

## LONDON'S TOP 10

- 1 (—) **Tootsie** (Col-EMI-War) Odeon Leicester Square, Odeon 1 Kensington, Odeon 1 Swiss Cottage, Odeon 1 Westbourne Grove, Classic 2 Chelsea £94,582
- 2 (1) **Sophie's Choice** (UIP) Empire 1, ABC 1 Fulham Road £38,085
- 3 (2) **Gandhi** (Col-EMI-War) Odeon Marble Arch, Warner West End 2, Odeon 2 Kensington, Odeon 3 Swiss Cottage, Classic 1 Chelsea, Odeon 3 Westbourne Grove £26,417
- 4 (3) **The Wicked Lady** (Col-EMI-War) Leicester Square Theatre, Classic 3 Oxford Street, Classic 3 Chelsea, Odeon 3 Kensington, Odeon 2 Westbourne Grove £18,585
- 5 (5) **Local Hero** (20th Fox) Odeon Haymarket £16,387
- 6 (—) **The Beastmaster** (Col-EMI-War) Studio 4, Scene 3, ABC 2 Shaftesbury Avenue, ABC 1 Bayswater, ABC 1 Edgware Road, ABC 5 Fulham Road £15,634
- 7 (4) **10 To Midnight** (Cannon) Classic 1 Haymarket, Classic 1 Oxford Street, ABC 2 Bayswater, ABC 2 Edgware Road, Classic 4 Chelsea £13,068
- 8 (6) **Heat And Dust** (Curzon/Enterprise) Curzon £12,646
- 9 (7) **An Officer And A Gentleman** (UIP) Empire 2, ABC 1 Shaftesbury Avenue, ABC 3 Fulham Road £12,404
- 10 (8) **Tales Of Ordinary Madness** (Miracle) Screen on the Hill, Studio 1, Classic 2 Haymarket £8,166

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See London Box Office, page 2.

The Top 10 this week is based on six day net returns.

## 'Killing Fields' in Thailand

"THE KILLING FIELDS", produced by David Puttnam and directed by Roland Joffe, begins shooting on Monday in Thailand. An Enigma Production for Goldcrest, it has been scripted by Bruce Robinson, and is being lit by Chris Menges. Iain Smith is associate producer, and Roy Walker production designer.

Sam Waterston plays Sydney Schanberg, war correspondent of the *New York Times*, and Haing J Ngor his Cambodian friend and colleague Dith Pran. Others in the cast include Julian Sands, Athol Fugard, and Bill Paterson.

Warner Bros will release the film theatrically in the US and Canada. Goldcrest is handling sales of the film to territories outside the US.

## Wajda ousted

POLISH film director Andrzej Wajda has been sacked as director of Warsaw's "X" film unit in the latest move against artistic unions by the Communist authorities.

Wajda was ousted together with two colleagues because of what the Polish government have called concentrated anti-State activity within the film department.

Wajda is best known internationally for his film "Man Of Iron", about the emergence of free trade unions in Poland, in which he mixed historical fact with fiction.

His most recent film, "L'Affaire Danton", was highly acclaimed at international festivals in France and

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# CANNES ENTERS A NEW ERA



● Cannes poster designed by Akira Kurosawa

**CANNES, THE international film festival and market, which despite tough competition remains unique in the film calendar, gets underway this Saturday (May 7) with all the indications of a bumper year.**

By Adrian Hodges

The Festival enters a new era in 1983 with the move to the new Palais.

Although festival regulars are viewing the move with regret and nostalgia, few deny the necessity for more space and better facilities it is hoped the new Palais will provide.

Indications are that the new site could be a success. After bad reports when the still unfinished Palais was opened for last year's Vidcom event, reactions were much stronger from market delegates attending last month's MIP-TV.

Most observers agreed that the market conditions are much improved, although the placement of facilities in the vast basement of

the Palais without any natural light is giving cause for concern.

Screening conditions remain an unknown quantity and will have to go some way to match the acknowledged excellence of the Old Palais. But Cannes president Robert Favre Le Bret promises much improved acoustics in the new theatres, as well as more space.

Registrations in the market now stand at 1500, with 350 films definitely booked. The new Palais will feature over 120 stands in its market space, with the major plus of being all on one level.

But both organisers and those attending are hopeful that the atmosphere of the festival will remain the same as ever.

