

THIS WEEK	LAST WEEK	<b>International Boxoffice Charts</b> <i>All boxoffice figures are in U.S. Dollars</i>		WKS. IN RELEASE	NO. OF SCREENS	BOXOFFICE THIS WEEK	BOXOFFICE LAST WEEK	BOXOFFICE TOTAL
<b>UNITED KINGDOM BOXOFFICE (Week ending March 26, 1992)</b>								
1	1	CAPE FEAR UIP	2	276	\$3,493,242	\$4,690,164	\$8,183,406	
2	2	THE FATHER OF THE BRIDE WARNER BROS	5	218	\$865,689	\$1,107,079	\$8,815,761	
3	3	THE PRINCE OF TIDES COLUMBIA/TRISTAR	4	175	\$751,989	\$979,971	\$4,725,317	
4	—	SHINING THROUGH 20TH CENTURY FOX	1	224	\$658,828	—	\$658,828	
5	4	MY GIRL COLUMBIA TRISTAR	8	197	\$465,713	\$785,685	\$12,174,648	
6	—	FRIED GREEN TOMATOES RANK	2	124	\$463,091	\$92,044	\$555,135	
7	5	JFK WARNER BROS	9	137	\$405,813	\$609,654	\$11,132,147	
8	8	THE LAST BOY SCOUT WARNER BROS	4	87	\$297,018	\$436,738	\$2,695,787	
9	7	STAR TREK VI: THE UNDISCOVERED COUNTRY UIP	6	111	\$284,181	\$479,694	\$7,203,044	
10	9	SNOW WHITE AND THE 7 DWARFS WARNER BROS/DISNEY	6	213	\$169,835	\$271,393	\$6,351,744	
Computed at US1 = 0.58 pounds sterling, 7-day gross/*weekend.								
<b>FRANCE BOXOFFICE (Week ending March 17, 1992)</b>								
1	—	SHINING THROUGH FOX	1	66	\$954,804	—	\$954,804	
2	1	DIEN BIEN PHU AMLF	2	62	\$734,331	\$1,056,232	\$1,790,563	
3	4	DEAD AGAIN UIP	2	41	\$525,406	\$599,687	\$1,125,093	
4	3	JFK WARNER BROS	7	49	\$428,211	\$632,403	\$7,587,038	
5	2	SNOW WHITE AND THE 7 DWARFS WARNER BROS	5	60	\$415,502	\$751,964	\$3,961,654	
6	5	LE BAL DES CASSE-PIEDS GAUMONT	5	45	\$377,866	\$565,991	\$3,883,552	
7	6	L'AMANT AMLF	8	34	\$306,678	\$441,758	\$8,966,911	
8	7	THE PRINCE OF TIDES COLUMBIA	3	36	\$294,289	\$434,781	\$1,316,865	
9	8	THE LAST BOY SCOUT WARNER BROS	5	38	\$277,516	\$397,484	\$2,602,527	
10	9	TOUS LES MATINS DU MONDE BAC FILMS	13	26	\$255,049	\$317,122	\$6,704,160	
US1 = 5.0 FF, 7-day gross/ Metro Paris & 12 key cities								
<b>GERMANY BOXOFFICE (Week ending March 22, 1992)</b>								
1	2	SCHTONK NEUE CONSTANTIN	2	213	\$1,238,387	\$991,024	\$2,589,475	
2	1	THE LAST BOY SCOUT WARNER BROS	2	225	\$882,137	\$1,008,326	\$2,108,990	
3	3	JFK WARNER BROS	9	312	\$835,239	\$937,916	\$14,508,830	
4	4	THE PRINCE OF TIDES COLUMBIA/TRISTAR	4	240	\$717,319	\$753,053	\$3,829,031	
5	5	CAPE FEAR UNIVERSAL/UIP	4	254	\$603,985	\$734,784	\$4,076,304	
6	6	KNIGHT MOVES CINEVOX/WARNER BROS	10	255	\$339,391	\$450,526	\$9,145,204	
7	7	STAR TREK VI PARAMOUNT/UIP	3	147	\$309,351	\$418,957	\$1,753,398	
8	8	MEDICINE MAN BUENA VISTA/SCOTIA	3	125	\$264,702	\$281,525	\$1,068,196	
9	9	BUGSY COLUMBIA/TRISTAR	2	170	\$231,735	\$253,172	\$582,182	
10	*	MY GIRL COLUMBIA/TRISTAR	11	203	\$166,528	*	\$11,772,213	
Computed at US1 = DM 1.67, 4-day weekend/*Not reported last week								
<b>AUSTRALIA BOXOFFICE (Week ending March 25, 1992)</b>								
1	1	MEDICINE MAN ROADSHOW	3	64	\$422,285	\$453,354	\$1,428,376	
2	2	BUGSY TRISTAR	2	73	\$374,049	\$432,557	\$778,856	
3	3	THE PRINCE OF TIDES COLUMBIA/TRISTAR	4	81	\$332,810	\$394,679	\$2,277,563	
4	4	JFK WARNER BROS	9	56	\$265,681	\$283,139	\$5,092,389	
5	—	TURTLE BEACH ROADSHOW	1	56	\$187,506	—	\$187,506	
6	5	DEAD AGAIN UIP	3	56	\$179,275	\$234,347	\$716,165	
7	6	BLACK ROBE HOYTS	4	34	\$159,896	\$183,559	\$889,174	
8	7	CAPE FEAR UIP	11	77	\$135,906	\$177,895	\$5,962,727	
9	10	FRANKIE & JOHNNY UIP	7	51	\$90,201	\$88,784	\$1,678,820	
10	8	THE FATHER OF THE BRIDE TOUCHSTONE	13	27	\$85,990	\$114,193	\$6,569,355	
Computed at US1 = AUS1.34, 7-day gross / *previews								
<b>JAPAN BOXOFFICE (Week ending March 19, 1992)</b>								
1	1	MY GIRL SPE/COLUMBIA	2	7	\$665,448	\$615,978	\$1,281,426	
2	—	NAKED GUN 2½ UIP/PARAMOUNT	1	9	\$627,364	—	\$627,364	
3	3	BUGSY SPE/TRISTAR	4	8	\$431,005	\$412,195	\$1,837,903	
4	2	CITY SLICKERS TOHO-TOWA	2	9	\$426,168	\$462,606	\$888,774	
5	—	THE PRINCE OF TIDES SPE/COLUMBIA	1	7	\$285,091	—	\$285,091	
6	4	STAR TREK VI UIP/PARAMOUNT	3	8	\$255,637	\$285,242	\$945,532	
7	—	SHANGHAI 1920 TOHO TOWA	1	5	\$155,157	—	\$155,157	
8	—	NEAR MRS. HERALD	1	3	\$72,753	—	\$72,753	
9	—	L.A. STORY TOHO-TOWA	2	5	\$54,949	\$69,292	\$124,241	
10	—	DELICATESSEN HERALD	13	1	\$41,798	\$43,134	\$688,008	
Computed at US1 = 130 Yen, 7-day gross.								
<b>HONG KONG BOXOFFICE (Week ending March 25, 1992)</b>								
1	6	SHOGUN & LITTLE KITCHEN GOLDEN HARVEST	1*	24	\$724,114	\$174,935	\$899,049	
2	—	STOOGES IN HONG KONG REGAL	1*	25	\$453,480	\$140,429	\$593,909	
3	14	FUN AND FURY NEWPORT	1*	25	\$297,628	\$68,801	\$467,123	
4	2	GIGOLO AND WHORE II GOLDEN PRINCESS	2*	20	\$278,092	\$552,107	\$1,043,503	
5	—	DEAD AGAIN PANASIA/UIP	1	10	\$264,063	—	\$264,063	
6	4	CAPE FEAR PANASIA	3	5	\$192,942	\$274,864	\$806,870	
7	—	JUST LOVE GALA	1	12	\$168,361	—	\$168,361	
8	—	GHOST PUNTING NEWPORT	*	28	\$165,191	—	\$165,191	
9	7	THE DEMON WET NEWPORT	2	12	\$100,182	\$158,641	\$258,823	
10	1	THE SUPER NORMAL REGAL	3	4	\$89,460	\$568,839	\$1,528,826	
Computed at US1 = HK7.80, 7-day gross/*Includes Pre-Release Show								

