), for an average of \$2,469.

The assassination docudrama "JFK," a media cause celebre well before its Dec. 20 opening, had a

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B.O. BAROMETER

(Dotted line = Expected)



DAILY VARIETY

FILM BOX OFFICE REPORT FOR THE WEEKEND OF JAN. 10-12

Ranking This Wk.	Ranking Last Wk.	Title (Distributor)	Reported Weekend Boxoffice	\$ Pct. Change	\$ Per Screen Average	# Of Screens This Wk.	# Of Screens Last Wk.	\$ Cumulative Reported Boxoffice	# Days Release
1	—	The Hand That Rocks the Cradle (BV)	7,675,016	—	10,020	766	—	7,675,016	3
2	1	Hook (TriStar)	6,423,900	-44%	2,850	2,254	2,254	90,746,145	34
3	4	The Prince of Tides (Col)	6,033,617	-29%	4,144	1,456	1,412	40,055,779	19
4	2	Father of the Bride (BV)	5,779,516	-36%	3,509	1,647	1,588	51,306,189	24
5	—	Kuffs (U)	5,651,055	—	4,005	1,411	—	5,651,055	3
6	3	Beauty and the Beast (BV)	4,840,087	-45%	2,469	1,960	1,940	88,917,830	61
7	5	JFK (WB)	4,722,417	-31%	3,992	1,183	1,164	37,987,458	24
8	5	The Last Boy Scout (WB)	3,880,772	-45%	2,229	1,741	1,823	49,704,858	31
9	32	Grand Canyon (20th)	3,410,127	+4,662%	9,368	364	2	3,733,208	19
10	7	Bugsy (TriStar)	3,181,365	-41%	2,539	1,253	1,245	30,187,827	31
11	8	Star Trek VI: The Undiscovered Country (Par)	2,812,455	-40%	1,745	1,612	2,147	64,690,283	38
12	9	The Addams Family (Par)	2,491,635	-46%	1,608	1,550	1,974	101,770,958	52
13	11	Cape Fear (U)	2,039,070	-42%	1,670	1,221	1,367	68,813,892	61
14	10	My Girl (Col)	1,940,289	-49%	1,291	1,503	1,690	51,405,116	47
15	23	Rush (MGM)	1,724,059	+1,151%	3,265	528	9	2,304,730	22
16	19	Fried Green Tomatoes (U)	561,395	+105%	16,040	35	9	1,140,591	19
17	12	An American Tail: Fievel Goes West (U)	505,155	-54%	595	849	1,360	18,155,905	52
18	36	Naked Lunch (20th)	296,754	+367%	5,819	51	5	533,872	17
19	13	For the Boys (20th)	284,026	-60%	736	386	719	16,371,247	52
20	14	Little Man Tate (Orion)	261,471	-25%	679	385	421	24,005,623	96
21	16	The Fisher King (TriStar)	193,248	-32%	671	288	313	41,219,338	115
22	17	Black Robe (Goldwyn)	188,267	-30%	1,127	167	189	7,078,586	101
23	15	Necessary Roughness (Par)	180,390	-38%	742	243	317	25,986,632	108
24	18	Madame Bovary (Goldwyn)	153,221	-35%	2,891	53	53	1,014,698	19
25	20	Deceived (BV)	141,102	-19%	702	201	222	28,550,471	108
26	24	Paradise (BV)	114,306	-9%	710	161	162	18,595,037	117
27	22	High Heels (Miramax)	102,444	-26%	4,878	21	22	690,700	24
28	21	My Own Private Idaho (Fine Line)	98,684	-31%	1,645	60	54	5,565,012	106
29	25	House Party 2 (New Line)	95,013	-21%	792	120	119	19,277,109	82
30	29	Europa, Europa (Orion Classics)	78,412	-10%	3,016	26	21	3,501,582	199
31	27	The People Under the Stairs (U)	75,500	-25%	250	302	268	21,911,845	73
32	30	Life Is Sweet (October Films)	74,498	-2%	4,967	15	15	661,646	80
33	35	Meeting Venus (WB)	62,774	-2%	1,962	32	13	791,565	59
34	34	The Double Life of Veronique (Miramax)	57,330	-12%	3,185	18	18	533,219	50
35	26	Ernest Scared Stupid (BV)	52,466	-53%	525	100	165	14,132,671	94
36	33	Rhapsody in August (Orion Classics)	41,365	-36%	3,760	11	12	253,831	24
37	31	At Play in the Fields of the Lord (U)	37,140	-49%	2,653	14	16	743,196	38
38	43	Until the End of the World (WB)	33,387	-5%	8,347	4	4	194,539	19
39	40	Antonia & Jane (Miramax)	32,936	-24%	1,432	23	19	665,604	94
40	41	Rambling Rose (New Line)	28,282	-26%	628	45	46	6,254,095	115
41	37	Prospero's Books (Miramax)	27,450	-54%	1,525	18	32	1,423,740	59
42	42	The Inner Circle (Col)	22,818	-39%	7,606	3	3	165,271	19
43	—	Hearts of Darkness: A Filmmaker's Apocalypse (Triton)	22,542	—	5,636	4	—	273,045	47
44	45	The Rapture (Fine Line)	18,080	-27%	753	24	23	1,269,394	101
45	47	City of Hope (Goldwyn)	17,019	-10%	1,309	13	15	1,300,058	94
46	50	Hear My Song (Miramax)	14,188	+4%	—	1	1	61,193	17
47	39	The National Film Board of Canada's Animation Festival (Expanded Ent.)	12,427	-76%	4,142	3	11	189,200	19
48	46	My Mother's Castle (Orion Classics)	11,888	-44%	1,189	10	13	1,361,888	171
49	49	My Father's Glory (Orion Classics)	6,492	-60%	812	8	10	1,638,942	213
50	—	MindWalk (Triton)	3,405	—	851	4	—	266,244	94

