

# SCREEN INTERNATIONAL

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STARTS ON  
PAGE 15

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## London's Top Ten

1 (1) **Tron** (Walt Disney) Odeon  
Leicester Square £27,662

2 (—) **Creepshow** (Alpha) Classic 1  
Haymarket, Classic 1 Oxford  
Street, ABC 1 Shaftesbury  
Avenue, ABC 1 Bayswater, ABC 1  
Edgware Road, ABC 1 Fulham  
Road £18,494

3 (—) **The Draughtsman's  
Contract** (BFI) Screen on the Hill  
£17,659

4 (4) **Porky's/Puberty Blues** (20th  
Fox) Leicester Square Theatre  
£9,390

5 (7) **Diva** (Palace) Odeon 2  
Kensington, Classic 4 Oxford  
Street, Cinecenta 4 £9,236

6 (2) **The Best Little Whorehouse  
In Texas** (UIP) Empire 1, ABC 2  
Bayswater £9,120

7 (3) **Scrubbers** (Col-EMI-War)  
Plaza 1, ABC 2 Shaftesbury  
Avenue, ABC 2 Edgware Road,  
ABC 5 Fulham Road, Classic 2  
Tottenham Court Road £8,815

8 (—) **Diner** (UIP) Plaza 2, ABC 3  
Fulham Road £7,991

9 (6) **Five Days One Summer** (Col-  
EMI-War) Warner West End 4,  
ABC 2 Fulham Road £7,888

10 (5) **Blade Runner** (Col-EMI-  
War) Warner West End 3, ABC 4  
Fulham Road £7,718

©Screen International  
See London Box Office, page 2

## Whatever happened to the CFF?

SHORTLY, a number of British actors and actresses are likely to be in receipt of a letter from Lord Michael Birkett, chairman of the Children's Film and Television Foundation, writes **Quentin Falk**.

He will be asking them if they would be agreeable to a deal between the Rank Organisation and the BBC which would allow for 10 CFTF films to be shown on television a year for three years — 30 films in all.

Upon their answer rests, effectively, the future of the CFTF (it recently changed its name from the more familiar initialled CFF, to incorporate TV).

If the answer is "yes", then the deal will go through which means that Rank will guarantee a sum of money to the CFTF, amounting to around £400,000 a year, enabling the production of some three new titles each year through 1985.

If the answer is "no", then it is likely that the CFTF, with its presently restrictive constitution and funds from Eady subvention about to dry up, will simply die by default.

Its 30 years of film-making encompassing now a library of over 200 hours of film, worth conservatively £2 million — a barometer of grassroot British performer and technical talent over three decades — could be simply and tragically left to gather dust on the shelf.

● Continued on page 19

## Industry campaign over Inland Revenue freelance scheme

# FIGHTBACK ON TAX BOMBSHELL

A SUBSTANTIAL downturn in UK production, presently buoyant in both feature and television, is predicted if a proposed change in tax scheduling comes into effect next April.

By Colin Vaines

As first reported in *Screen International* in July (issue 350), the Inland Revenue is pressing for freelance film and TV workers to be treated as employees. As such, they would pay tax under the PAYE system, which involves employees having tax deducted at source by their employers.

The result of such a change, say the industry bodies which oppose it, would be disastrous for the thousands of people who work as freelancers, for the companies who employ them, and for the long-term prospects of the film and TV industries as a whole.

The technicians' union ACTT, the British Film and Television Producers' Association, the Independent Programme

Producers' Association, and the Advertising Film and Video Producers' Association are among those bodies who are backing the Film Industry Taxation Campaign, which has been set up to fight the proposed change.

Speaking at a press conference to launch the campaign this week, Roy Lockett, deputy general secretary of the ACTT, said: "No organisation represented here wants anything to do with tax evasion."

"What we want are detailed discussions with the Inland Revenue to ensure that our members receive fair treatment."

"Our view is that freelance

engagement best suits the industry. It makes it mobile, flexible, and attractive. The Inland Revenue's proposals will impede this freedom and mobility of staffs, which attracts overseas investment, and on which the future of the industry depends.

"At present, someone may work on films, TV programmes and commercials. They may have 100 engagements in a single year, that may last for just one day, in some cases."

"PAYE was never designed for hundreds of short-term engagements. Collecting it will be an enormous administrative problem for companies, who will have to take on more people to deal with it."

