

THIS WEEK	LAST WEEK		WKS. IN RELEASE	NO. OF SCREENS	BOXOFFICE THIS WEEK	BOXOFFICE LAST WEEK	BOXOFFICE TOTAL
<h2 style="text-align: center;">International Boxoffice Charts</h2> <p style="text-align: center;">All boxoffice figures are in U.S. Dollars PICTURE U.S./FOREIGN DISTRIBUTOR</p>							
UNITED KINGDOM BOXOFFICE (Week ending July 9, 1992)							
1	—	SLEEPWALKERS COLUMBIA/TRISTAR	1	206	\$1,314,072	—	\$1,314,072
2	1	WAYNE'S WORLD UIP	7	245	\$1,175,581	\$1,144,197	\$13,646,679
3	8	THE PLAYER GUILD	1*	88	\$1,035,015	\$299,042	\$1,334,057
4	2	BASIC INSTINCT GUILD	9	239	\$948,706	\$965,089	\$23,622,038
5	3	THE LAWNMOWER MAN 1ST INDEPENDENT	5	184	\$638,451	\$757,480	\$5,817,472
6	4	THE LOVER GUILD	3	150	\$421,566	\$550,240	\$1,794,146
7	6	THE HAND THAT ROCKS THE CRADLE WARNER BROS	11	111	\$329,015	\$340,841	\$12,160,569
8	9	HOWARDS END MAYFAIR	10	39	\$288,389	\$265,566	\$1,972,763
9	7	MEDICINE MAN GUILD	6	239	\$277,111	\$328,804	\$3,036,500
10	5	GLADIATOR COLUMBIA/TRISTAR	2	124	\$244,980	\$495,440	\$740,420
US1 = 0.52 pounds sterling/7-day gross/*The Player was #1 in London last week							
FRANCE BOXOFFICE (Week ending June 30, 1992)							
1	—	BEETHOVEN UIP	1	64	\$1,068,809	—	\$1,068,809
2	1	LE ZEBRE BAC FILMS	2	53	\$777,666	\$912,973	\$1,690,579
3	2	BASIC INSTINCT UGC	8	61	\$636,035	\$674,462	\$10,200,730
4	—	MY GIRL COLUMBIA	1	58	\$567,345	—	\$567,345
5	3	IPS GAUMONT	3	52	\$469,013	\$516,420	\$1,486,574
6	—	DOC HOLLYWOOD WARNER BROS	1	52	\$421,052	—	\$421,052
7	5	THE PLAYER FILMS NUMBER ONE	7	29	\$221,869	\$264,852	\$2,405,847
8	4	FATHER OF THE BRIDE WARNER BROS	2	41	\$175,151	\$296,063	\$471,214
9	7	HOWARDS END PYRAMIDE	6	25	\$153,926	\$199,299	\$2,095,158
10	6	STOPI OR MY MOM WILL SHOOT UIP	4	27	\$142,806	\$256,654	\$1,807,671
US1 = 5.0 FF, 7-day gross/ Metro Paris & 12 key cities/* Part Week.							
GERMANY BOXOFFICE (Week ending July 5, 1992)							
1	1	BASIC INSTINCT TRISTAR/SCOTIA	7	410	\$1,484,294	\$1,007,620	\$18,878,759
2	—	HAND THAT ROCKS CRADLE BUENA VISTA/WARNER BROS	1	299	\$1,240,384	—	\$1,240,384
3	—	WAYNE'S WORLD PARAMOUNT/UIP	1	157	\$1,165,505	—	\$1,165,505
4	2	SLEEPWALKERS COLUMBIA/TRISTAR	4	244	\$486,763	\$417,860	\$3,239,663
5	3	STOPI OR MY MOM WILL SHOOT UNIVERSAL/UIP	65	223	\$337,161	\$253,353	\$4,403,365
6	4	FIEVEL GOES WEST UNIVERSAL/UIP	2	238	\$324,180	\$245,822	\$698,501
7	—	THE PLAYER FINE LINE/HIGHLIGHT	1	93	\$307,904	—	\$307,904
8	—	LES AMANTS DU PONT NEUF PROKINO PLUS	1	27	\$155,478	—	\$155,478
9	10	PETER PAN BUENA VISTA/WARNER BROS	2	68	\$116,595	\$54,215	\$205,129
10	6	FINAL ANALYSIS WARNER BROS	12	170	\$99,773	\$89,490	\$7,369,272
Computed at US1 = DM 1.52, 4-day weekend							
AUSTRALIA BOXOFFICE (Week ending July 8, 1992)							
1	4	WAYNE'S WORLD UIP	1*	83	\$1,501,265	\$495,875	\$2,005,022
2	1	BATMAN RETURNS WARNER BROS	3	132	\$1,242,779	\$1,381,631	\$4,651,087
3	2	BEAUTY AND THE BEAST DISNEY	4	72	\$1,342,074	\$774,027	\$3,576,096
4	3	FAR AND AWAY UIP	5	95	\$466,609	\$507,946	\$3,460,155
5	5	BASIC INSTINCT ROADSHOW	8	62	\$363,861	\$439,554	\$7,267,035
6	6	SLEEPWALKERS COLUMBIA	3	60	\$281,855	\$354,877	\$715,517
7	7	ALIEN 3 FOX	5	91	\$256,497	\$258,035	\$3,317,578
8	8	HAND THAT ROCKS THE CRADLE HOLLYWOOD	6	52	\$230,424	\$223,505	\$2,961,681
9	12	BEETHOVEN UIP	13	94	\$216,532	\$106,026	\$4,095,859
10	9	THE PLAYER ROADSHOW	2*	8	\$180,663	\$180,279	\$362,458
Computed at US1 = AUST\$1.35, 7-day gross / *previews							
JAPAN BOXOFFICE (Week ending July 2, 1992)							
1	1	HOOK SPE/TRISTAR	2	15	\$1,178,759	\$1,622,234	\$2,800,993
2	2	BASIC INSTINCT HERALD	4	8	\$910,723	\$999,876	\$4,278,368
3	3	L'AMANT HERALD	8	6	\$246,499	\$290,121	\$4,297,743
4	4	TWIN PEAKS HERALD	7	6	\$183,163	\$234,560	\$3,124,103
5	5	JFK WARNER BROS	15	7	\$175,310	\$186,110	\$9,229,103
6	—	KUFFS TOHO TOWA	1	6	\$169,701	—	\$169,701
7	6	KAFKA HERALD	3	3	\$106,042	\$104,006	\$210,048
8	7	LE GRAND BLEU HERALD	2	1	\$57,858	\$59,048	\$116,906
9	9	CITY OF JOY HERALD	5	1	\$29,794	\$33,723	\$708,574
10	10	THE ADDAMS FAMILY SPE/ORION	10	2	\$25,398	\$29,983	\$3,612,687
Computed at US1 = 130 Yen, 7-day gross.							
HONG KONG BOXOFFICE (Week ending July 9, 1992)							
1	2	JUSTICE BY FOOTI NEW PORT	1*	30	\$2,474,208	\$371,034	\$2,845,242
2	—	SUPER COP GOLDEN HARVEST	1	26	\$1,493,581	—	\$1,493,581
3	1	SWORDSMAN GOLDEN PRINCESS	3	22	\$970,816	\$1,986,417	\$3,318,533
4	—	ALIEN 3 FOX/COLUMBIA/TRISTAR	1	19	\$885,857	—	\$885,857
5	—	92 LEGENDARY LA ROSE NOIRE REGAL	1*	26	\$380,916	\$5,962	\$436,877
6	—	GIRLS WITHOUT TOMORROW REGAL	1*	14	\$91,087	\$3,000	\$94,087
7	—	MY PRETTY COMPANION CINE-STAR	1	9	\$82,811	—	\$82,811
8	—	I WAS BORN IN TOKYO UNITED RELEASING INTERNATIONAL	1	8	\$77,102	—	\$77,102
9	5	THE SHOOTOUT GOLDEN HARVEST	2	24	\$38,762	\$233,828	\$488,643
10	6	SANPAN 92 PERTH	2	4	\$32,597	\$171,242	\$203,839
Computed at US1 = HK\$7.80, 7-day gross/*Includes Pre-Release Show							

