

THIS WEEK	LAST WEEK	INTERNATIONAL Boxoffice Charts	WKS. IN RELEASE	NO. OF SCREENS	BOXOFFICE THIS WEEK	BOXOFFICE LAST WEEK	BOXOFFICE TOTAL
All boxoffice figures are in U.S. Dollars PICTURE U.S./FOREIGN DISTRIBUTOR							
LONDON BOXOFFICE (Week ending February 13, 1992)							
1	1	JFK WARNER BROS	3	8	\$241,511	\$309,778	\$890,270
2	5	MY GIRL COLUMBIA TRISTAR	6	6	\$159,584	\$81,059	\$240,643
3	2	FRANKIE & JOHNNY UIP	4	7	\$138,706	\$177,699	\$819,675
4	3	DELICATESSEN ELECTRIC	6	6	\$97,673	\$101,301	\$597,675
5	4	BLAME IT ON THE BELLBOY WARNER BROS	3	5	\$59,211	\$95,639	\$288,841
6	8	BLACK ROBE ENTERTAINMENT	2	2	\$52,730	\$58,108	\$110,838
7	—	FOR THE BOYS FOX	1	6	\$51,312	—	\$51,312
8	9	THE COMMITMENTS FOX	18	4	\$44,892	\$50,881	\$2,150,970
9	7	LITTLE MAN TATE COLUMBIA TRISTAR	4	5	\$38,520	\$65,576	\$180,031
10	6	DOUBLE IMPACT COLUMBIA TRISTAR	2	2	\$37,591	\$67,542	\$103,133
Computed at US1=0.56 pounds sterling, 7-day gross/weekend.							
FRANCE BOXOFFICE (Week ending January 28, 1992)							
1	—	L'AMANT AMLF	1	71	\$2,466,521	—	\$2,466,521
2	1	HIGH HEELS UGC	2	45	\$796,156	\$902,951	\$1,699,107
3	2	A CLOCKWORK ORANGE WARNER BROS	3	48	\$532,506	\$708,123	\$2,126,629
4	4	LITTLE MAN TATE COLUMBIA	2	36	\$414,384	\$558,900	\$973,283
5	5	TOUS LES MARTINS DU MONDE BAC	5	42	\$400,519	\$593,603	\$4,794,018
6	3	BILLY BATHGATE WARNER BROS	2	52	\$359,407	\$665,391	\$1,024,798
7	6	588 RUE PARADIS AMLF	2	41	\$343,099	\$463,172	\$806,271
8	3	FREDDY'S DEAD: THE FINAL NIGHTMARE SIDERAL	3	42	\$235,245	\$405,299	\$1,285,533
9	9	HAMLET AFMO	3	27	\$202,431	\$333,367	\$1,009,437
10	10	PEOPLE UNDER THE STAIRS UIP	2	32	\$197,002	\$285,407	\$482,409
US1=5.0 FF, 7-day gross/ Metro Paris & 12 key cities							
GERMANY BOXOFFICE (Week ending February 9, 1992)							
1	1	JFK WARNER BROS	3	175	\$1,588,272	\$1,528,559	\$5,475,128
2	2	KNIGHT MOVES CINEVOX/WARNER BROS	3	175	\$986,656	\$1,084,680	\$4,776,344
3	3	MY GIRL COLUMBIA TRISTAR	5	399	\$907,437	\$1,063,725	\$9,287,358
4	4	ADDAMS FAMILY PARAMOUNT/COLUMBIA TRISTAR	3	300	\$577,768	\$635,238	\$3,069,288
5	5	DOUBLE IMPACT COLUMBIA/ASCOT	4	341	\$499,111	\$663,560	\$4,732,053
6	6	HERR OBER TOBIS	2	184	\$392,698	\$530,125	\$1,084,365
7	—	LITTLE MAN TATE ORION/COLUMBIA TRISTAR	1	118	\$355,730	—	\$355,730
8	8	CURLY SUE WARNER BROS	9	241	\$320,171	\$319,734	\$9,500,251
9	7	HOT SHOTS! 20TH CENTURY FOX	8	236	\$304,126	\$439,173	\$20,257,244
10	9	THE RESCUERS DOWN UNDER BUENA VISTA/WARNER BROS	10	323	\$261,103	\$296,528	\$15,628,857
Computed at US1 = DM 1.61, 4-day weekend							
AUSTRALIA BOXOFFICE (Week ending February 12, 1992)							
1	1	JFK WARNER BROS	3	62	\$704,875	\$792,459	\$2,527,769
2	2	CAPE FEAR UIP	5	95	\$580,240	\$753,050	\$4,252,570
3	—	FRANKIE & JOHNNY UIP	1	61	\$480,378	\$26,137	\$508,515
4	4	POINT BREAK FOX	6	92	\$328,674	\$404,250	\$4,850,427
5	3	FATHER OF THE BRIDE TOUCHSTONE	7	64	\$325,855	\$407,282	\$5,393,275
6	—	SHATTERED ROADSHOW	1	38	\$254,800	—	\$254,800
7	8	SPOTSWOOD HOYTS	3	30	\$145,746	\$162,450	\$519,241
8	5	THE ADDAMS FAMILY ORION	7	79	\$133,086	\$206,240	\$5,743,077
9	6	THE DOCTOR TOUCHSTONE/UIP	8	31	\$130,835	\$190,249	\$1,152,774
10	7	FOR THE BOYS FOX	4	57	\$108,891	\$167,727	\$789,592
Computed at US1 = AUS1.35, 7-day gross / *part week							
JAPAN BOXOFFICE (Week ending February 6, 1992)							
1	2	CAPE FEAR UIP/UNIVERSAL	7	7	\$351,705	\$316,402	\$3,622,336
2	1	FRANKIE & JOHNNY UIP/PARAMOUNT	2	6	\$262,542	\$317,945	\$580,487
3	3	HOT SHOTS! 20TH CENTURY FOX	8	9	\$243,502	\$278,004	\$4,226,841
4	5	THE LAST BOY SCOUT WARNER BROS	7	6	\$172,858	\$194,873	\$2,777,681
5	4	HARLEY DAVIDSON HERALD	3	3	\$173,315	\$205,405	\$621,517
6	8	BUTCHER'S WIFE UIP	7	5	\$143,618	\$132,413	\$2,245,764
7	8	CURLY SUE WARNER BROS	8	5	\$142,103	\$103,473	\$1,582,187
8	—	DOUBLE IMPACT HERALD	1	4	\$120,288	—	\$120,288
9	—	RICOCHET SHOCHIKU-FUJI	2	3	\$114,885	—	\$114,885
10	7	TERMINATOR 2: JUDGMENT DAY TOHO-TOWA	24	3	\$105,116	\$104,798	\$21,997,061
Computed at US1 = 135 Yen, 7-day gross.							
HONG KONG BOXOFFICE (Week ending February 12, 1992)							
1	1	ALL'S WELL THAT ENDS WELL REGAL	2*	33	\$1,853,445	\$1,901,038	\$5,217,047
2	3	NOW YOU SEE LOVE, NOW YOU DON'T GOLDEN PRINCESS	2	24	\$1,683,660	\$1,497,932	\$3,448,639
3	4	THE TWIN DRAGONS GOLDEN HARVEST	2*	24	\$1,253,093	\$1,416,808	\$3,751,079
4	2	THE MAGIC TOUCH NEWPORT	3	26	\$975,379	\$1,562,190	\$4,399,174
5	5	HOOK FOX	2	16	\$572,475	\$379,043	\$951,518
6	6	CASINO TYCOON NEW TOWN	*	28	\$396,941	\$359,261	\$756,202
7	7	WHAT A HERO! GOLDEN PRINCESS	*	29	\$187,722	\$324,061	\$511,783
8	8	TRUANT HERO GALA	*	29	\$154,198	\$100,288	\$254,487
9	9	AN AMERICAN TAIL: FIEVEL GOES WEST PANASIA	2	11	\$141,281	\$94,689	\$235,970
10	—	HAPPY TOUR UNITED	1	8	\$128,603	—	\$128,603
Computed at US1 = HK7.80, 7-day gross/Includes Pre-Release Show/Not available							