The inevitable result of the change, the conference was told, would be that smaller companies

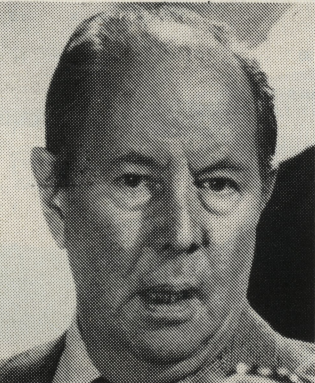
working in films, TV, and commercials will be forced out of business by the rising administrative costs, and the amount of production in the UK will drop as the higher tax burden of PAYE, under which travel and subsistence allowances are likely to be taxed, leads to pressure for increased fees.

Consequently, unemployment in the industry could soar.

Representatives of the campaign are seeking discussions with the Inland Revenue "at the very highest level possible", said Lockett. "If that doesn't happen, we will have to campaign vigorously elsewhere."

"All we are saying is give us a chance to work it out. The Inland Revenue must look at the specific circumstances of each case. Because each one is different."

## 'Jigsaw Man' is saved

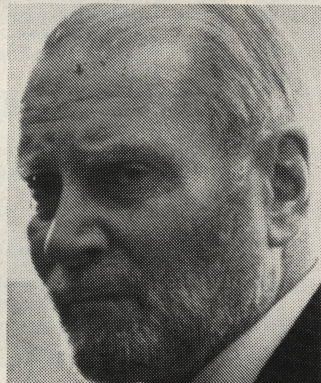


● Director Terence Young

"THE JIGSAW MAN," the nine million dollar spy thriller starring Laurence Olivier and Michael Caine that was forced to stop production in the summer, has been saved.

The production was brought to a halt in mid-June when a large portion of the promised financial support failed to materialise.

Despite the possibility of a number of investors coming to the production's rescue, it was only confirmed this week that a source



● Star Laurence Olivier

of finance had been provided.

Responsible is Mahmud Sipra, chairman of an international shipping and trade group called Eurostem Maritime in the UK and also with a base in New York.

Sipra has sunk, it is reported, eight million dollars of his own money into "The Jigsaw Man" that will effectively double the budget and enable the production to complete by the end of November.

● Continued on page 2

## Spring starts in UK

TWO NEW UK-based productions have been set for the spring, writes **Adrian Hodges**.

Peter Yates is to direct Ronald Harwood's "The Dresser" for Goldcrest and producer/entrepreneur John Heyman.

Tom Courtenay will repeat his stage role as dresser to an ageing and temperamental theatrical knight. Albert Finney is believed to be set for the other key role. Provisional start date is for April, in the UK.

Scheduled for March is "Burning Bridges", an adaptation of Henry James' "The Aspern Papers", which will star Bette Davis. Production company is Avalon Films, with David Moon and Kris Dillinger producing and Mark Reichert directing. Screenplay is by Reichert and Michael Hirst and the budget is four million dollars.

Also starring are Oliver Reed and Helen Mirren, and location shooting will be in Yugoslavia and Venice.

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LONDON FILM FESTIVAL

Affinity aims to aid independents

ALTHOUGH MUCH attention is rightly focussed on the British independent cinema at the moment, it is worth remembering that independents in the US face just as much of an uphill struggle to make and distribute their films.

By Adrian Hodges

One company dedicated to the distribution of the work of American independents is Affinity Enterprises, founded nearly two years ago by Joy Pereths and Jonathan Olsberg.

Affinity are well represented in the London Film Festival, distributing six films. These are "Atomic Cafe" (which they have outside the UK), "Vortex", "The Ballad Of Gregorio Cortez", "Smithereens", "Purple Haze" and "Dark Circle".

With their distribution set-up now firmly established, Affinity are looking to the future with plans for extensive investment and eventually production, as Joy Pereths explained at the National Film Theatre this week.

"We are currently finalising investment in Affinity from a group of London based entrepreneurs.

"It is really chapter two for the company. We've been very deliberate in the steps we've taken, and we think our reputation is now very sound. With this money behind us we are now in a position to do more for producers, we can look at the area of significant advances and development, and also completion guarantees.

"The natural third step for us afterwards would be into an executive producer category."

