

'Medicine' manly in hot B.O. session

BY JOSEPH McBRIDE

Led by Buena Vista's critically lambasted newcomer "Medicine Man" with a therapeutic \$8,494,271, the national B.O. had another healthy diagnosis over the weekend, with biz for the top 10 titles off less than 1% to \$43,177,623 from the previous week's \$43,524,788.

The leaders' total was down 10% from the smash level of \$48,158,676 at this time a year ago, when Fox's "Sleeping With the Enemy" set a record for a February opening weekend with \$13,777,943.

The leader for the past four weekends, BV's "The Hand That Rocks the Cradle," was knocked into second by the distrib's latest release, finishing just ahead of Warner Bros.' moodily performing new psychological meller "Final Analysis."

Goldwyn's interracial love story "Mississippi Masala" had a sensayish first course after its Wednesday debut in two Gotham Indian restaurants, but Triton's Jamaica-set sex comedy "The Lunatic" had a discouraging examination in two N.Y. asylums.

Fox opened Largo Entertainment's Moscow-shot romantic adventure pic "Back in the U.S.S.R." over the weekend in what the distrib called "test" situations in S.F., D.C., Toronto, Vancouver, Minneapolis-St. Paul, Phoenix and Tucson, Ariz., and two Ohio cities, Columbus and Dayton.

But Fox distribution chief and exec VP Tom Sherak refused to report B.O. figures, saying, "We have the information and we'll now make a decision on what to do next."

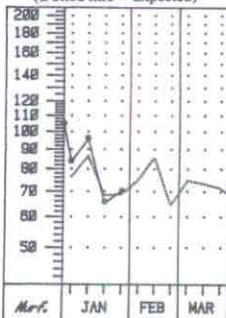
Hollywood Pictures/Cinergi's first-place rainforest drama, "Medicine Man," conjured up a steamy \$6,514 per in 1,304 treehouses en route to its hearty \$8.5 million opening prescription.

The second of BV's four pix in the top 10, "The Hand That Rocks the Cradle" was down a modest 20% in its fifth lullaby to a still

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B.O. BAROMETER

(Dotted line = Expected)