DAILY VARIETY REGIONAL BOX OFFICE

Los Angeles

New York

Dallas

Title (domestic) Listed by Daily Variety national market rank	Mkt. rank	\$ Reported weekend box office	Pct. change	Wks. in release	# of screens This wk.	Last wk.	Mkt. rank	\$ Reported weekend box office	Pct. change	Wks. in release	# of screens This wk.	Last wk.	Mkt. rank	\$ Reported weekend box office	Pct. change	Wks. in release	# of screens This wk.	Last wk.
The Hand That Rocks the Cradle (BV)	1	806,580	—	1	65	—	1	802,718	—	1	52	—	1	372,344	—	1	41	—
Hook (TriStar)	4	536,582	-48%	5	95	101	4	426,041	-50%	5	92	90	6	245,533	-35%	5	82	84
The Prince of Tides (Col)	3	579,979	-46%	3	88	88	2	649,982	-34%	3	87	90	4	276,322	-34%	3	71	71
Father of the Bride (BV)	5	530,927	-44%	4	87	88	5	412,804	-35%	4	69	68	2	307,613	-35%	4	87	87
Kuffs (U)	6	510,634	—	1	72	—	9	302,848	—	1	—	—	3	290,505	—	1	65	—
Beauty and the Beast (BV)	9	360,579	-60%	9	80	81	10	275,129	-40%	9	64	67	8	187,291	-58%	9	82	82
JFK (WB)	7	509,107	-34%	4	82	86	7	361,113	-29%	4	64	64	5	248,493	-29%	4	55	57
The Last Boy Scout (WB)	10	262,433	-50%	5	82	91	8	357,022	-42%	5	75	81	9	164,302	-34%	5	76	77
Grand Canyon (20th)	2	700,672	—	3	69	1	3	520,294	—	3	59	1	7	211,242	—	3	18	—
Bugsy (TriStar)	8	380,184	-46%	5	83	83	6	391,281	-37%	5	77	80	10	149,293	-33%	5	62	64
Star Trek VI: The Undiscovered Country (Par)	12	221,229	-42%	6	79	94	14	156,054	-34%	6	47	73	12	109,306	-29%	6	65	74
The Addams Family (Par)	14	150,169	-45%	8	65	91	11	192,212	-28%	8	63	80	13	102,525	-35%	8	65	75
Cape Fear (U)	15	112,071	-46%	9	48	68	13	156,099	-36%	9	50	75	14	76,388	-35%	9	48	60
My Girl (Col)	13	150,624	-53%	7	72	86	16	56,720	-50%	7	30	62	15	66,756	-44%	7	57	64
Rush (MGM)	11	229,087	—	3	59	4	12	180,503	—	3	35	3	11	142,168	—	3	46	—