Although disappointed that Fellini's new film will not be appearing owing to a strike in Italy, the organisers are confident that this will also be a fine year artistically.

Already the signs are that there are a couple of potential classics among the varied competition line-up.

● Continued on page 2. See also special Cannes supplement inside.

## Cannon sets new film projects

CANNON FILMS, currently enjoying the most successful year in their history, announce a new slate of production in Cannes.

Among the new projects is "The Ultimate Solution of Grace Quigley", to star Katharine Hepburn. A black comedy, it begins shooting in New York on Aug 1 with Anthony Harvey directing and Martin Zweiback writing and producing. Menahem Golan and Yoram Globus will be executive producers.

Also in early summer, Cannon

will make "Frank And I", described as an "erotic adventure". Gerry O'Hara will direct shooting in England and Italy, with Alexander Hacoen and Harry Alan Towers producing.

Sylvia Kristel stars in both "Hot Cruise" and "Mata Hari", the former directed by Boaz Davidson with the team that made "The Last American Virgin".

Cannon have also acquired the rights to "Exterminator II" to be written and directed by Mark

● Continued on page 2

## 'Rita' with Columbia

ACORN PICTURES' "Educating Rita", which had its royal world premiere in London on Tuesday, has been acquired by Columbia Pictures for the US, Canada and the rest of the world. In the UK, Rank Film Distributors are releasing the film, which stars Michael Caine and Julie Walters

and was directed by Lewis Gilbert. The world deal was set-up by Acorn directors Lewis Gilbert and Herbert Oakes during a visit to Los Angeles and a series of meetings with Columbia executives headed by chairman and chief executive officer Frank Price.

● Continued on page 2



● Julie Walters is presented to the Duke of Edinburgh while director Lewis Gilbert and his wife, Hilda, look on at the royal world premiere of "Educating Rita", staged by Rank Film Distributors in London.

IN CANNES  
**STEVE BICKEL**  
**CARLTON HOTEL**  
**SUITE 238**  
**TEL. 99. 03. 14**



## Bartlett and Redford out in new strength

"WE ARE at Cannes this year in a stronger position than ever before," announced Maureen Bartlett, who with her partner Peter Redford will be looking for top quality features for both video and theatrical release.

Maureen Bartlett and Peter Redford have been at the festival in previous years buying product for their Videomedia, Vampix, and Zodiac Screen Classics labels.

Earlier this year in conjunction with Denis Young-Wyler, Bartlett and Redford formed Anglo American Film Distributors Ltd, a new British film distributor whose first major release is "Tenebrae", the latest film from Dario Argento starring Anthony Franciosa, John Saxon, and Giuliano Gemma. It is due for British release during mid-May.

### Opportunity

Said Peter Redford: "Anglo American gives producers the opportunity to maximise the potential of their product. We now offer theatrical, video, television and cable distribution within the UK."

Videomedia's catalogue, approaching a hundred titles, ranges from prestige screen classics such as Jacques Tati's "M. Hulot's Holiday", "Mon Oncle", and "Playtime", Roman Polanski's "Cul De Sac" and "Repulsion", contemporary independent features such as "Penitentiary", and its sequel which they also controlled theatrically in the UK, to a children's catalogue with titles by Jean Image and other animators.

The Vampix label includes a selection of European horror titles, "The Beyond" and "The House By The Cemetery".

### Individually

Said Maureen Bartlett: "We handle each picture individually, paying careful attention to its marketing needs. Our packaging, advertising and approach is carefully tailored to the individual need of each picture."

"On 'Tenebrae' for example," added Peter Redford, "we brought Dario Argento to London to meet both the theatrical and video media. We do not wish to release by numbers, we are committed to backing each individual film as an entity, and believe our philosophy will be attractive to producers in the British market."

Maureen Bartlett and Peter Redford will be in Cannes at the Frantel Beach Hotel, 13 Rue du Canada. Peter Redford will be at the festival from May 8 — 15, Maureen Bartlett from May 11 — 15.

# Three projects by Virgin



● Al Clark.

ANY NEW company that wins an Oscar with its first ever film investment is entitled to feel pleased with itself, and so it is small wonder that Al Clark, head of Virgin Films, is optimistic about the young company's prospects, as they go to Cannes for the second time.