DAILY VARIETY FILM BOX OFFICE REPORT

FOR THE WEEKEND OF FEB. 7-9

| 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 | — | Medicine Man (BV) | 8,494,271 | — | 6,514 | 1,304 | — | 8,494,271 | 3 |
| 2 | 1 | The Hand That Rocks the Cradle (BV) | 6,469,802 | -20% | 3,678 | 1,759 | 1,759 | 51,457,782 | 31 |
| 3 | — | Final Analysis (WB) | 6,411,441 | — | 4,263 | 1,504 | — | 6,411,441 | 3 |
| 4 | 2 | Fried Green Tomatoes (U) | 6,157,290 | -8% | 5,010 | 1,229 | 1,048 | 25,342,589 | 47 |
| 5 | 3 | Shining Through (20th) | 3,678,566 | -43% | 2,567 | 1,433 | 1,432 | 11,718,047 | 10 |
| 6 | 4 | Father of the Bride (BV) | 2,786,032 | -27% | 1,694 | 1,645 | 1,694 | 72,379,574 | 52 |
| 7 | 5 | Grand Canyon (20th) | 2,461,245 | -32% | 2,012 | 1,223 | 1,223 | 23,988,943 | 47 |
| 8 | 6 | Beauty and the Beast (BV) | 2,309,007 | -30% | 1,461 | 1,580 | 1,648 | 106,427,543 | 89 |
| 9 | 8 | JFK (WB) | 2,308,799 | -28% | 1,709 | 1,351 | 1,395 | 57,947,808 | 52 |
| 10 | 7 | Hook (TriStar) | 2,101,370 | -35% | 1,315 | 1,598 | 1,836 | 109,921,554 | 62 |
| 11 | 9 | The Prince of Tides (Col) | 2,039,017 | -33% | 1,364 | 1,495 | 1,546 | 59,191,494 | 47 |
| 12 | 10 | Juice (Par) | 1,204,421 | -44% | 1,332 | 904 | 1,079 | 16,516,558 | 24 |
| 13 | 12 | Kuffs (U) | 1,039,645 | -39% | 940 | 1,106 | 1,323 | 17,583,980 | 31 |
| 14 | 11 | Fragejack (WB) | 791,385 | -58% | 771 | 1,026 | 1,404 | 14,986,645 | 24 |
| 15 | 13 | Bugsy (TriStar) | 666,900 | -47% | 1,170 | 570 | 695 | 39,546,924 | 59 |
| 16 | 15 | The Addams Family (Par) | 580,642 | -25% | 974 | 596 | 660 | 106,556,868 | 80 |
| 17 | 14 | Star Trek VI: The Undiscovered Country (Par) | 575,330 | -38% | 1,037 | 555 | 704 | 70,942,376 | 66 |
| 18 | 17 | The Last Boy Scout (WB) | 536,510 | -28% | 860 | 624 | 806 | 56,809,934 | 59 |
| 19 | 15 | Cape Fear (U) | 514,805 | -33% | 720 | 715 | 804 | 74,114,017 | 89 |
| 20 | 18 | My Girl (Col) | 460,911 | -18% | 785 | 587 | 660 | 55,196,851 | 75 |
| 21 | 20 | Rush (MGM) | 278,771 | -29% | 591 | 472 | 509 | 6,083,740 | 50 |
| 22 | 22 | An American Tail: Fievel Goes West (U) | 200,215 | -36% | 325 | 616 | 655 | 19,692,699 | 80 |
| 23 | 24 | Naked Lunch (20th) | 181,835 | -1% | 2,043 | 89 | 63 | 1,795,895 | 45 |
| 24 | 23 | For the Boys (20th) | 131,143 | -40% | 480 | 273 | 342 | 17,465,104 | 80 |
| 25 | 19 | Love Crimes (Millimeter) | 110,403 | -79% | 423 | 261 | 633 | 2,287,928 | 17 |
| 26 | 40 | Kafka (Miramax) | 108,434 | +131% | 3,389 | 32 | 9 | 376,075 | 68 |
| 27 | 27 | Hearts of Darkness: A Filmmaker's Apocalypse (Triton) | 92,374 | -23% | 3,299 | 28 | 23 | 801,024 | 75 |
| 28 | 29 | Europa, Europa (Orion Classics) | 90,425 | -14% | 2,740 | 33 | 31 | 4,107,253 | 227 |
| 29 | 28 | High Heels (Miramax) | 85,509 | -24% | 3,167 | 27 | 28 | 1,187,483 | 52 |
| 30 | 30 | Black Robe (Goldwyn) | 80,019 | -23% | 792 | 101 | 103 | 7,783,793 | 129 |
| 31 | 26 | Little Man Tate (Orion) | 79,356 | -35% | 461 | 172 | 207 | 24,820,693 | 124 |
| 32 | 34 | The Double Life of Veronique (Miramax) | 75,924 | -13% | 4,218 | 18 | 17 | 878,442 | 78 |
| 33 | 21 | Into the Sun (Trimark Pictures) | 73,423 | -79% | 680 | 108 | 288 | 558,382 | 10 |
| 34 | 32 | My Own Private Idaho (Fine Line) | 70,107 | -21% | 1,168 | 60 | 59 | 6,082,946 | 134 |
| 35 | 33 | Madame Bovary (Goldwyn) | 66,214 | -25% | 1,655 | 40 | 49 | 1,578,338 | 47 |
| 36 | 36 | Life Is Sweet (October Films) | 60,748 | -19% | 2,641 | 23 | 23 | 1,064,394 | 108 |
| 37 | 39 | Hear My Song (Miramax) | 55,680 | +8% | 9,280 | 6 | 5 | 331,043 | 45 |
| 38 | 31 | The Inner Circle (Col) | 54,302 | -39% | 2,858 | 19 | 20 | 445,531 | 47 |
| 39 | 35 | Alan & Naomi (Triton) | 50,083 | -41% | 1,138 | 44 | 52 | 158,065 | 10 |
| 40 | — | Mississippi Masala (Goldwyn) | 45,831 | — | 22,916 | 2 | — | 61,500 | 5 |
| 41 | 25 | Hard Promises (Col) | 36,864 | -80% | 361 | 102 | 142 | 277,686 | 10 |
| 42 | 48 | 35 Up (Goldwyn) | 36,755 | +237% | 12,252 | 3 | 1 | 91,544 | 26 |
| 43 | 41 | At Play in the Fields of the Lord (U) | 36,016 | -14% | 1,441 | 25 | 20 | 992,733 | 66 |
| 44 | 37 | The Fisher King (TriStar) | 33,120 | -53% | 480 | 69 | 111 | 41,738,539 | 143 |
| 45 | 43 | Meeting Venus (WB) | 30,470 | -18% | 1,088 | 28 | 25 | 985,877 | 87 |
| 46 | 45 | MindWalk (Triton) | 19,157 | +15% | 1,916 | 10 | 9 | 350,637 | 122 |
| 47 | — | Daughters of the Dust (Kino Intl.) | 17,229 | — | — | 1 | — | 114,563 | 38 |
| 48 | 46 | Rhapsody in August (Orion Classics) | 13,796 | -8% | 1,971 | 7 | 5 | 415,113 | 52 |
| 49 | — | La Belle Noiseuse (MK2 USA) | 13,278 | — | 6,639 | 2 | — | 274,701 | — |
| 50 | 49 | My Mother's Castle (Orion Classics) | 8,634 | -14% | 785 | 11 | 11 | 1,439,667 | 199 |
| 51 | 47 | The Silk Road (Trimark Pictures) | 8,523 | -25% | — | 1 | 1 | 23,820 | 10 |
| 52 | — | The Lunatic (Triton) | 6,675 | — | 3,338 | 2 | — | 6,675 | 3 |
| 53 | 50 | My Father's Glory (Orion Classics) | 6,046 | +3% | 756 | 8 | 10 | 1,696,924 | 241 |

