

| 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 | | | | | | | |
| UNITED KINGDOM BOXOFFICE (Week ending April 2, 1992) | | | | | | | |
| 1 | 1 | CAPE FEAR UIP | 3 | 276 | \$2,460,361 | \$3,493,242 | \$10,643,767 |
| 2 | — | FREEJACK WARNER BROS | 1 | 210 | \$1,025,862 | — | \$1,025,862 |
| 3 | — | BUGSY COLUMBIA/TRISTAR | 1* | 150 | \$1,019,321 | \$150,124 | \$1,169,445 |
| 4 | 6 | FRIED GREEN TOMATOES RANK | 3 | 145 | \$696,789 | \$463,091 | \$1,251,924 |
| 5 | 2 | THE FATHER OF THE BRIDE WARNER BROS | 6 | 118 | \$608,669 | \$865,689 | \$9,424,430 |
| 6 | 3 | THE PRINCE OF TIDES COLUMBIA/TRISTAR | 5 | 175 | \$566,637 | \$751,989 | \$5,291,954 |
| 7 | 7 | JFK WARNER BROS | 10 | 145 | \$363,519 | \$405,813 | \$11,495,666 |
| 8 | 4 | SHINING THROUGH 20TH CENTURY FOX | 2 | 125 | \$276,414 | \$658,828 | \$935,242 |
| 9 | 5 | MY GIRL COLUMBIA TRISTAR | 9 | 111 | \$247,556 | \$465,713 | \$12,422,204 |
| 10 | 8 | THE LAST BOY SCOUT WARNER BROS | 5 | 91 | \$219,433 | \$297,018 | \$2,915,220 |
| Computed at US1 = 0.57 pounds sterling, 7-day gross/*weekend. | | | | | | | |
| FRANCE BOXOFFICE (Week ending March 24, 1992) | | | | | | | |
| 1 | — | CAPE FEAR UIP | 1 | 72 | \$1,701,146 | — | \$1,701,146 |
| 2 | — | BUGSY COLUMBIA | 1 | 71 | \$746,390 | — | \$746,390 |
| 3 | 1 | SHINING THROUGH FOX | 2 | 64 | \$411,905 | \$954,804 | \$1,366,709 |
| 4 | 2 | DIEN BIEN PHU AMLF | 3 | 59 | \$402,634 | \$734,331 | \$2,193,198 |
| 5 | 3 | DEAD AGAIN UIP | 3 | 40 | \$289,615 | \$525,406 | \$1,414,708 |
| 6 | 4 | JFK WARNER BROS | 8 | 34 | \$210,753 | \$428,211 | \$7,797,791 |
| 7 | 6 | LE BAL DES CASSE-PIEDS GAUMONT | 6 | 37 | \$195,080 | \$377,866 | \$4,078,631 |
| 8 | 7 | L'AMANT AMLF | 9 | 25 | \$175,485 | \$306,678 | \$9,142,395 |
| 9 | 12 | HIGH HEELS UGC | 10 | 19 | \$159,591 | \$211,476 | \$4,607,917 |
| 10 | 8 | THE PRINCE OF TIDES COLUMBIA | 4 | 25 | \$156,289 | \$294,289 | \$1,470,055 |
| US1 = 5.0 FF, 7-day gross/ Metro Paris & 12 key cities | | | | | | | |
| GERMANY BOXOFFICE (Week ending March 29, 1992) | | | | | | | |
| 1 | — | HOOK COLUMBIA TRISTAR | 1 | 442 | \$3,534,755 | — | \$3,534,755 |
| 2 | 1 | SCHTONK NEUE CONSTANTIN | 3 | 235 | \$1,026,515 | \$1,238,387 | \$3,615,990 |
| 3 | 3 | JFK WARNER BROS | 10 | 332 | \$705,217 | \$835,239 | \$15,607,869 |
| 4 | 2 | THE LAST BOY SCOUT WARNER BROS | 3 | 250 | \$628,976 | \$882,137 | \$2,990,228 |
| 5 | 4 | THE PRINCE OF TIDES COLUMBIA/TRISTAR | 5 | 243 | \$626,437 | \$717,319 | \$4,790,725 |
| 6 | 5 | CAPE FEAR UNIVERSAL/UIP | 5 | 240 | \$412,243 | \$603,985 | \$4,716,723 |
| 7 | — | L'AMANT TOBIS | 1 | 105 | \$358,536 | — | \$358,536 |
| 8 | 6 | KNIGHT MOVES CINEVOX/WARNER BROS | 11 | 240 | \$234,642 | \$339,391 | \$9,576,442 |
| 9 | 7 | STAR TREK VI PARAMOUNT/UIP | 4 | 147 | \$164,789 | \$309,351 | \$2,040,019 |
| 10 | 8 | MEDICINE MAN BUENA VISTA/SCOTIA | 4 | 98 | \$151,923 | \$264,702 | \$1,304,464 |