Pereths is anxious that Affinity should develop close and continuing relationships with certain directors and producers.

"As an example of the kind of person we'd most like to work with, there is John Sayles. We did 'The Return Of The Secaucus Seven' for him, and we will be doing his new film 'Lianna'.

"Susan Seidelman is another example of the kind of director we'd most like to work with."

For the moment Affinity are concentrating on the sales of their existing catalogue, to theatrical, broadcast and cable all round the world. They are also waiting anxiously for early returns on "Smithereens" which opened in the US and Canada this week. They also plan to open a London office next year.

"DINER", which played last week at the London Film Festival and has now opened in the UK, marks the transition from writer to director for Barry Levinson, the prolific author of scripts such as "... And Justice For All" and "Best Friends", writes Adrian Hodges. Levinson is the latest in a long line of writers for whom directing is the best way of keeping his ideas intact on the screen.

"It's not really a question of protecting my scripts, as I've always had a good relationship with my directors," he says. "But there comes a time when you want to be more involved with the business and with the whole thing. Anyway, I always wanted to direct."

"Diner" is a cheerfully autobiographical account of the problems of growing up in late Fifties Baltimore, focussing on a group of five friends who meet regularly in the all night cafe that lends its name to the title. It has been one of the surprise hits of the Summer season in the US.

"It is a film that's been in my head for a long time," Levinson continues, "but it was a while before I could find a way into the story. I'd always wanted to do something about my background and the effect it had and it was only when I got to thinking about male-female relationships, the problems of communication, and then related that to the very close male friendships I grew up with, that I saw a way of doing it."

Although given a humorous framework, "Diner" actually takes a close and critical look at the hallowed concept of "buddy buddy" relationships. Although outwardly confident and even arrogantly secure, Levinson's characters are ultimately revealed

A nostalgic debut



Director Barry Levinson (left) confers on the set of "Diner".

as frightened, timid, and even a little pathetic. Yet, Levinson regards them with sympathy, and feels that much of the reason for "Diner's" success stems from audience identification.

"They are composite portraits of a lot of people I knew, and I tried to make them as understandable and as human as possible. Obviously nostalgia for that time, which seems almost innocent compared with what was to come in a few years, plays a part, but more than that is that the audience recognises a lot of themselves in the characters."

Levinson went to considerable trouble to get the right blend on screen, testing over 600 actors before settling on his final five.

"I'd always been impressed by the dictum that casting is half the job of directing, so I guess I really took that part very seriously. The important thing was to get not only actors who could act well, but also who could work together. We had about a week of rehearsals, and we

filmed all the actual scenes in the Diner at the very end of the schedule, so the rapport was there.

"One of the things that did concern me was the fact that if the performances hadn't been right there was a danger that this could have been perceived as a very male chauvinist film, which is the exact opposite of what was intended. I haven't had that criticism so I suppose it must have worked."

Levinson confesses that he loved the whole process of directing "Diner", not least because the communication and camaraderie of the film set is worlds away from the loneliness of script writing. Apart from "Best Friends", which Norman Jewison has directed, and "Unfaithfully Yours" which starts next January with Howard Zieff in charge, Levinson feels that all his new projects will be directed by himself.

"I don't anticipate writing for another director again. What I want is to be involved at every level of the film-making process."

'Evil Dead' duo at LFF screening



Visiting London last week for the London Film Festival were director Sam Raimi and producer Robert Tapert for the festival screening of their film "The Evil Dead". Their first feature, "The Evil Dead" has won widespread acclaim.

Horror author Stephen King paid tribute to the film calling it "The most ferociously original horror film of the year". It was voted Best Horror Movie at the Knokke-Heist Film Festival and also was winner of two awards at Sitges Film Festival — Best Film Award and Best Special Effects Award.

Pictured left to right: Steve Woolley (Palace Pictures), Robert Tapert (Producer), Sam Raimi (Director), Paul Webster (Palace Pictures), and Nik Powell (Palace Pictures).

"Evil Dead" opens in the UK early next year and is simultaneously released on video by Palace.