DAILY VARIETY REGIONAL BOX OFFICE

| Title (distributor) <small>Listed by Daily Variety national market rank</small> | Los Angeles | | | | | New York | | | | | Dallas | | | | |
|--|-------------|--------------------------------|-------------|----------------|-----------------------------------|-----------|--------------------------------|-------------|----------------|-----------------------------------|-----------|--------------------------------|-------------|----------------|-----------------------------------|
| | 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. |
| Medicine Man (BV) | 1 | 1,011,927 | — | 1 | 79 — | 3 | 408,676 | — | 1 | 65 — | 1 | 582,987 | — | 1 | 79 — |
| The Hand That Rocks the Cradle (BV) | 4 | 556,080 | -12% | 5 | 91 91 | 2 | 527,143 | -25% | 5 | 75 76 | 4 | 319,630 | -21% | 5 | 96 95 |
| Final Analysis (WB) | 2 | 779,085 | — | 1 | 100 — | 1 | 679,740 | — | 1 | 86 — | 2 | 364,865 | — | 1 | 100 — |
| Fried Green Tomatoes (U) | 3 | 567,245 | -12% | 7 | 77 71 | 5 | 364,473 | -22% | 7 | 54 45 | 3 | 351,816 | -23% | 7 | 61 57 |
| Shining Through (20th) | 5 | 501,083 | -39% | 2 | 97 98 | 4 | 386,033 | -40% | 2 | 82 82 | 5 | 200,080 | -47% | 2 | 72 74 |
| Father of the Bride (BV) | 7 | 257,127 | -19% | 8 | 80 80 | 9 | 185,513 | -29% | 8 | 52 62 | 6 | 129,817 | -26% | 8 | 82 83 |
| Grand Canyon (20th) | 6 | 317,828 | -18% | 7 | 90 91 | 6 | 200,136 | -29% | 7 | 67 67 | 7 | 114,962 | -33% | 7 | 60 63 |
| Beauty and the Beast (BV) | 10 | 202,983 | -17% | 13 | 64 64 | 10 | 151,940 | -29% | 13 | 66 61 | 11 | 71,603 | -27% | 13 | 63 63 |
| JFK (WB) | 8 | 225,106 | -21% | 8 | 74 79 | 8 | 171,913 | -27% | 8 | 57 61 | 8 | 104,137 | -33% | 8 | 69 65 |
| Hook (TriStar) | 11 | 188,645 | -24% | 9 | 74 76 | 12 | 133,033 | -30% | 9 | 63 72 | 10 | 71,921 | -34% | 9 | 68 69 |
| The Prince of Tides (Col) | 9 | 207,341 | -25% | 7 | 83 82 | 7 | 198,798 | -32% | 7 | 77 82 | 9 | 75,932 | -36% | 7 | 72 74 |
| Juice (Par) | 16 | 59,154 | -34% | 4 | 34 51 | 11 | 135,444 | -50% | 4 | 44 60 | 12 | 55,366 | -40% | 4 | 61 67 |
| Kuffs (U) | 14 | 102,709 | -32% | 5 | 55 65 | 17 | 16,609 | -45% | 5 | 15 28 | 13 | 38,692 | -34% | 5 | 45 58 |
| Freejack (WB) | 12 | 123,738 | -39% | 4 | 71 84 | 14 | 38,599 | -48% | 4 | 22 50 | 14 | 34,924 | -44% | 4 | 47 62 |
| Bugsy (TriStar) | 13 | 121,282 | -32% | 9 | 59 56 | 13 | 112,256 | -40% | 9 | 51 55 | 15 | 28,832 | -47% | 9 | 38 40 |

