

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							
<b>UNITED KINGDOM BOXOFFICE (Week ending February 20, 1992)</b>							
1	1	MY GIRL COLUMBIA TRISTAR	3	232	\$2,998,744	\$2,924,101	\$6,003,904
2	—	STAR TREK VI: THE UNDISCOVERED COUNTRY UIP	1	249	\$2,591,288	—	\$2,591,288
3	—	SNOW WHITE AND THE 7 DWARFS WARNER BROS/DISNEY	1	191	\$1,691,298	—	\$1,691,298
4	2	JFK WARNER BROS	4	166	\$1,233,317	\$1,713,614	\$7,403,054
5	3	BILL & TED'S BOGUS JOURNEY COLUMBIA TRISTAR	5	176	\$610,020	\$766,132	\$6,302,477
6	5	FRANKIE & JOHNNY UIP	5	126	\$574,801	\$729,388	\$5,051,344
7	4	DOUBLE IMPACT COLUMBIA TRISTAR	3	138	\$453,740	\$762,340	\$2,547,910
8	6	BLAME IT ON THE BELLBOY WARNER BROS	4	154	\$447,116	\$724,653	\$4,149,607
9	—	PROBLEM CHILD 2 UIP	1	62	\$358,880	—	\$358,880
10	7	THE ADDAMS FAMILY COLUMBIA TRISTAR	9	114	\$216,165	\$364,050	\$15,646,885
Computed at US1 = 0.57 pounds sterling, 7-day gross/*weekend.							
<b>FRANCE BOXOFFICE (Week ending February 11, 1992)</b>							
1	2	JFK WARNER BROS	2	74	\$1,658,182	\$1,810,022	\$3,468,604
2	1	L'AMANT AMLF	3	73	\$1,412,298	\$2,010,023	\$5,888,841
3	—	FRANKIE & JOHNNY UIP	1	54	\$779,619	—	\$779,619
4	3	HIGH HEELS UGC	4	48	\$582,375	\$660,270	\$2,941,752
5	—	LA VOIX AAA	1	36	\$308,313	—	\$308,313
6	4	A CLOCKWORK ORANGE WARNER BROS	5	45	\$281,478	\$394,716	\$2,802,824
7	5	LITTLE MAN TATE COLUMBIA	4	41	\$257,465	\$342,674	\$1,573,423
8	6	TOUS LES MATINS DU MONDE BAC	8	33	\$250,974	\$332,291	\$5,377,283
9	7	CONTE D'HIVER LOSANGE	2	21	\$213,914	\$264,748	\$478,662
10	8	588 RUE PARADIS AMLF	4	27	\$176,730	\$220,683	\$1,203,684
US1 = 5.0 FF, 7-day gross/ Metro Paris & 12 key cities							
<b>GERMANY BOXOFFICE (Week ending February 16, 1992)</b>							
1	1	JFK WARNER BROS	4	198	\$1,808,727	\$1,588,272	\$7,476,494
2	2	KNIGHT MOVES CINEVOX/WARNER BROS	5	261	\$1,026,157	\$986,656	\$6,013,991
3	3	MY GIRL COLUMBIA TRISTAR	6	395	\$758,850	\$907,437	\$10,064,540
4	4	ADDAMS FAMILY PARAMOUNT/COLUMBIA TRISTAR	4	288	\$512,021	\$577,768	\$3,680,729
5	5	DOUBLE IMPACT COLUMBIA/ASCOT	5	260	\$421,569	\$499,111	\$5,159,706
6	7	LITTLE MAN TATE ORION/COLUMBIA TRISTAR	2	120	\$400,077	\$355,730	\$885,075
7	8	HERR OBER TOBIS	3	171	\$296,562	\$392,698	\$1,457,875
8	6	CURLY SUE WARNER BROS	10	243	\$287,703	\$320,171	\$9,589,385
9	10	THE RESCUERS DOWN UNDER BUENA VISTA/WARNER BROS	11	307	\$255,263	\$261,103	\$15,524,033
10	9	HOT SHOTS! 20TH CENTURY FOX	9	154	\$208,410	\$304,126	\$20,046,980
Computed at US1 = DM 1.80, 4-day weekend							
<b>AUSTRALIA BOXOFFICE (Week ending February 19, 1992)</b>							
1	1	JFK WARNER BROS	4	83	\$590,711	\$704,875	\$3,111,758
2	2	CAPE FEAR UIP	6	86	\$445,103	\$580,240	\$4,666,416
3	3	FRANKIE & JOHNNY UIP	2	61	\$366,100	\$480,378	\$893,331
4	5	FATHER OF THE BRIDE TOUCHSTONE	8	58	\$296,841	\$325,955	\$5,676,161
5	4	POINT BREAK FOX	7	92	\$290,936	\$328,674	\$5,128,465
6	6	SHATTERED ROADSHOW	2	41	\$211,754	\$254,600	\$465,658
7	9	THE DOCTOR TOUCHSTONE/UIP	9	36	\$133,245	\$130,635	\$1,282,953
8	7	SPOTSWOOD HOYTS	4	36	\$133,122	\$145,746	\$650,982
9	10	FOR THE BOYS FOX	5	53	\$97,431	\$108,891	\$884,924
10	—	BARTON FINK HOYTS	1*	9	\$77,058	\$967	\$78,775
Computed at US1 = AUS1.34, 7-day gross / *part week							
<b>JAPAN BOXOFFICE (Week ending February 13, 1992)</b>							
1	—	DEAD AGAIN UIP/PARAMOUNT	1	6	\$499,008	—	\$499,008
2	2	FRANKIE & JOHNNY UIP/PARAMOUNT	3	6	\$232,285	\$262,542	\$812,772
3	3	HOT SHOTS! 20TH CENTURY FOX	9	7	\$214,405	\$243,502	\$4,441,246
4	4	THE LAST BOY SCOUT WARNER BROS	8	6	\$196,972	\$172,858	\$2,974,653
5	—	BOYZ N THE HOOD COLUMBIA	1	7	\$161,009	—	\$161,009
6	5	HARLEY DAVIDSON/MARLBORO MAN HERALD	4	3	\$158,352	\$173,315	\$777,869
7	10	TERMINATOR 2: JUDGMENT DAY TOHO-TOWA	25	4	\$127,445	\$105,116	\$22,124,506
8	9	RICOCHET SHOCHIKU-FUJI	3	3	\$113,437	\$114,685	\$386,718
9	8	DOUBLE IMPACT HERALD	2	1	\$88,323	\$120,268	\$208,591
10	—	OTHER PEOPLE'S MONEY WARNER BROS	1	5	\$68,790	—	\$68,790
Computed at US1 = 130 Yen, 7-day gross.							
<b>HONG KONG BOXOFFICE (Week ending February 19, 1992)</b>							
1	2	NOW YOU SEE LOVE, NOW YOU DON'T GOLDEN PRINCESS	3	24	\$849,357	\$1,683,660	\$4,297,996
2	1	ALL'S WELL THAT ENDS WELL REGAL	4	27	\$716,583	\$1,853,445	\$5,933,630
3	3	THE TWIN DRAGONS GOLDEN HARVEST	4	26	\$487,996	\$1,253,093	\$4,239,075
4	8	TRUANT HERO GALA	3	28	\$324,004	\$154,198	\$578,490
5	4	THE MAGIC TOUCH NEWPORT	4	25	\$267,154	\$975,379	\$4,688,329
6	5	HOOK FOX	3	6	\$242,982	\$572,475	\$1,194,480
7	6	CASINO TYCOON NEW TOWN	3	28	\$183,882	\$396,941	\$940,084
8	7	WHAT A HERO! GOLDEN PRINCESS	3	28	\$159,635	\$187,722	\$671,418
9	9	IT'S A MAD MAD MAD WORLD TOO REGAL	2*	27	\$134,281	\$36,908	\$231,570
10	10	HAPPY TOUR UNITED	2	8	\$106,023	\$128,603	\$234,626
Computed at US1 = HK7.80, 7-day gross/*Includes Pre-Release Show							