PROGRAMME — WEEK 4

Day/Times	NFT	Film	Director
Sat 27th DOMINION THEATRE			
4.30		Flesh and the Devil (with full orchestra)	Clarence Brown (US)
	8.00	Show People (with full orchestra)	King Vidor (US)
10.30am	1	Love Wanders in the Night	Frieda Liappa (Greece)
	1.30	A Foolish Love	Giorgos Panoussopoulos (Greece)
	4.00	Out	Eli Hollander (US)
	6.15	Time Stands Still	Peter Gothar (Hungary)
	8.45	Dark Circle	Chris Beaver, Judy Irving (US)
10.30am	11.15	America — From Hitler to Reagan	Joan Harvey (US)
	6.00	Student Days	Lin Ch'ing-chieh (Taiwan)
	1.30	Half a Life	Romain Goupil (France)
	3.45	The Writing on the Wall	Armand Gatti (France)
Sun 28th DOMINION THEATRE			
4.30		Show People (with full orchestra)	King Vidor (US)
	8.00	Flesh and the Devil (with full orchestra)	Clarence Brown (US)
Sun 28th ODEON, LEICESTER SQUARE			
10.30am		They All Laughed	Peter Bogdanovich (US)
10.30am	8.45	My Favourite Year	Richard Benjamin (US)
	1.30	The Occupation	Goutam Ghose (India)
	4.00	Carry Me Back	John Reid (New Zealand)
	6.15	Private Life	Yuli Raizman (USSR)
10.30am	6.00	The Hounds of Notre Dame	Zale Dalen (Canada)
	1.30	O for Oblomov	Sebastian C Schroeder (Switzerland)
	3.45	2	Guardian Lecture: Peter Bogdanovich
Sun 28th QUEEN ELIZABETH HALL			
	6.30	The Missionary	Richard Loncraine (UK)
	8.45	Privates on Parade	Michael Blakemore (UK)

Spielberg not listed for London night club opening

He just might make the second night. And don't worry, there'll be one. One thing is certain . . . if the best film director in the world wanted to shoot a great, great scene in a club that's the ultimate in chic, wit, elegance and style, not to mention the cooking, he'd have chosen a wonderful new discotheque/nightclub that's just reopened in London.

Correction, a wonderful old nightclub, very favourite in its time, now entirely recreated, revitalised, re-everythinged, to make it the most pleasant place to spend an evening.

What hasn't it got?

It hasn't got the type of people who use early morning commuter trains or late night tubes. It hasn't got crush, sweat and noise. It's not, yawn, another common or Covent Garden electric discotheque, thank God.

What has it got?

It has a galleried restaurant whose cordon is a very attractive shade of blue . . . over-

looking a stylish, generous dance floor, which in turn is embraced by a very civilised lazing area for talking, whispering, looking at each other, or just laying about. There's a quality about the music that makes dancing inevitable, and relaxing an art form. The walls are wood panelled, the upholstery leather, the ambience unambivalently special.

It's special partly because not everyone can go there, not by a long chalk. For one thing you have to be a member. The number to ring is 499 8884.

And the name of the Club?

Thank you for asking. It's The Saddle Room Club, Hamilton Place, Park Lane, London, W1.

NB. Your enquiries for private functions, fashion shows, parties or receptions are warmly invited, and will be as warmly received. Please ring Douglas Mew, the Managing Director.





LONDON BOX OFFICE

FOLLOWING an excellent start at the Odeon Haymarket, **Local Hero** has built on its opening week with £25,274, bettering the high it set for the cinemas last week with £25,189. The film takes the number four slot in the Top 10 chart.

By Tina McFarling

However, **Gandhi** has held on firmly to the number one slot. It pushed up its take at all its screens which is excellent considering the film is now in its 16th week at the Odeon Marble Arch.

**The Verdict** opened wider, playing to good returns at the Odeon 1 Kensington with £7,309, Classic 1 Chelsea with £3,950 and Odeon 1 Swiss Cottage with £4,547. The film set a new year's high for the Odeon 1 Westbourne Grove with £2,223, and played just four days at the Odeon Leicester Square to make way for **Table For Five**.

**The Verdict** played three days at the Cinecenta 3, with **Monsignor** taking £837 in the remaining four days, and three days at The Classic 2 Oxford Street with £1,511.

**Mad Max 2**, which was a great success last year, has teamed up

THIS WEEK'S total net take for the 89 cinemas listed is £331,382 (£349,269). This Year's High: £388,039. This Year's Low: £228,291. The Top Ten Films at 37 cinemas took £227,889 (£221,917), leaving £103,494 (£127,351) for the remaining 52 cinemas.