Germany

Port of entry

Regional ARD station Sender Freies Berlin's selling arm is joining up with marketing company Media Port Berlin to sell CNN commercial spots in the Berlin area. CNN has a technical reach of 70,000 cable homes and 5,000 hotel rooms in Berlin.

That's entertainment!

All-entertainment cable channel Kabelkanal has been officially licensed by Bavarian broadcasting authority BLM to start operations there on Feb. 29.

Legal ease

Private channel Tele-5 will legally contest the licensing of Westschienkanal to Bertelsmann subsidiary Ufa, Time Warner and others. Tele-5, which was turned down by the licensing authorities along with seven other Westschienkanal applicants, is claiming "irregular procedures."

Race relations

The Eurosport TV consortium and Formula 1 motor-racing constructor's organization FOCA have signed a contract giving the European member broadcasters exclusive rights to Formula 1 world championship races for the next five years.

Mushroom crowd

Film houses are springing up like mushrooms all over the German cultural landscape. The first to open was Filmhaus Saarbruecken on Jan. 15. Next comes the Filmhaus Muenchen, scheduled to open its doors on the grounds of Bavaria Film in Munich in March. And during the course of the year, four new film houses will open their doors in East Germany.

— Wilfried Ahrens and Ron Holloway

Arab

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conomic problems, which severely threaten film attendance. Iraq and Syria, which were active before political changes decades ago, now only buy a limited number of films from Lebanese independent distributors.

While Lebanon remains the window to all American products in the area, there are only a few TV stations hungry to broadcast imported films. And most of these stations were illegally established during the last two or three years.

When TV networks broadcast films, they rarely care whether they are pirated or not. "They obtain a pirated copy and go ahead and broadcast it without any rights whatsoever," said distributor Mahmoud Mamish. "It's a horrible situation and though I expect that most of these stations will be soon licensed, there is no guarantee that this alone will mean that they stop doing it."

The Egyptian marketplace was hardest hit by the gulf war. Mohammed Yassin, a Lebanese producer and distributor of about 80% of Egyptian-produced films, said "the Saudi market has captured some 70% of its power back, but Kuwait, which is still the second most important market for Egyptian cinema, has recovered only half of its previous share."