| Computed at US1 = DM 1.65, 4-day weekend/*Not reported last week | | | | | | | |
| AUSTRALIA BOXOFFICE (Week ending April 1, 1992) | | | | | | | |
| 1 | — | HOOK TRISTAR | 1 | 113 | \$1,625,798 | — | \$1,625,798 |
| 2 | 1 | FINAL ANALYSIS WARNER BROS | 1 | 56 | \$355,916 | — | \$355,916 |
| 3 | 1 | MEDICINE MAN ROADSHOW | 4 | 60 | \$265,608 | \$422,285 | \$1,696,421 |
| 4 | 3 | THE PRINCE OF TIDES COLUMBIA/TRISTAR | 5 | 79 | \$258,606 | \$332,810 | \$2,545,716 |
| 5 | 4 | JFK WARNER BROS | 10 | 65 | \$198,063 | \$265,681 | \$5,297,740 |
| 6 | — | MY OWN PRIVATE IDAHO NEWVISION | 1 | 17 | \$186,825 | — | \$186,825 |
| 7 | 2 | BUGSY TRISTAR | 3 | 73 | \$185,660 | \$374,049 | \$965,532 |
| 8 | 12 | DELICATESSEN | 1* | 7 | \$111,477 | \$67,861 | \$186,854 |
| 9 | 7 | BLACK ROBE HOYTS | 5 | 35 | \$105,152 | \$159,696 | \$995,481 |
| 10 | 6 | DEAD AGAIN UIP | 4 | 41 | \$89,476 | \$179,275 | \$806,578 |
| Computed at US1 = AUST.33, 7-day gross / *previews | | | | | | | |
| JAPAN BOXOFFICE (Week ending March 26, 1992) | | | | | | | |
| 1 | — | JFK WARNER BROS | 1 | 8 | \$1,097,695 | — | \$1,097,695 |
| 2 | 1 | MY GIRL SPE/COLUMBIA | 3 | 7 | \$591,306 | \$665,448 | \$1,872,732 |
| 3 | 2 | NAKED GUN 2½ UIP/PARAMOUNT | 2 | 9 | \$444,940 | \$627,364 | \$1,072,304 |
| 4 | 4 | CITY SLICKERS TOHO-TOWA | 3 | 9 | \$330,045 | \$426,168 | \$1,218,819 |
| 5 | 5 | THE PRINCE OF TIDES SPE/COLUMBIA | 2 | 7 | \$229,908 | \$285,091 | \$514,999 |
| 6 | 6 | STAR TREK VI UIP/PARAMOUNT | 4 | 8 | \$218,487 | \$255,637 | \$1,164,019 |
| 7 | 3 | BUGSY SPE/TRISTAR | 5 | 6 | \$195,618 | \$431,005 | \$2,033,521 |
| 8 | 7 | SHANGHAI 1920 TOHO TOWA | 2 | 5 | \$107,858 | \$155,157 | \$263,015 |
| 9 | 9 | L.A. STORY TOHO-TOWA | 3 | 4 | \$47,081 | \$54,949 | \$171,322 |
| 10 | 10 | DELICATESSEN HERALD | 14 | 1 | \$33,715 | \$41,798 | \$721,723 |
| Computed at US1 = 130 Yen, 7-day gross. | | | | | | | |
| HONG KONG BOXOFFICE (Week ending April 1, 1992) | | | | | | | |
| 1 | 8 | GHOST PUNTING NEWPORT | 1* | 24 | \$578,396 | \$165,191 | \$743,588 |
| 2 | 2 | STOOGES IN HONG KONG REGAL | 2* | 25 | \$381,150 | \$453,480 | \$975,058 |
| 3 | 1 | SHOGUN & LITTLE KITCHEN GOLDEN HARVEST | 2* | 24 | \$337,132 | \$724,114 | \$1,236,181 |
| 4 | 15 | FORCED NIGHTMARE GOLDEN PRINCESS | 1* | 22 | \$252,430 | \$49,013 | \$380,353 |
| 5 | 5 | DEAD AGAIN PANASIA/UIP | 2 | 10 | \$228,724 | \$264,063 | \$492,787 |
| 6 | — | RHYTHM OF DESTINY GOLDEN PRINCESS | * | 31 | \$173,110 | — | \$173,110 |
| 7 | 6 | CAPE FEAR PANASIA | 4 | 4 | \$129,768 | \$192,942 | \$936,638 |
| 8 | — | THE PRINCE OF TIDES FOX | 1 | 5 | \$86,898 | — | \$86,898 |
| 9 | — | ASK FOR MORE UNITED | 1 | 8 | \$84,676 | — | \$84,676 |
| 10 | — | DOUBLE IMPACT EDKO | 1 | 9 | \$74,818 | — | \$74,818 |
| Computed at US1 = HK7.80, 7-day gross/*Includes Pre-Release Show | | | | | | | |