54 CINEMAS UP 35 CINEMAS DOWN  
24 CHANGES U:1 PG:20 15:36 18:32

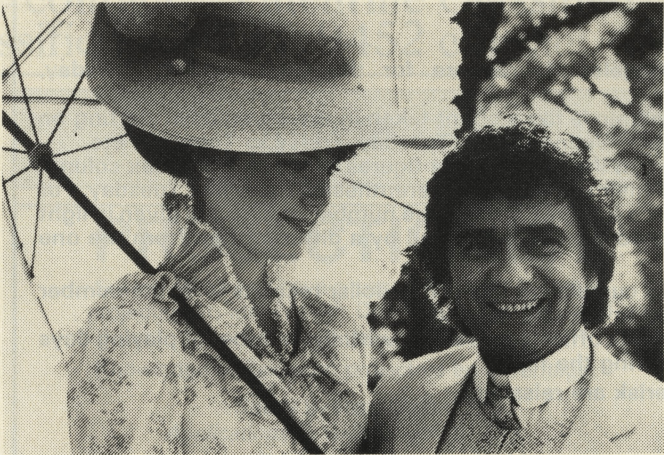
'Hero' builds business

with its predecessor, **Mad Max**, to good results. The films set two new year's highs for the Scene 2 with £1,525 and Odeon 3 Kensington with £2,833. They also registered a strong £7,541 at the Warner 4, £1,131 at the Film Centa 3 and £3,458 at the Classic 3 Haymarket.

HandMade's **The Missionary** and UIP's **An Officer And A Gentleman** enjoyed good returns with the latter now in its eighth

week. Miracle's **Veronika Voss** opened to a brisk £6,088 at the Screen on the Hill.

**Apocalypse Now** set a new year's high for the Sherlock Holmes Centa 2 with £1,065 as did the double bill of **Poltergeist** and **Carrie** at the Film Centa 2 with £1,184. **Confessions Of A 6th Form Girl** attracted a fair number of cinema-goers at the Cinecenta 2 Piccadilly with £1,694.



Elizabeth McGovern and Dudley Moore in "Lovesick", which opens next Thursday.

Business was up for **Yol** which has taken the Lumiere across the £100,000 marker with £5,376 in its 10th week there.

**Cousins In Love** challenged the high at the Cinecenta 1 with an improved £2,486 while **Chariots Of Fire/Gregory's Girl** saw its returns increase in its 57th week at the Classic Tottenham Court Road complex.

**The Draughtsman's Contract** has

proved a success at the Minema with £3,821 taken, £371 up on last week, while **Diva** increased on its previous net.

ITC's **Q -The Winged Serpent** registered an increased £2,426 at the Classic 3 Oxford Street and **XTRO/Don't Answer the Phone** saw its returns improve at all three screens.