Film industry's hopes ride on foreign money

BY EMIL ZUBRYN

MEXICO CITY — Activities by Mexican Film Corp. distributors early in June and prospects of investment in exhibition circuits by American investors, is providing renewed hope for national film producers, local filmmakers said.



Film Corp., including 11 major producers, said its goal is to reverse the long-term muddle in the Mexican exhibition sector caused by the liquidation of Peliculas Nacionales, which for four decades distributed 70% of film material in national territory.

Also, the imminent sale of the Theatre Operating Company (COTSA), the government-owned exhibition chain, has contributed to unsettled conditions for adequate distribution of current national production for over a year.

Cinemark, a Texas-based firm, is said to be one of the several foreign firms contemplating expansion into Mexico.

Nothing has been confirmed, but rumors continue to circulate that Cinemark may initiate operations with 10 first-run cinema houses in Mexico City, and possibly construct additional theaters in other provinces.

Film Workshop

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erybody and have had no major conflicts in the recent past."

However, the recent past has been a nightmare of violent death and intimidation for local filmmakers, beginning with the armed theft of two reels of the Lunar New Year release "All's Well That Ends Well" from the film's producer. The heist was in retaliation for the refusal of star Andy Lau to work for a triad-owned studio.

This was followed in January by hundreds of industry leaders marching through Hong Kong's central business district to protest widespread gangland influence throughout the film, music and nightclub industries. The demonstrators sought greater police protection and prosecution efforts.

In April, producer Choi Chi-ming was gunned down at his Kowloon offices and in May producer Wong Long-wai was shot in Kowloon Tong's Baptist Hospital where he was recovering from being knifed. And last month another local producer was arrested on suspicion of gun smuggling.

INTERNATIONAL