Although Clark would be the first to admit that the sum Virgin put into the "best short" film "A Shocking Accident" is less than enormous, he believes that the success of the venture does indicate the way the company wants to go.

"We felt that we were in no rush to invest, and we are determined to get involved with the right projects. It is a slow careful start, and obviously we're encouraged."

The next part of this "slow, careful start" is a 25% investment in "Loose Connections", which is now scheduled to start shooting on May 30. Produced by Simon Perry and directed by Richard Eyre, the film stars Stephen Rea (from "Angel") and Lindsay Duncan, in a script by Maggie Brooks. The National Film Finance Corporation is providing the bulk of the budget.

The film, a comedy, fits in well with Clark's philosophy.

"In a way it's a bit like a feature version of 'Shocking Accident'. It's not an expensive film, about £800,000 in all, but we liked the script and found the producer/director team very encouraging."

"It looks like a good start for us. We have to move at a pace which is appropriate, not go wild, and choose the right platform. I've seen too many companies come and go very quickly."

Clark is anxious to emphasise that Virgin is not simply a source of investment; they intend to move swiftly into co-production on their subsequent projects, providing only a limited amount of money for development and raising finance elsewhere as active producers.

Virgin have two projects especially to discuss with potential partners in Cannes.

"Secret Places", to be directed by Zelda Barron, and produced by Simon Relph and Ann Skinner, will be the next film, which Clark hopes may go towards the end of the year.

"We have put development money into that, and it is at the second draft stage now. The next move is pre-production investment, and after that we will raise the budget, which is around £1 million."

A third Virgin project is "The Hoax", budgeted \$9 million, a comedy written by American Robert Colby.

It is, says Clark, a highly active year in prospect.

"We also have two or three other things at various stages, and we would consider anything that seems interesting. We have no financial targets or limits, and if something special came along we would be interested."

He happily agrees that Virgin have comparatively little experience in the film world, but on the other hand does not think of it as disadvantage.

"I think it may be a good thing that we don't know the way you're supposed to do things in the film world. We don't know the protocol."

"We think of it largely as a question of instinct and judgement, a sense of what works."

Instinct, of course, is one thing that has never been lacking in the Virgin group as a whole, founded and run by Richard Branson, one of the music business's most successful entrepreneurs. The connection with the overall company, however, raises two important points for Clark.

"The first thing is that we are certainly not the place to come with every half-baked rock opera. Inevitably we get a lot of suspect music ideas, but we're not really interested. Our job is to make good, entertaining popular films with something to say. Where there is a situation where a Virgin recording artist would be appropriate for a soundtrack or whatever then that is a possibility, but that is the extent of the connection."

Again, Clark stresses that no matter how well the overall company may be doing, Virgin Films has to stand on its own.

"Despite the fact its a prosperous company, the film division has to show results; we're



● David Marlowe.

in the business to show profits, not endlessly milk the resources of the other divisions."

He agrees that Virgin have a reputation for the off-beat and unusual, but argues that Virgin will be no more experimental than any other company in the film world.

"The only experimental thing about us is the selection of projects, and I think in that sense any film made anywhere is experimental."

"Our only yardstick for a successful film is that it is one that people want to go and see. There is absolutely no other way of judging."

Virgin's distribution arm, headed by David Marlowe, is looking for product in Cannes again this year; last year's scoop was "Eating Raoul", which proved a success on both film and video, recalls Marlowe.

"It's my impression that people are holding back for Cannes this year," he says, "especially after the American Film Market, which I found disappointing from a theatrical point of view, although we found some video things."

Marlowe will be hoping to finalise a number of deals in Cannes, one or two of which could prove to be the biggest projects the company has been involved in.

"We think we are really at the cross-roads now. If the right product comes along, we will expand to embrace it. We're not limited in our ambitions."

"The point is that we don't have to go for things. We can wait and see what is available."

Marlowe will also be looking for "selective quality product" to strengthen the Virgin video catalogue.

With a philosophy similar to Clark's Marlowe characterises Virgin distribution at the moment as "hungry but sensible".

Also attending representing Virgin's cable interests is Robert Devereux.

## Palace ready for production move

ON THEIR first visit to Cannes last year UK distributors Palace Pictures signed the deals for theatrical and video releases of "Diva", "The Evil Dead", "Basket Case" and "Pixote".