**High Encounters (Of The Ultimate Kind)** played just four days at the Classic 2 Oxford Street.

Theatre: Seats: Price Range: Change-over-Day ★	Cert	Week	Net (less levy and VAT)	Total net	Theatre's 1983 High	Theatre's 1983 Low
Performances weekly (previous week's figures in light type)						
<b>AIRPLANE II: THE SEQUEL</b> (UIP) PG 9 £2,758 £67,533 £5,013 £1,278						
Plaza 4: 160 (300p): 37 £2,614						
Classic 5, Oxford Street: 48 (300p): 30 £1,319 £29,224 £1,839 £927						
<b>APOCALYPSE NOW</b> (Col-EMI-War) 18 1 £1,065 £1,065 £984 £381						
Sherlock Holmes Centa 2: 117 (310p): 22 (£646)						
<b>BLADE RUNNER</b> (Col-EMI-War) 15 28 £2,039 £175,634 £3,401 £2,013						
Warner West End 5: 108 (300p): 27 £2,241						
<b>BUDDING OF BRIE, THE/CANDIDO EROTICO</b> (Monitor) 18 2 £1,230 £2,896 £1,919 £1,083						
Cinecenta 1 Piccadilly: 324 (310p): 27 £1,666						
<b>CHARIOTS OF FIRE/GREGORY'S GIRL</b> (20th Fox/ITC) PG 57 £1,996 £127,829 £4,279 £1,666						
Classic 1, Tottenham Court Road: 328 (300p): 29 £1,978						
<b>CLASS OF 1984</b> (Col-EMI-War) 18 3 £5,627 £26,797 £15,620 £6,288						
Leicester Square Theatre 1: 1,402 (300-380p): 29 £7,315						
<b>CONFESSIONS OF A 6TH FORM GIRL</b> (New Realm) 18 1 £1,694 £1,694 £1,919 £1,135						
Cinecenta 2, Piccadilly: 118 (310p): 27 (£1,174)						
<b>COUSINS IN LOVE/CRUEL PASSION</b> (Alpha) 18 3 £1,758 £5,725 £3,557 £1,017						
Studio 2: 200 (320p): 28 £1,892						
Cinecenta 1: 138 (250p): 30 £2,486 £7,319 £2,692 £1,292						
<b>DARK CRYSTAL, THE</b> (UIP) PG 5 £6,641 £59,586 £26,730 £6,164						
Plaza 1: 730 (300-325p): 30 £7,125						
Classic 1, Oxford Street: 334 (300p): 30 £3,456 £21,734 £9,532 £1,827						
<b>DIVA</b> (Palace) 15 2 £2,136 £3,995 £3,151 £634						
Classic 2, Tottenham Court Road: 145 (300p): 29 £1,859						
<b>DRAUGHTSMAN'S CONTRACT, THE</b> (BFI) 15 9 £3,821 £33,619 £4,005 £914						
Minema: 68 (300p): 28 £3,450						
<b>EMILY/EMMANUELLE</b> (Brent Walker) 18 4 £1,116 £4,511 £1,234 £586						
Scene 3: 116 (310p): 21 £1,081						
<b>EMMANUELLE 2</b> (Intercontinental) 18 19 £1,038 £18,547 £1,171 £809						
Moulin 2: 139 (200p) £869						
<b>ENIGMA</b> (Col-EMI-War) 15 3 £2,071 £8,566 £3,430 £2,087						
Warner West End 1: 132 (300p): 21 £1,588						
<b>E.T.</b> (UIP) U 15 £13,735 £567,722 £65,790 £13,851						
Empire 1: 1,360 (325-350p): 44 £12,260						
<b>EVIL DEAD, THE</b> (Palace) 18 4 £5,493 £36,890 £12,307 £1,863						
Prince Charles: 631 (300-350p): 30 £7,686						
Odeon 3, Westbourne Grove: 200 (260p): 14 £1,264 £8,333 £2,701 £262						
<b>FIRST BLOOD</b> (Col-EMI-War) 15 6 £1,139 £7,196 £1,428 £643						
Scene 4: 131 (310p): 30 £1,192						
<b>FRANCES</b> (Col-EMI-War) 15 4 £3,850 £22,129 £11,725 £1,005						
ABC 2, Shaftesbury Avenue: 581 (265-335p): 21 £4,574						
ABC 3, Fulham Road: 223 (270p): 21 £2,755 £13,716 £4,095 £1,465						
<b>GANDHI</b> (Col-EMI-War) PG 16 £16,004 £115,316 £23,209 £3,141						
Odeon Marble Arch: 1,360 (275-360p): 14 £15,035						
Warner West End 2: 890 (300p): 16 £10,497 £74,788 £15,549 £7,336						