EDI regions tracked are as follows: LOS ANGELES — About 1200 screens daily in California from San Luis Obispo and Bakersfield south, plus screens in Arizona and southern Nevada. NEW YORK — About 900 screens daily in metropolitan New York, including parts of New Jersey and Connecticut. DALLAS — About 1200 screens daily in Texas and New Mexico.

SOURCE: Entertainment Data Inc.

'Tomatoes' delectable on coasts; 'Song' getting tuneup in L.A.

BY AMY DAWES

"Fried Green Tomatoes" became the most popular dish on the limited-release menu this weekend as Fox took "Grand Canyon" wider. Miramax's romantic Irish saga "Hear My Song" is picking up a bit of steam, but post-holiday biz softened for most other pics in a frame that saw no entries in exclusive release.

The following are actual earnings over the three-day weekend for films playing on an exclusive basis (up to three screens) in L.A. and New York.

LOS ANGELES

"Fried Green Tomatoes" (Uni-

versal) tasty \$21,083 in third serving at AMC Century 14, down 13%; plus \$12,143 at Universal City, down 27%, and \$12,546 at GCC Beverly Connection, down 38%.

"Hear My Song" (Miramax) operatic \$14,188 in third performance at Music Hall, up 4%.

"Until the End of the World" (WB) stout \$10,070 in third Nuart weekend, down 39%.

"Life Is Sweet" (October Films) surging 41% based on critics' awards to \$8,661 at Goldwyn Pavilion in second moveover weekend.

"The Inner Circle" (Col) down 53% in third Century Plaza outing to \$7,640.

"Rhapsody in August" (Orion Classics) lyrical \$6,733 in third unspooling at Royal.

"High Heels" (Miramax) tapping out \$6,690 at Fine Arts in fourth weekend, down 33%; plus \$4,833 in fourth at Goldwyn Pavilion, down 30%.

"Madame Bovary" (Goldwyn) OK \$5,849 in third Goldwyn Pavilion weekend, plus \$4,047 at Cineplex Beverly Center, down 51%.

"Europa, Europa" (Orion Classics) gaining 41% in 16th Monday weekend to \$5,360.

"The Double Life of Veronique" (Miramax) fading in fifth at Goldwyn Pavilion to \$3,843, down 10%.

NEW YORK

"Fried Green Tomatoes" piping hot at Cineplex Baronet with \$23,773 in third weekend, down tiny 1%.

"Until the End of the World" drawing plenty of onlookers at Angelika with \$14,667 in third weekend, down 23%; plus \$7,332 at Loews Festival, down 3%.

"The Double Life of Veronique" still strong after seventh full week at Lincoln Plaza with \$22,733 in seven days, down 13%, including a \$14,305 weekend.

"High Heels" giddy \$14,241 in fourth Lincoln Plaza tryout, down 5%; plus \$12,827 at Loews Village seven-plex, down 6%.

"Hearts of Darkness: A Film-

maker's Apocalypse" (Triton) strong \$13,271 in seventh weekend at Independent Film Forum.

"The Inner Circle" slumping 49% in third weekend to \$12,555 at Loews Fine Arts.

"Madame Bovary" nice \$12,112 in third at Angelika Film Center, down 34%.

"Black Robe" (Goldwyn) steady \$10,011 in ninth weekend at Angelika, down 7%.

"Rhapsody in August" solid \$9,092 in fourth at Lincoln Plaza, down 18%.

"My Own Private Idaho" (Fine Line) bright \$9,579 in third at Angelika, down 13%.