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.

'Mississippi' conquers N.Y.; L.A. shrugs off 'Guilty' charges

BY AMY DAWES

"Mississippi Masala" has specialty filmgoers whistling a new tune as it unseats "Hear My Song" in New York debut for Goldwyn.

Second feature from director Mira Nair ("Salaam Bombay!"), a contempo romance involving an Indian immigrant and a black businessman in Mississippi, grossed \$46,000 in first weekend on two Gotham screens.

If anyone accused I.R.S.' new release of being a stiff, it's "Guilty as Charged," as the Rod Steiger black comedy rolled over and played dead in first weekend, chalking up less than \$6,500 on two L.A. screens.

Among other specialty pix, the big story is African-American filmmaker Julie Dash's "Daughters of the Dust," which increased 2% from last weekend to a robust \$17,090 at City Village East on the Lower East Side, amazing even distrib Kino Intl.

"This is a classic, old-fashioned word-of-mouth response," said Kino's Gary Palmucci, who said pic is playing to largely black, female audiences. "We're advertising to some extent in New York but there's been no broad-based campaign."

Kino opened "Dust," which tells of the Gullah culture preserved

among slave descendants on the Sea Islands off the Georgia coast, Jan. 15 at the tiny Film Forum with the aid of Manhattan-based publicity firm KJMS.

After two weekends in moveover to Village East pic is trailing a cume to date of \$114,563.

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

Los Angeles

"Hear My Song" (Miramax) cheerful \$17,668 in seventh at Music Hall, dropping 15% in its first downturn after four straight increases.

"35 Up" (Goldwyn) documentary strong \$16,829 in L.A. debut at Nuart.

"Europa, Europa" (Orion Classics) a must-see at Royal with 3% increase in third weekend of moveover, to \$14,265.

"Hearts of Darkness: A Filmmaker's Apocalypse" (Triton) nice \$8,804 in fourth at AMC Century 14, down 28%.

"Life Is Sweet" (October Films) steady in sixth at Goldwyn Pavilion with modest \$4,686, down 9%.

"Alan & Naomi" (Triton) bowing out in second with \$4,111 at AMC Century 14, down 9%; plus \$2,060 at Cineplex Fairfax, down

34%, and \$1,515 at AMC Santa Monica, down 32%.

"Guilty as Charged" (I.R.S.) frail \$3,894 in first weekend at BevCenter Cineplex; \$2,492 at UA Coronet.

New York

"Mississippi Masala" (Goldwyn) golden \$25,649 in debut weekend at Angelika, with \$33,488 in five days since Wednesday opening; plus \$20,182 weekend at Carnegie Hall, \$27,973 since Wednesday.

"Hear My Song" smart \$6,744

for Sunday only at City 68th St. Playhouse, down 14%, with melodic \$33,029 for previous 7-day week, down 11%.

"Daughters of the Dust" (Kino Intl.) up 2% in second weekend to terrify \$17,090 at City Village East, with \$25,651 since Wednesday.

"Voyager" (Castle Hill) foot-loose \$15,373 in second at Lincoln Plaza, down 22%.

"Europa, Europa" holding at \$12,328 in eighth weekend of moveover to Quad, down 8%.

"35 Up" nice \$9,403 at Film

Forum, down 15%.

"Until the End of the World" (WB) middling \$10,121 at Angelika, down 18%.

"High Heels" (Miramax) kicky \$7,170 at Loews Village 7-plex, down 26%.

"Black Robe" (Goldwyn) leggy \$7,120 in 13th at Angelika, down 7%.

"Hearts of Darkness: A Filmmaker's Apocalypse" (Triton) \$4,704 in fourth weekend of moveover to Quad, down 25%.