"Diva" has since proved to be one of the most successful foreign films of the year and received great critical acclaim, while "The Evil Dead" has broken box office records and is also the top-selling video in the UK.

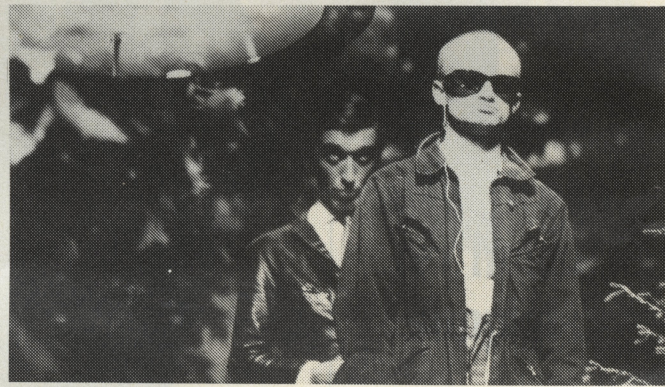
Having recently secured the UK distribution of "Merry Christmas Mr Lawrence", the Nagisa Oshima film which stars Tom Conti, David Bowie, Ryuichi Sakamoto, Takeshi and Jack Thompson, to be screened in competition during the festival, Palace are looking to Cannes to make this big year yet more fruitful.

Chairman of Palace, Nik Powell says: "We're going to have five people down this year — myself and my wife Sandie, md Steve Woolley with assistant Joanne Sellar, and head of theatrical Paul Webster. We're going to look at the new films and organise promotion with the UK media for

'Merry Christmas Mr Lawrence'. We've had a good year with the films we signed at Cannes, so obviously we're looking for quality films to distribute theatrically and on video in the coming year. We're all staying at the Hotel des Roses and we hope people will come and see us there."

Paul Webster comments: "We were very disappointed by the AFM this year, so we are particularly looking forward to Cannes, which is certainly far, far superior to any other festival this year." He added: "Besides looking at films, we are ready to get into production this year. We're reading scripts, nurturing writers and definitely looking for projects."

Powell confirmed that Palace are currently finalising its first production deal. "We can't say too much about it just yet but it is going forward, and we will be progressing to other productions." Adds Steve Woolley: "We are also looking to cement relationships with other film distributors, and to follow on with Romaine Hart, David Stone and Andy Engel in releasing consecutive theatrical and video product."



● "Diva".

## 100,000 watts from MobileVision

MOBILEVISION and Yellowbill, will have their first co-production "We Will Rock You", launched at Cannes.

MobileVision is also the trademark for a new technology created by Saul Swimmer, president of MobileVision Technology, Inc. Swimmer claims that "not since the advent of CinemaScope has the motion picture audience been entertained in such an innovative way. Our new system will revitalise the entertainment and music industry."

MobileVision, developed at a cost of \$2.5 million over 2½ years, has been designed to give mass audiences — outdoor and arena —

the sensation of actually participating in the event being screened. The image is presented to them on a 60' x 80' screen and effective 140 mm viewing. "Suprasound", an integral part of the MobileVision system, delivers 100,000 watts of sound power and 24 track stereo.

Sales of "We Will Rock You" are being handled at Cannes by J & M Film Sales, and contact Mike Ryan is staying at the Carlton Hotel. It is likely that group members John Deacon and Roger Taylor will be in Cannes for the screenings, together with co-producer Jim Beach and executive producer Adrian Scrope.

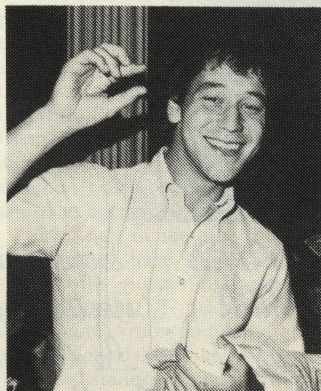
## Raimi and Tapert in to finalise 'Evil Dead'

RENAISSANCE Pictures will be represented at Cannes by Sam Raimi and Robert Tapert, director and producer of the horror movie "The Evil Dead". Their major project during their visit will be the sale of the film to remaining territories.

The success enjoyed by simultaneous release pioneers, Palace, with the UK video and theatrical

distribution is being matched in New York where "The Evil Dead" has grossed in excess of \$1 million in its first two weeks.

