

THIS WEEK	LAST WEEK	<b>International Boxoffice Charts</b>		WKS. IN RELEASE	NO. OF SCREENS	BOXOFFICE THIS WEEK	BOXOFFICE LAST WEEK	BOXOFFICE TOTAL
<b>UNITED KINGDOM BOXOFFICE (Week ending April 30, 1992)</b>								
1	1	HOOK COLUMBIA TRISTAR	3	248	\$2,906,328	\$6,419,988	\$15,998,282	
2	—	THE HAND THAT ROCKS THE CRADLE WARNER BROS	1	248	\$2,776,568	—	\$2,776,568	
3	2	CAPE FEAR UIP	7	188	\$648,208	\$1,003,117	\$15,277,800	
4	—	RICOCHET 1ST INDEPENDENT	1	171	\$544,991	—	\$544,991	
5	3	FINAL ANALYSIS WARNER BROS	3	111	\$432,612	\$804,284	\$2,147,963	
6	4	STOPI OR MY MOM WILL SHOOT UIP	2	161	\$420,580	\$739,895	\$1,160,475	
7	7	THE FATHER OF THE BRIDE WARNER BROS	10	113	\$247,598	\$405,825	\$11,255,149	
8	5	DECEIVED WARNER BROS	4	88	\$234,922	\$464,332	\$2,152,685	
9	8	FRIED GREEN TOMATOES RANK	7	71	\$214,132	\$308,433	\$2,664,315	
10	6	KUFFS ENTERTAINMENT	4	71	\$149,253	\$425,061	\$1,913,904	
Computed at US1 = 0.56 pounds sterling, 7-day gross/*weekend.								
<b>LONDON BOXOFFICE (Week ending April 30, 1992)</b>								
1	—	THE HAND THAT ROCKS THE CRADLE WARNER BROS	1	8	\$218,886	—	\$218,886	
2	1	HOOK COLUMBIA TRISTAR	3	7	\$188,188	\$308,806	\$906,516	
3	—	NAKED LUNCH 1ST INDEPENDENT	1	5	\$154,016	—	\$154,016	
4	2	FINAL ANALYSIS WARNER BROS	3	6	\$79,946	\$110,377	\$328,237	
5	—	RICOCHET 1ST INDEPENDENT	1	5	\$66,956	—	\$66,956	
6	3	CAPE FEAR UIP	7	4	\$58,145	\$81,335	\$3,229,559	
7	4	MY OWN PRIVATE IDAHO ELECTRIC	5	5	\$57,931	\$79,471	\$556,603	
8	7	FRIED GREEN TOMATOES RANK	7	5	\$52,938	\$58,128	\$810,074	
9	6	BUGSY COLUMBIA/TRISTAR	6	4	\$40,909	\$59,946	\$659,053	
10	8	HIGH HEELS RANK	5	4	\$38,353	\$56,188	\$75,877	
Computed at US\$1 = 0.56 pounds sterling, 7-day gross								
<b>GERMANY BOXOFFICE (Week ending April 26, 1992)</b>								
1	1	HOOK COLUMBIA TRISTAR	5	531	\$1,154,846	\$2,412,946	\$15,621,129	
2	2	BEETHOVEN UNIVERSAL/UIP	3	375	\$1,091,635	\$1,988,634	\$5,692,031	
3	3	FINAL ANALYSIS WARNER BROS	2	167	\$883,663	\$1,059,445	\$2,165,452	
4	4	SCHTONKI NEUE CONSTANTIN	7	269	\$495,361	\$874,861	\$8,286,829	
5	5	FATHER OF THE BRIDE BUENA VISTA/WARNER BROS.	2	135	\$385,323	\$608,413	\$1,136,995	
6	6	THE PRINCE OF TIDES COLUMBIA/TRISTAR	9	233	\$326,325	\$580,671	\$7,573,581	
7	11	DELICATESSEN MIRAMAX/CONCORDE	3	39	\$229,043	\$256,194	\$837,614	
8	8	JFK WARNER BROS	14	209	\$226,847	\$448,235	\$17,955,803	
9	10	THE LAST BOY SCOUT WARNER BROS	7	207	\$207,471	\$312,505	\$4,869,382	
10	7	SNOW WHITE BUENA VISTA/WARNER BROS	4	173	\$205,263	\$460,940	\$1,924,592	
Computed at US1 = DM 1.66, 4-day weekend/*Not reported last week								
<b>AUSTRALIA BOXOFFICE (Week ending April 29, 1992)</b>								
1	1	HOOK TRISTAR	5	118	\$1,108,696	\$1,723,526	\$6,906,368	
2	2	BEETHOVEN UIP	3	82	\$840,384	\$1,073,224	\$2,631,197	
3	3	MY GIRL COLUMBIA	3	90	\$639,269	\$910,091	\$2,310,444	
4	—	THE LAST BOY SCOUT WARNER BROS	1*	67	\$385,185	\$5,608	\$390,794	
5	4	SNOW WHITE & THE SEVEN DWARFS DISNEY	3	103	\$360,809	\$512,717	\$1,175,693	
6	5	GRAND CANYON FOX	2*	49	\$287,851	\$293,677	\$664,058	
7	6	STOPI OR MY MOM WILL SHOOT UIP	4	62	\$268,018	\$364,300	\$1,358,003	
8	7	MEMOIRS OF AN INVISIBLE MAN WARNER BROS	3	55	\$160,752	\$267,100	\$721,950	
9	12	FRIED GREEN TOMATOES ROADSHOW	5	20	\$121,906	\$149,240	\$480,515	
10	9	FINAL ANALYSIS WARNER BROS	5	35	\$103,875	\$174,558	\$1,083,998	
Computed at US1 = AUS1.34, 7-day gross / *previews								
<b>JAPAN BOXOFFICE (Week ending April 23, 1992)</b>								
1	1	JFK WARNER BROS	5	8	\$696,608	\$795,285	\$4,574,562	
2	2	FREE JACK TOHO-TOWA	2	9	\$344,291	\$468,037	\$812,328	
3	3	HAND THAT ROCKS CRADLE BUENA VISTA/WARNER BROS	2	5	\$268,543	\$299,104	\$567,647	
4	5	FOR THE BOYS 20TH CENTURY FOX	4	8	\$238,048	\$223,873	\$1,147,207	
5	4	MY GIRL SPE/COLUMBIA	7	7	\$210,238	\$245,820	\$3,329,312	
6	6	SHINING THROUGH 20TH CENTURY FOX	2	7	\$166,162	\$208,216	\$374,378	
7	7	NAKED GUN 2½ UIP/PARAMOUNT	6	7	\$161,515	\$202,198	\$2,097,541	
8	9	FISHER KING SPE/TRISTAR	3	4	\$113,120	\$113,534	\$377,432	
9	8	BUGSY SPE/TRISTAR	9	5	\$105,087	\$120,895	\$2,614,130	
10	10	THE SUPER HERALD	2	4	\$96,804	\$97,889	\$194,693	
Computed at US1 = 130 Yen, 7-day gross.								
<b>HONG KONG BOXOFFICE (Week ending April 29, 1992)</b>								
1	1	ONCE UPON A TIME IN CHINA II GOLDEN HARVEST	2*	25	\$847,615	\$1,738,110	\$2,966,980	
2	2	HARD BOILED GOLDEN PRINCESS	2*	23	\$587,119	\$1,377,194	\$2,197,283	
3	4	THE LOVER EDKO	2	13	\$461,893	\$612,034	\$1,073,928	
4	3	FIGHT BACK TO SCHOOL II NEWPORT	4	23	\$341,610	\$1,023,909	\$4,016,907	
5	11	ARREST THE RESTLESS GOLDEN HARVEST	1*	29	\$294,279	\$50,568	\$344,847	
6	6	HEART AGAINST HEARTS REGAL	2*	25	\$236,886	\$407,806	\$701,648	
7	5	THE ADDAMS FAMILY FOX	2	6	\$235,179	\$421,610	\$656,789	
8	7	JFK WARNER BROS	2	4	\$121,197	\$139,548	\$260,745	
9	8	BEETHOVEN PANASIA/UIP	2	9	\$97,809	\$130,367	\$228,176	
10	—	SEE WHAT'S GOING ON UNITED	1	8	\$81,722	—	\$81,722	
Computed at US1 = HK7.80, 7-day gross/*Includes Pre-Release Show								