Odeon 2, Kensington: 301 (275p): 22 £9,551						
Odeon 3, Swiss Cottage: 155 (280p): 28 £6,262 £44,471 £7,276 £1,570						
<b>HEAT AND DUST</b> (Curzon/Enterprise) 15 7 £19,944 £158,665 £25,648 £2,672						
Curzon: 542 (300-350p): 27 £20,159						
<b>HIGH ENCOUNTERS (OF THE ULTIMATE KIND)</b> (Cannon) 15 3 £1,296 £5,682 £4,124 £1,472						
Classic 2 Oxford Street: 227 (300p): 30 £2,187						
Classic 4, Chelsea: 154 (280p): 14 £1,134 £2,987 £1,949 £324						
Classic Leicester Square: 311 (300p): 20 £1,230						
<b>JESUS</b> (International) PG 1 £1,344 £1,344 £4,036 £2,440						
Classic 4, Oxford Street: 225 (300p): 21 (£2,861)						
<b>LAST TANGO IN PARIS/LENNY</b> (UIP) 18 2 £1,228 £2,220 £1,638 £968						
Studio 1: 200 (320p): 23 £992						
<b>LOCAL HERO</b> (20th Fox) PG 2 £25,274 £50,463 £13,551 £924						
Odeon Haymarket: 600 (300-380p): 23 £25,189						
<b>MAD MAX 2/MAD MAX</b> (Col-EMI-War) 18 1 £7,541 £7,541 £10,503 £4,033						
Warner West End 4: 434 (300p): 15 (£5,999)						
Classic 3, Haymarket: 221 (300p): 20 £3,458 £3,458 £4,177 £1,296						
ABC 3, Bayswater: 213 (260p): 22 (£2,667)						
ABC 1, Edgware Road: 365 (260p): 20 £2,443 £2,443 £2,836 £985						
Film Centa 3: 141 (310p): 14 (£1,518)						
Scene 2: 117 (310p): 14 £1,131 £1,131 £1,260 £652						
Odeon 3, Kensington: 193 (275p): 15 £1,525 £1,525 £964 £520						
<b>MIDNIGHT EXPRESS/TAXI DRIVER</b> (Col-EMI-War) 18 56 £2,833 £2,833 £2,364 £1,039						
Scene 1: 119 (310p): 21 (£1,584)						
<b>MISSIONARY, THE</b> (MandMade) 15 3 £1,143 £78,945 £1,495 £1,099						
Classic 1, Haymarket: 491 (300p): 36 £1,228						
ABC 1, Fulham Road: 417 (270p): 21 £15,243 £56,027 £21,753 £2,380						
<b>YOL</b> (Artificial Eye) 15 10 £6,239 £20,378 £11,559 £4,153						
Lumiere: 737 (350p): 28 £7,126						
Theatre: Seats: Price Range: Change-over-Day ★						
Performances weekly (previous week's figures in light type)						
ABC 1, Bayswater: 436 (260p): 28 2 £2,996 £6,666 £8,401 £2,643						
ABC 2, Edgware Road: 330 (260p): 29 2 £3,670 £2,268 £4,936 £4,952						
<b>MY FAVOURITE YEAR</b> (UIP) PG 4 £5,220 £29,498 £10,861 £3,886						
Plaza 2: 380 (300-325p): 30 £5,108						
Studio 4: 362 (320-330p): 37 £1,212 £6,959 £1,745 £430						
ABC 4, Fulham Road: 223 (270p): 21 4 £1,208 £2,823 £13,959 £3,706						
Times Centa 2: 169 (310p): 30 1 £2,738 £476 £1,502 £531						
<b>NANA</b> (Cannon) 18 3 £3,405 £8,155 £2,911 £654						
Classic Shaftesbury Avenue: 702 (300p): 29 £1,839						
Odeon 2, Westbourne Grove: 200 (260p): 14 1 £N/A £N/A £1,114 £293						
<b>OFFICER AND A GENTLEMAN, AN</b> (UIP) 15 8 £11,655 £132,916 £19,139 £3,397						
Empire 2: 250 (300-325p): 30 £13,290						
ABC 1, Shaftesbury Avenue: 616 (265-335p): 21 8 £3,920 £79,382 £14,974 £1,711						
ABC 2, Bayswater: 244 (260p): 23 8 £4,779 £2,138 £39,480 £5,532						
ABC 3, Edgware Road 236 (260p): 14 8 £2,582 £2,001 £21,402 £1,711						
ABC 2, Fulham Road: 371 (270p): 21 8 £2,248 £4,395 £55,404 £8,535						
<b>POLTERGEIST/CARRIE</b> (UIA) 18 1 £1,184 £1,184 £1,079 £506						