Raimi and Tapert can be contacted via Irvin Shapiro of Films Around The World or through Palace Pictures, press enquiries to Philip Symes (PSA Public Relations).



● Sam Raimi.

## Happy to be back

OUT OF JAC Publicity's office on the second floor of the Carlton Hotel, don't be surprised if you hear screams!

It won't be Janet and Claire watching one of VTC's horror movies, it will just be the expression of their joy at being at the festival once again!

The enormity of their tasks will leave them little time for sunbathing on the beach, but you may find them sipping kir on the Carlton Terrace at 2.00am after a chaotic day in Room 205.

If, perhaps, they do not seem quite themselves, could it be the royal demeanour — after all, the Queen movie is bound to make an impression. They may even look rather strange as you see them zigging down the Croisette, "Stardust" in their eyes!

If after your long and hard search for the elusive pair they are still nowhere to be seen, they may be found at the crack of dawn having J & M on their croissant at the Petit Carlton. But The Hills Have Eyes Too!

## Kean search

CHIEF EXECUTIVE Alan Kean is at Cannes on behalf of the UK branch of ITC this year. Representatives from the US will take care of ITC's American interests.

Kean is looking to buy product for the UK, to finalise deals already begun, and to start negotiations on future projects.

"The Cannes festival is an important marketplace, but no more important now than the American Film Market in Los Angeles or MIFED in Milan," says Kean.

# INTERNATIONAL BOX OFFICE

THE New York and Los Angeles figures are for the week ending Tuesday, May 3.

The total in the Full Week column is the amount taken in the seven days starting on the films' opening days — either Wednesday to Tuesday, Friday to Thursday etc.

For films which did not open on Wednesday, the figures in the Partial Week column are for the number of days of their run (noted in parentheses) up to last Tuesday. For comparison, the previous week's figures for the same number of days are given in light type. Those in brackets indicated a gross registered by a different film from the one listed.

● The Tokyo Top Ten shows cumulative box-office dollar receipts with the number of days of a film's run included in the end column.

● The Rome Top Ten covers box office admissions, with the number of playing days multiplied by the theatres showing the film.

\* Films marked with an asterisk are reissues.



● Catherine Deneuve and David Bowie in "The Hunger".