## 'Travellers' walks off with 4 nods at Fajr festival

TEHRAN, Iran — Veteran stage actress Jamileh Sheikhi picked up a best actress Crystal Simorgh (Peacock) for her performance in the supernatural film "The Travellers," which also won best supporting actress, best supporting actor and best sound recording awards at the recently closed 10th Fajr International Film Festival.

Faramarz Sedighi won best actor for his role in "The Attorney General," and Alireza Davudnezhad's "The Need" was named best picture.

The fest, competitive for Iranian films, attracted some 420,000 people at 14 cinema houses. While the Iranian films attracted the largest audiences, "Dances With Wolves" the first U.S. film in 13 years to show here at a regular theater, saw overflow houses, with some people standing on lines for 12 hours to purchase tickets. This, even though illegal videos of the film have been circulating here for months.

The gala closing event of the Fajr film festival was held at the Vahdat Hall, a theater generally used for stage plays and concerts. The ceremonies, in contrast to the glitzy Hollywood ceremonies, featured no production numbers and after readings from the Koran, went directly to the task at hand, namely the giving out of the awards, with a quick handshake and on to the next award.

## SFI

continued from page 1-4 — prints, after their initial commercial run, to safekeeping with Andersson's division.

On top of all this hovers the threat that the SFI's distribution may be dismantled entirely by Dec. 31, when the current agreement on financing between the Swedish government and the SFI runs out.

In a preliminary government proposition, it was stated that "the SFI should not engage in competition with private sector film distribution."

Andersson reacted by saying that independent distributors like Matthias Nohrborg's Triangel Film enjoy an advantage denied to his division: the SFI must extend loss deficit guarantees to all films picked up by independents.

The government proposition for updating of its agreement with the SFI is currently being scrutinized by all film trade professionals involved. Their responses must be in by the end of this month to be considered in a final draft. Parliamentary voting on the new agreement may be pushed through ahead of Parliament's summer recess.