

THIS WEEK	LAST WEEK	<b>International Boxoffice Charts</b> <i>All boxoffice figures are in U.S. Dollars</i> <b>PICTURE U.S./FOREIGN DISTRIBUTOR</b>		WKS. IN RELEASE	NO. OF SCREENS	BOXOFFICE THIS WEEK	BOXOFFICE LAST WEEK	BOXOFFICE TOTAL
<b>UNITED KINGDOM BOXOFFICE</b> (Week ending June 25, 1992)								
1	2	WAYNE'S WORLD UIP	5	250	\$1,255,137	\$1,382,395	\$11,326,901	
2	1	BASIC INSTINCT GUILD	7	270	\$1,220,410	\$1,447,053	\$21,708,243	
3	3	THE LAWNMOWER MAN 1ST INDEPENDENT	3	201	\$1,007,961	\$1,268,291	\$4,421,541	
4	—	THE LOVER GUILD	1	162	\$822,340	—	\$822,340	
5	4	THE HAND THAT ROCKS THE CRADLE WARNER BROS	9	143	\$421,626	\$469,374	\$11,490,713	
6	—	PARADISE WARNER BROS	1	150	\$359,457	—	\$359,457	
7	5	MEDICINE MAN GUILD	4	99	\$253,862	\$366,179	\$2,430,585	
8	—	STONE COLD COLUMBIA/TRISTAR	1	117	\$250,523	—	\$250,523	
9	7	HOWARDS END MAYFAIR	6	27	\$214,987	\$218,055	\$1,418,808	
10	—	THE PLAYBOYS SAMUEL GOLDWYN/WINSTONE	1*	47	\$183,702	\$84,903	\$268,605	
Computed at US1 = 0.53 pounds sterling, 7-day gross/*weekend.								
<b>FRANCE BOXOFFICE</b> (Week ending June 16, 1992)								
1	1	BASIC INSTINCT UGC	6	69	\$874,328	\$1,218,076	\$8,890,233	
2	—	IP5 GAUMONT	1	61	\$507,140	—	\$507,140	
3	2	TWIN PEAKS AMLF	2	55	\$349,379	\$666,456	\$1,015,835	
4	3	THE PLAYER NUMBER ONE	5	44	\$339,644	\$470,829	\$1,919,128	
5	3	STOPI OR MY MOM WILL SHOOT UIP	3	54	\$310,656	\$498,226	\$1,408,211	
6	6	HOWARDS END PYRAMIDE	5	41	\$243,201	\$374,003	\$1,741,934	
7	5	MEDICINE MAN COLUMBIA	3	53	\$226,892	\$388,768	\$1,100,738	
8	7	INDOCHINE BAC FILMS	9	39	\$164,428	\$234,483	\$6,136,187	
9	—	TAKING OF BEVERLY HILLS COLUMBIA	1	32	\$153,021	—	\$153,021	
10	8	CONFESSIONS D'UN BARJO PAN EUROPEENNE	5	25	\$87,228	\$136,586	\$978,019	
US1 = 5.0 FF, 7-day gross/ Metro Paris & 12 key cities/* Part Week.								
<b>GERMANY BOXOFFICE</b> (Week ending June 21, 1992)								
1	1	BASIC INSTINCT TRISTAR/SCOTIA	5	410	\$1,844,266	\$1,906,300	\$14,816,516	
2	2	SLEEPWALKER COLUMBIA/TRISTAR	2	235	\$797,450	\$793,416	\$1,894,175	
3	3	STOPI OR MY MOM WILL SHOOT UNIVERSAL/UIP	4	241	\$511,071	\$491,805	\$3,438,313	
4	5	FINAL ANALYSIS WARNER BROS	10	231	\$186,082	\$143,340	\$6,845,345	
5	6	BEETHOVEN UNIVERSAL/UIP	11	129	\$150,061	\$140,838	\$10,493,952	
6	4	DROP DEAD FRED NEW LINE/CONCORDE	2	56	\$146,026	\$150,309	\$348,373	
7	7	DELICATENESSE MIRAMAX/CONCORDE	11	71	\$117,988	\$129,728	\$2,902,796	
8	8	SCHTONKI NEUE CONSTANTIN	15	125	\$113,375	\$127,044	\$11,109,208	
9	12	FATHER OF THE BRIDE BUENA VISTA/WARNER BROS	10	125	\$110,314	\$85,143	\$3,247,398	
10	9	MANHUNTER (RED DRAGON) FA WERNER	7	72	\$101,828	\$102,430	\$533,209	
Computed at US1 = DM 1.57, 4-day weekend								
<b>AUSTRALIA BOXOFFICE</b> (Week ending June 24, 1992)								
1	—	BATMAN RETURNS WARNER BROS	1	129	\$2,031,981	—	\$2,031,981	
2	4	BEAUTY AND THE BEAST DISNEY	2*	71	\$698,809	\$440,589	\$1,451,069	
3	1	FAR AND AWAY UIP	3	92	\$588,912	\$817,700	\$2,500,904	
4	3	BASIC INSTINCT ROADSHOW	6	85	\$535,991	\$719,427	\$6,504,971	
5	2	ALIEN 3 FOX	3	84	\$414,630	\$726,477	\$2,839,548	
6	5	HAND THAT ROCKS THE CRADLE HOLLYWOOD	4	66	\$296,664	\$440,589	\$2,523,462	
7	6	CITY OF JOY HOYTS	4	44	\$177,336	\$247,499	\$1,267,527	
8	7	HOWARDS END HOYTS	5	12	\$162,953	\$157,174	\$880,426	
9	—	SLEEPWALKERS COLUMBIA	1	12	\$78,576	—	\$78,576	
10	12	BEETHOVEN UIP	11	52	\$68,140	\$65,593	\$3,798,624	
Computed at US1 = AUS1.34, 7-day gross / *previews								
<b>JAPAN BOXOFFICE</b> (Week ending June 18, 1992)								
1	1	BASIC INSTINCT HERALD	2	7	\$1,129,357	\$1,238,412	\$2,367,769	
2	2	L'AMANT HERALD	6	8	\$497,710	\$511,909	\$3,761,123	
3	3	TWIN PEAKS HERALD	5	7	\$284,239	\$400,544	\$2,706,380	
4	5	CITY OF JOY HERALD	3	4	\$221,645	\$211,377	\$645,057	
5	4	JFK WARNER BROS	13	7	\$213,055	\$232,534	\$8,868,000	
6	6	STOPI OR MY MOM WILL SHOOT UNIVERSAL/UIP	3	7	\$136,428	\$162,052	\$519,282	
7	8	THE ADDAMS FAMILY SPE/ORION	8	3	\$90,543	\$105,262	\$3,557,306	
8	10	UNTIL THE END OF THE WORLD HERALD	12	1	\$53,455	\$42,483	\$95,938	
9	7	HAND THAT ROCKS CRADLE BUENA VISTA/WARNER BROS	10	4	\$40,692	\$106,226	\$2,018,207	
10	—	LONGTIME COMPANION TOHO—TOWA	1	1	\$30,225	—	\$30,225	
Computed at US1 = 130 Yen, 7-day gross.								
<b>HONG KONG BOXOFFICE</b> (Week ending June 24, 1992)								
1	5	UNDER THE ROSE REGAL	2*	23	\$528,020	\$217,369	\$747,236	
2	1	GAME BOY NEWPORT	2*	24	\$409,116	\$858,116	\$1,678,586	
3	2	HER FATAL WAYS III GALA	3	21	\$383,253	\$654,526	\$1,358,754	
4	—	SWORDSMAN II GOLDEN PRINCESS	*	35	\$361,300	—	\$361,300	
5	3	LETHAL WEAPON 3 WARNER BROS	3	10	\$206,735	\$361,890	\$1,264,270	
6	9	WIZARD'S CURSE GOLDEN PRINCESS	1*	21	\$203,591	\$163,275	\$366,866	
7	7	HAND THAT ROCKS THE CRADLE WARNER BROS	2	4	\$126,638	\$187,924	\$314,561	
8	6	STOPI OR MY MOM WILL SHOOT PANASIA	2*	11	\$114,661	\$190,454	\$311,307	
9	—	FREEJACK WARNER BROS	1	6	\$78,800	—	\$78,800	
10	10	THE SHOOTOUT GOLDEN HARVEST	1*	30	\$77,507	\$141,545	\$219,052	
Computed at US1 = HK7.80, 7-day gross/*Includes Pre-Release Show								