"Life Is Sweet" \$4,493 in seventh at Quad, down 15%.

Miami film fest kicks off in 'Mambo' style

BY WILLIAM STEVENSON

MIAMI—Friday night's opening of the ninth Miami Film Festival was a major cultural and social event for a city that is feeling the full effect of the recession.

Regardless of the economy, the first public screening of "The Mambo Kings" was sold out well in advance. The film was shown at the Gusman Center, a renovated Mediterranean-style movie palace in downtown Miami.

Before the film began, festival director Nat Chediak introduced Oscar Hijuelos, author of the source novel, "The Mambo Kings

Play Songs of Love"; screenwriter Cynthia Cidre (a Miami native); and the cast members in attendance: salsa singer Celia Cruz, who received a standing ovation; Desi Arnaz Jr., Antonio Banderas and Armand Assante.

The film's director, Arne Glimcher, thanked Warner Bros. for financing "a project that was unusual and that was about a culture they knew little about."

He added, "We are all American immigrants and can all see ourselves in the Cuban experience. Cesar and Nestor Castillo (the film's protagonists) represent every immigrant who has come to this country."

Martin L. Solomon, president of the Film Society of Miami, expects the nine-day festival to be well attended.

He said ticket sales would average about 1,000 per film, with tr-sales of 35-40,000. In addition, said, the publicity surrounding the year's event had attracted 500 members to the Film Society.

The festival closes Sunday Lina Wertmuller's "Saturno Sunday and Monday," starring Sophia Loren. The film soci, holding a tribute to Loren on liams Island Saturday.

The festival is screening 27 films from 15 countries and also is offering a number of seminars.

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Strong 'Hand' keeps January B.O. in line

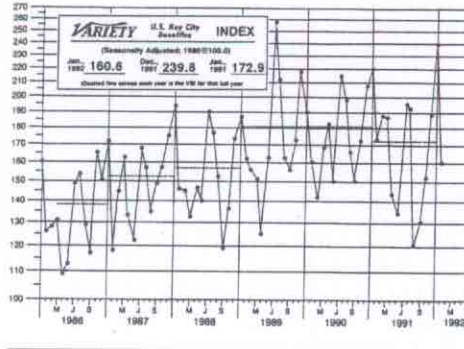
Continued from page 1

last year's January take of \$380.0 million. But the latter figure was an all-time January peak, so the current number is far from being considered a letdown.

In fact, all year-to-year comparisons through March may suffer from the fact that the first quarter of 1991 was a smash B.O. period.

The seasonally adjusted *Variety* Box Office Index for January was 160.6 compared to 172.9 a year ago. Since the index base was 100.0 in 1980, last month's performance was 72.9% above the average month's action in the base year.

Other leading January pix were "Father of the Bride," "The Prince of Tides," "Hook," "JFK," "Beauty and the Beast," "Grand Canyon" and "Fried Green Tomatoes."



CAMERON SEEKS FREEDOM WITH NEW FINANCING

Continued from page 1

Cameron is said to be looking to have the same kind of creative and financial independence at his 19-month-old, filmmaker-oriented Lightstorm Entertainment that prominent producer Lawrence Gordon has at his autonomously run, JVC-backed movie company Largo Entertainment.

Sources indicate that Cameron, like Gordon—who now has the wherewithal to entirely finance the negative and marketing costs of his own movies and distribute through the majors—is looking to be a master of his own destiny.

With such a potential arrangement in the offing, Cameron could step out of his overall deal at financially ailing Carolco Pictures be-

fore it officially expires. Filmmaker, who inked a three-year, first-look pact with Carolco in 1990, has less than a year to go on his deal and reportedly owes the company one more movie.

Cameron's most recent big-screen outing, last summer's expensive megablaster "Terminator 2" for Carolco/TriStar, was the highest grossing film of the year with more than \$200 million domestic and approaching \$500 million worldwide in theatrical revenues alone.

Sources said Carolco chairman Mario Kassar is aware of Cameron's desire to land independent financing and has given his blessing to the filmmaker, which indicates he may be willing to forgive Cameron the outstanding movie

commitment to the company.

Last week, another prominent filmmaker, Alan J. Pakula, left Carolco's fold after being granted early release from his first-look deal to sign an overall directing/producing arrangement with Warner Bros. (*Daily Variety*, Feb. 6).