## Israel

### Back to 'Basic'

TriStar's "Basic Instinct" will start screening here May 8, one day after it opens the 45th Cannes International Film Festival. The Michael Douglas, Sharon Stone starrer is being distributed by A.D. Matton.

### As 'Luck' would have it

For the first time in over a year, a new Israeli feature tops the boxoffice in Israel. G.G. Studios' "A Bit of Luck," raked in \$514,000 in its first two weeks on 26 screens. Directed by Zeev Revava, the film co-stars Israeli singer Zahava Ben. The only movie now competing with it is TriStar's "Hook," which has also screened for two weeks. It screens in 18 venues throughout the country for a total gross of \$425,000.

### 'Strangers' in Israel

French actor Anthony Delon is in Tel Aviv with French actress Charlotte Verly to start work on Israeli director Serge Ankr's "Strangers in the Night." The film, scripted by Razi Levinas, will be shot entirely on location in Israel. The movie is a co-production between New York-based Sunrise Prods. and Israel's Doron Eran.

### U.S. fare doing well

U.S. films are performing well at the Israeli boxoffice starting with Barbara Streisand's "Prince of Tides." In 13 weeks on seven screens, the film grossed \$922,000 (NIS 2,211,324). "Frankie & Johnny," in 12 weeks in seven venues, cooked up \$743,000; "Deceived" grossed \$684,000 after 17 weeks on two screens; "The Doctor" bagged \$563,000 in 10 weeks on nine screens; and "Cape Fear," now in 12 theaters, has done a total of \$532,000 in four weeks.

— Itour Gelbitz

## Parisier

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well as another 10% levy on rentals and sales of all videocassettes.

All monies collected, on top of a 10% theater ticket levy, are being channelled into the National Film Fund to help the ailing industry, support and train new directors and technicians as well as reinstate Argentine, the Institute's former sales organization, which in the 1980s was successful in selling a great number of Argentine films at overseas markets and festivals.

"If we can see the best of other countries' pictures," he said, "why can't we show them the best of our's?"

At the same time Parisier came out with a warning to filmmakers to cut down on current movie production as long as the recession persists. "Let's make fewer but better films," he said. "Otherwise we may drown in our own product as long as the exhibition venues are reluctant in accommodating more local fare or establishing film quotas."

As expected, his plans encountered fierce opposition in all other media. Angry broadcasters and home-video traders claimed his plans to tax TV transmissions, as well as video sales and rentals, were an illegal intrusion into a field that has nothing to do with himself or the National Film Institute.