Turkey Support group

Four Turkish filmmakers are currently receiving Eurimages (European Foundation for Cinema) production support. Among the new films subsidized by the foundation are Yavuz Ozkan's "To Walk on Fire," Barbro Karabuda's "Violet Bay," Canan Gerece's "Robert's Movie," and Isil Ozgenturk's "I Love You, Rosa."

New law pending

Istanbul festival programmer Vecdi Sayar confirmed that a new film law may be passed soon by the Turkish government. Aside from modifying the old law on censorship, it would also levy an entertainment tax on theatre tickets to fund Turkish film production. Funds would also be used to expand the Turkish Film Institute and Turfilm, the much-needed government agency for the promotion of Turkish cinema abroad.

— Ron Holloway

Macau

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jected to the sale of TdM, however, claiming that the government of Macau, sovereignty over which is scheduled to be transferred from Portugal to Beijing in 1999, is selling state-owned assets.

Beijing has similarly objected to Hong Kong's plan to privatize its own government-run broadcaster Radio Television Hong Kong. Sovereignty of the British colony is scheduled to pass to China in 1997, and mainland authorities have accused London of trying to deprive the future administration of an important media outlet.

The question of the Macau government's sale of TdM must be settled before any new radio broadcaster can be established for the enclave's half-a-million people. Officials close to one of the broadcasters said last week that the issue was unlikely to be resolved by January.

"They have been talking about this for years and they have not done anything about it yet," he said.

Macau's second radio station, Radio Vila Verde, is privately owned and broadcasts music and entertainment in Cantonese.

State

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April.

Sippy said he is confident that the film fest will be better organized than the one put together by the government's directorate of film festivals.

However, a group of art filmmakers have expressed anger over this decision, which, they say, was made without their knowledge or consent. They feel the FFI, comprising mainly commercial filmmakers, will ignore them and turn the festival into a circus.

"The big producers have no respect for offbeat cinema," they alleged. Sippy has assured them that they will be asked to participate and that alternative cinema will be given as much representation as commercial fare.