"The Station" (Aries) holding well in second weekend at City 68th Street Playhouse with \$5,889, down 9%.

'TAIL' SELL-THROUGH TAG TO BE \$24.95 IN MARCH

BY MARC BERMAN

Fielvel goes sell-through March 19.

MCA/Universal yesterday announced a \$24.95 suggested retail price for "An American Tail: Fielvel Goes West" and a promotional tie-in with the U.S. Postal Service. It's the third such tie-in for MCA/U and the Postal Service.

Marketing plans also involve a \$5 rebate for consumers who purchase "Fielvel Goes West" and one of 20 other MCA/U titles.

The release plans were announced at the Gene Autry Western Heritage Museum, with Autry himself in attendance, along with 200 underprivileged children whom MCA/U had invited to lunch and a screening of the animated film.

The Postal Service tie-in involves Western Americana stamped envelopes available to the public beginning in April. The en-

velopes feature a saddle design and 29¢ imprint.

The availability of the envelopes will be mentioned in "Fielvel" point-of-purchase materials that MCA/U will distribute to its accounts. Conversely, about 35,000 post offices will display posters for the videocassette release.

Outgoing Postmaster General Anthony Frank described the arrangement as "a very low-key joint venture."

Though Frank recently announced he will be returning to the private sector, MCA/U exec said they expected no change in the company's relationship with the Postal Service, as the executive staff there is now well-schooled in the ways of homevideo, through the Postal Service's various cross-promotional arrangements with MCA/U and Paramount.

MCA/U marketing veep Andrew Kairay declined to project sales for the vid release but said he expected them to be in the same range as

"An American Tail," which has sold 2.2 million units, and "The Land Before Time," with more than 4 million units to date.

The multimillion-dollar marketing budget, according to Kairay, includes advertising on network, cable and spot TV; print advertising; and point-of-purchase materials, including convertible floor/countertop displays that hold either 48 or 24 cassettes.

Kairay said the company decided on a first-quarter release because "there was nothing major in the first quarter and we saw an opening. This gives us about three weeks prior to the release of (Disney's animated) '101 Dalmatians' and then allows us to take advantage of the traffic that will generate."

The rebate program requires consumers to purchase the tapes between March 16 and Sept. 30 and to submit proofs-of-purchase and register receipts from both

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'Cradle' rocks 'Hook' out of top spot

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strong post-holiday hold to an eloquent \$4,722,417 in its fourth oration. While down a notch from sixth to seventh, the 189-minute film examined \$3,992 per in 1,183 filing drawers (prying open 19), running its 24-day take to a vigorous \$37,987,458.

WB's "The Last Boy Scout," a solid market entry over the holidays as the only major pic for the action crowd, is starting to run out of steam. Dropping 45% over the weekend, it tumbled from fifth to eighth with a faltering \$3,880,772, or \$2,229 per in 1,741 locker rooms (retiring from 82). But the 31-day total is a rugged \$49,704,858.

"Grand Canyon," expanding from its two N.Y. and L.A. screens to 364, soared from 32nd to ninth in its third meditation with a splendid \$3,410,127 (up 4.662%), while averaging \$9,368, second-best to "Cradle" among the top 10 titles.

The Fox pic, which widens to about 800 sites on Friday, has a 19-day total of \$3,733,208.

The 10th-place movie was TriStar's "Bugsy," taking a sharp 41% fall from seventh in its fifth impudent nicknaming to a tepid \$3,181,365. Averaging \$2,539 in 1,253 clip joints (barging into eight), the gangster yarn advanced its 31-day cumulative to an OK \$30,187,827.

Down in 15th, "Rush" didn't live up to its title with a moderate \$3,265 per as it went from nine to 528 sites on a so-so total of \$1,724,059. The 22-day B.O. is \$2,304,730.

Worthy of note as it sprouted from nine to 35 gardens, U's 16th-place "Fried Green Tomatoes" averaged a juicy \$16,040 per, harvesting a succulent \$561,395 (rising 185%) and upping its 19-day total to \$1,140,591. The comedy-drama goes wide Jan. 24.