## Austria

### 'Hell' New York-bound

Austrian director Wolfgang Purnberger's feature film debut, "Heaven or Hell," opens New York's Somewhere and Back: Recent Austrian Cinema series. The Film Society of Lincoln Center is presenting the series from July 1-9. Purnberger's film won the Grand Prize at the Austrian Film Week and picked up awards at France's Dunkerque Cinema Encounters, Germany's Max Ophuls Prize Festival as well as festivals in Tokyo and Rotterdam.

## Interfest

continued from page I-4 —  
Mayor of Cannes).

Parallel to Interfest, and programmed in the spacious Cinema Center, were two retrospectives highlighting American Independent Cinema and New CIS/Russian Films.

The Yank Indie series, playing to full houses, included: "Longtime Companion," "Hearts of Darkness," "1000 Pieces of Gold," "River's Edge," "To Sleep in Anger," "Smooth Talk" and "The Wash." And on hand for the program were Keanu Reeves, Bruce Davison, Lisa Pelikan, Nancy Kelly, Mark Fishkin (Mill Valley Film Festival) and Sandra Schulberg (American Playhouse).

## Gramado

continued from page I-6 —  
Spain.

According to Rubim, even when Brazilian production increases in the future, the festival plans to continue this new format, promoting itself as a place to discuss the trends in, and purpose of, Latin cinema.

For Rubim, this year is the first step in pushing the fest into the international scene, and represents "the only way for a local festival to survive."

This is the second festival setback for Brazilian producers this year. Earlier in the year the 25th Festival of Brasilia was postponed from July to October, due to the lack of films. Needing at least seven films to hold the festival, they have until now received only three, which puts the October date in doubt as well.

Created in 1965, this fest offers prizes totalling \$100,000. Its zenith was 1979, when 130 Brazilian films were screened.

Officials from both festivals said they are hoping the situation will soon change.

## JEMPSA

continued from page I-6 —

Tim Roth, Ana Belen and Peter Firth-starrer, "The Perfect Husband." It was directed by Argentina's Beda Docampo Feijoo and was shot entirely in Czechoslovakia. Film is a co-production between Spain, Czechoslovakia, Argentina and the U.K.