## Austria

### Ad spending up

The Austrian economy spent \$1 billion on advertising in 1991, according to Nielsen Media Research — 4.8% up on the previous year. Print media accounted for about 55% of the market, with television taking 27%.

### ORF for breakfast

Public TV channel ORF is studying plans for its own breakfast television service. Also being considered is an option to increase programming to 24 hours a day.

— Wilfried Ahrens

## Netherlands

### In Dutch with DFF

Holland's national arts council has decided to raise the subsidy fund for Dutch filmmakers by \$1.2 million, to \$7.9 million. But the amount is still not enough, according to the Dutch Film Fund, which subsidizes art films and documentaries.

— Sandra Van Beek

## Smagulov

continued from page 1-6 —

Often, the Kataris production credit cannot be found in screen credits. Thus, two recent Georgian productions, Alexander Rekhiasvili's "Approaching" (1989) and Dato Datanishvili's "Lock" (1990), both previously thought to be Gruziafilm productions, were only recently acknowledged to have received Kataris backing.

As a producer, Maxim Smagulov favors art films as much as commercial movies. He has also recently supported projects by three Russian women directors: Valentina Kuzmina's "Girls," Nadezhda Lepina's "Limit" and Elena Bozbayeva's "Sea, Envelop Me."

And Smagulov has been singled out as the driving force behind the New Kazakh Wave, as well as the generous patron for the New Tadjik Cinema movement. Last November, in Dushanbe, he hosted a festival featuring films by Baku Sadykov on the occasion of the Tadjik director's 50th birthday, among them "Blessed Bukhara" (1991), while at the same time promoting Sadykov's forthcoming spectacle on "Alexander of Macedonia."

Other new films backed by the Kataris Film Cooperative include Margarita Kassymova's "Love After a Thousand Years" (Tadjikistan) and Yunus Azimov's "Silk Tree" (Uzbekistan).

And Smagulov himself is currently directing a Kazakh co-production with India: "Prayer in Blood," promoted as a philosophical statement on terrorism.

Lately, Kataris' activities extended beyond film production to the setting-up of a subtitling company, a facility for manufacturing film equipment, and the eventual founding of a film city in Alma Ata.

— Ron Holloway