Given his track record at the box office and respect as a filmmaker's filmmaker, industry watchers believe the timing may be ripe for investors to want to jump aboard Cameron's locomotive.

Representatives for Cameron, including ICM chairman Jeff Berg and Lightstorm proxy Larry Kasanoff, declined to comment on any speculation about the filmmaker's future financing plans.

Kasanoff did, however, acknowledge that the major objective at Lightstorm is to "control our own destiny on the movies we make... We are a working film and related rights production entity."

He said that Lightstorm was intimately involved in supervising all aspects of "Terminator 2," including the creation of all products related to the film, approving every merchandising license (there are 65) and assisting in the marketing of the film.

Company, he said, will continue to follow that model in all of its future business dealings.

Noted Kasanoff: "We looked at 'Terminator' as a movie and an industry. It's an \$800 million to \$900 million business in and of itself at the retail level." The film shipped around 714,000 video units in the U.S. alone, which translates into around \$70 million at the retail level.

"T2's" 1984 predecessor, "The Terminator," also starring Arnold Schwarzenegger and directed and

co-scripted by Cameron, stayed at the top of the box office for six weeks in 1984 and grossed \$38.4 million domestically.

Cameron's sci-fi sequel "Aliens" won two Oscars out of seven Oscar nominations.

Cameron also wrote and directed the 1989 underwater thriller "The Abyss," which was a box office disappointment domestically relative to its cost, and co-wrote the Sylvester Stallone hit "Rambo: First Blood Part II."

His next directorial outing will be the psychological drama "The Crowded Room" for 20th Century Fox (*Daily Variety*, Aug. 27).

Buena Vista's 'Medicine' gives B.O. shot in arm

Continued from page 6

tuneful \$6,469,602, averaging \$3,678 in 1,759 nurseries. The 31-day take for the chiller is a socko \$51,457,782.

"Final Analysis" probed a so-so \$6,411,441, averaging \$4,263 on 1,504 couches during its first shrinking.

Universal's sleeper success "Fried Green Tomatoes" was off a mere 8% in its seventh griddling to a succulent \$6,157,290, averaging \$5,010 in 1,229 diners (entering 181) while dropping from second to fourth. The 47-day B.O. for the comedy-drama is a zesty \$25,542,589.

Fox's World War II-set romantic spy pic "Shining Through" collapsed by a huge 45% in its second cloak-and-dagger mission to a limp \$3,678,566, falling from third to fifth and averaging \$2,567 in 1,433 fish-and-chips houses (arriving in one). The 10-day total is a disappointing \$11,718,047.

BV's "Father of the Bride" was down an acceptable 27% in its eighth catering to a still happy \$2,786,032, slipping from fourth to sixth while averaging \$1,694 in 1,645 ballrooms (exiting 49). Over 52 days, the cumulative is a whammo \$72,379,574.

Fox's "Grand Canyon" surrendered a sizable 32% in its seventh bull session to a hoarse \$2,461,245, or \$2,012 per in 1,223 neighborhoods, while going from

fifth to seventh. The 47-day total is a good \$23,988,943.

BV's animated record-setter "Beauty and the Beast" advanced its 89-day total to \$106,427,543 while giving up an OK 30% in its 12th waltz to a still soulful \$2,309,007. Dropping from sixth to eighth, "Beauty" averaged \$1,461 in 1,580 villages (leaving 68).

WB's much-debated assassination docudrama "JFK" continued pulling in strong biz, with a moderate 28% decline in its eighth summation to an eloquent \$2,308,799.

The 189-minute film averaged \$1,709 in 1,351 courtrooms (leaving 44) as it dropped a notch from eighth to ninth. "JFK's" 52-day take is an impressive \$57,947,808.

Slipping from seventh to 10th, TriStar's "Hook" continued to fade with a 35% evaporation in its ninth yo-ho to a moderate \$2,101,370, or \$1,315 per in 1,598 coves (exiting 238). In 62 days, the fantasy-adventure has hauled in a powerful \$109,921,554.

In its two N.Y. showcases, "Mississippi Masala" averaged a terrific \$22,916 during its first tasting, for a weekend total of \$45,831. The five-day take is \$61,300.

The pic opens in Philly tomorrow and on 20 screens in 15 other markets Friday, in time for the four-day Presidents Day weekend.

"The Lunatic" managed a wee \$3,338 per in its two N.Y. boudoirs, collecting a total of \$6,675.



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