Film Centa 2: 160 (310p): 30 (£644)						
<b>PRIVATES ON PARADE</b> (HandMade) 15 8 £2,806 £47,922 £4,922 £450						
Classic 2, Haymarket: 201 (300p): 20 (£2,317)						
<b>Q - THE WINGED SERPENT</b> (ITC) 18 2 £2,426 £5,287 £3,404 £614						
Classic 3, Oxford Street: 227 (300p): 30 (£1,743)						
<b>RAIDERS OF THE LOST ARK</b> (UIP) PG 74 £3,147 £343,427 £4,731 £1,210						
Plaza 3: 150 (300p): 30 £2,593						
Film Centa 1: 133 (310p): 30 56 £1,366 £83,592 £11,487 £1,016						
<b>ROCKY HORROR PICTURE SHOW, THE/ YOUNG FRANKENSTEIN</b> (20th Fox) 15 115 £1,355 £161,138 £1,583 £1,037						
Times Centa 1: 171 (310p): 16 £964						
<b>SCHEHERAZADE</b> (Topart) 18 5 £929 £5,102 £1,372 £603						
Moulin 5: 260 (200p) £801						
<b>SEX AND THE OFFICE GIRL/THE NYMPHO</b> (Grand National) 18 3 £1,179 £3,600 £1,222 £725						
Moulin 3: 119 (200p) £1,199						
<b>SEX ON THE ROCKS</b> (Amanda) 18 1 £1,275 £1,275 £1,386 £1,056						
Classic Praed St: 254 (200p) (£1,286)						
<b>STILL OF THE NIGHT</b> (UIP) 15 10 £2,106 £15,477 £3,716 £1,456						
Cinecenta 2: 156 (325p): 37 £1,948						
<b>SWEDISH SEX CLINIC</b> (Supreme) 18 6 £811 £5,151 £1,347 £556						
Moulin 4: 100 (200p) £755						
<b>TESS</b> (Col-EMI-War) PG 1 £702 £702 £1,186 £408						
Sherlock Holmes Centa 1: 123 (310p): 15 (£586)						
<b>THEY CALL THAT AN ACCIDENT</b> (Blue Dolphin) 15 1 £688 £688 £5,846 £573						
Odeon 4, Kensington: 234 (275p): 22 (£1,405)						
Odeon 2, Swiss Cottage: 752 (260p) 18 1 £423 £423 £2,288 £298						
Classic 3, Chelsea: 163 (280p): 28 1 £379 £379 £2,202 £262						
<b>ULTRAVIXENS/SUPERVIXENS</b> (Supreme) 18 54 £948 £61,304 £1,030 £803						
Moulin 1: 250: (200p) £830						
<b>UPI/VIXEN</b> (Supreme) 18 4 £1,605 £6,564 £2,094 £1,414						
Eros Piccadilly: 188 (280-300p) £1,410						
<b>VERDICT, THE</b> (20th Fox) 15 1 £16,261 £130,346 £74,126 £15,931						
Odeon Leicester Square: 1,983 (330-430p): 6 (£31,047)						
Odeon 1, Kensington: 657 (275p): 22 1 £7,309 £7,309 £11,175 £1,780						
Odeon 1, Swiss Cottage: 780 (280p): 21 1 £6,772 £4,547 £4,547 £7,410						
Odeon 1, Westbourne Grove: 698 (250p): 14 1 £2,223 £2,223 £2,185 £609						
Classic 1, Chelsea: 245 (280p): 21 1 £3,950 £3,950 £4,988 £1,303						
Cinecenta 3: 150 (325p): 30 1 £1,470 £11,470 £3,060 £744						
<b>VERONIKA VOSS</b> (Miracle) 15 1 £6,088 £6,088 £15,149 £4,117						
Screen On The Hill: 339 (275p): 29 (£4,016)						
<b>WORLD ACCORDING TO GARP, THE</b> (Col-EMI-War) 15 2 £4,862 £10,861 £5,152 £1,879						
Warner West End 3: 272 (300p): 23 (£2,462)						
Cinecenta 4: 145 (325p): 23 2 £1,582 £3,139 £2,556 £510						
ABC 5, Fulham Road: 222 (270p): 21 2 £1,557 £2,193 £4,689 £5,777						
<b>XTRO/DON'T ANSWER THE PHONE</b> (New Realm) 18 2 £2,496 £2,565 £2,816 £320						
Classic 3, Tottenham Court Road: 137 (300p): 20 £1,123						
Studio 3: 86 (320p): 23 2 £1,464 £2,915 £2,917 £605						
ABC 4, Edgware Road: 236 (260p): 20 2 £1,451 £1,436 £3,189 £2,557						
<b>YOL</b> (Artificial Eye) 15 10 £1,024 £102,827 £16,349 £3,085						
Lumiere: 737 (350p): 28 £5,376 £5,221						