## NEW YORK

Theatre	Change -Over Day*	Film	Week	Partial week \$ figures	Full week \$ figures	Total \$ To Date	Theatre High	Theatre Low
Murray Hill: 568	(F)	LOCAL HERO	2	10,946 (4)	17,237	28,183	\$79,387	\$2,555
34th St. East 456	(F)	THE KING OF COMEDY	6	14,888 (5)	8,021	67,343	\$68,195	\$1,008
Baronet: 430	(F)	TO BEGIN AGAIN	2	11,965 (4)	23,156	35,121	\$14,393	\$4,734
Cinema 1: 700	(F)	EXPOSED	2	18,113 (4)	49,414	67,527	\$95,354	\$2,506
Cinema 11: 290	(F)	BETRAYAL	11	5,713 (2)	25,253	365,220	\$62,265	\$2,643
Cinema 111: 204	(F)	ALSINO AND THE CONDOR	1	2,034 (2)	—	2,034	\$40,135	\$2,506
Cinemas I: 1,127	(F)	THE HUNGER	1	33,104 (4)	—	33,104	\$117,560	\$3,149
Cinemas II: 978	(F)	THE EVIL DEAD	2	34,603 (6)	—	1,577,242	\$181,465	\$1,744
Coronet: 600	(F)	BABY IT'S YOU	6	11,660 (4)	22,020	118,672	\$82,492	\$5,739
Criterion: 1325	(F)	MAX DUGAN RETURNS	6	4,063 (4)	8,734	72,613	\$217,255	\$4,306
Criterion 2: 1325	(F)	THE OUTSIDERS	6	5,280 (4)	8,394	95,713	\$99,770	\$4,230
Criterion 3: 300	(F)	BAD BOYS	1	8,268 (4)	—	8,268	\$31,885	\$3,150
Criterion 4: 200	(F)	THE SWORD AND THE SORCERER	1	3,469 (4)	—	3,469	\$22,940	\$4,025
Criterion 5: 250	(F)	CALIGULA	26	6,376 (4)	8,625	401,969	\$23,395	\$4,171
Criterion 6: 255	(F)	HIGH ROAD TO CHINA	1	2,719 (4)	—	2,719	\$17,255	\$4,225
DW Griffith: 295	(F)	TENDER MERCIES	5	5,532 (4)	7,994	49,011	\$22,768	\$3,363
Eastside: 390	(F)	THE HUNGER	1	20,187 (4)	—	20,187	\$19,499	\$3,915
New Embassy: 500	(F)	AN OFFICER AND A GENTLEMAN	20	5,355 (4)	9,005	214,860	\$72,460	\$2,292
Astor Plaza: 1,546	(F)	FLASHDANCE	3	51,423 (4)	70,899	195,474	\$219,058	\$2,782
State I: 1,175	(F)	LONE WOLF McQUADE	3	13,543 (4)	22,943	76,922	\$142,056	\$5,900
State II: 1,174	(F)	RAIDERS OF THE LOST ARK	3	9,751 (4)	10,273	32,065	\$189,536	\$4,141
Movieland: 813	(F)	E.T.	47	10,317 (4)	12,231	2,000,007	\$144,490	\$3,499
National I: 600	(F)	VALLEY GIRL	1	8,264 (4)	—	8,264	\$140,060	\$5,508
National II: 600	(F)	SOMETHING WICKED THIS WAY COMES	1	14,365 (4)	—	14,365	\$63,093	\$4,824
Paris: 568	(F)	LA TRAVIATA	2	31,668 (4)	48,538	80,206	\$63,311	\$4,623
Plaza: 510	(F)	INVITATION AU VOYAGE	2	8,073 (5)	15,982	24,055	\$56,016	\$1,862
Rivoli I: 1,545	(F)	1990: THE BRONX WARRIORS	2	3,908 (4)	32,321	36,229	\$181,835	\$2,281
Rivoli II: 682	(F)	MONTY PYTHON'S THE MEANING OF LIFE	5	8,850 (5)	18,853	122,214	\$44,853	\$5,574
Sutton: 549	(F)	FLIGHT OF THE EAGLE	4	17,621 (6)	23,815	64,745	\$90,022	\$2,846
Ziegfeld: 1,200	(F)	GANDHI	21	13,481 (5)	19,029	1,577,242	\$181,465	\$1,744
Beekman: 599	(F)	LOCAL HERO	2	9,377 (4)	14,770	24,147	\$85,564	\$2,287
Gemini I: 500	(F)	1990: THE BRONX WARRIORS	2	12,927 (5)	8,994	18,375	\$57,031	\$881
Gemini II: 500	(F)	MONTY PYTHON'S THE MEANING OF LIFE	5	9,121 (5)	15,406	130,971	\$77,444	\$984
86th St. East: 600	(F)	MONTY PYTHON'S THE MEANING OF LIFE	3	8,385 (4)	18,550	46,616	\$57,179	\$2,993
86 St. Twin I: 450	(F)	VALLEY GIRL	1	8,109 (4)	—	8,109	\$67,152	\$2,147
86 St. Twin II: 450	(F)	THE HUNGER	1	22,006 (4)	—	22,006	\$47,874	\$1,704
New York Twin I: 500	(F)	TOOTSIE	13	6,483 (4)	10,935	239,726	\$55,175	\$4,312
New York Twin II: 500	(F)	THE RULING CLASS	1	18,210 (4)	—	18,210	\$87,946	\$2,661
Orpheum: 1,025	(F)	FLASHDANCE	3	35,731 (4)	49,120	137,527	\$142,210	\$3,061
Orpheum 2: 599	(F)	LONE WOLF McQUADE	3	9,104 (4)	12,160	42,550	\$95,476	\$3,410
Tower East: 588	(F)	MAN, WOMAN AND CHILD	5	10,549 (5)	21,286	56,447	\$121,827	\$2,284
68 St. Playhouse: 360	(W)	SAY AMEN, SOMEBODY	7	10,150 (4)	11,948	107,179	\$45,546	\$3,440
Paramount: 533	(F)	TOOTSIE	20	10,582 (5)	11,189	583,689	\$83,367	\$1,759

## LOS ANGELES

Theatre	Change -Over Day*	Film	Week	Partial week \$ figures	Full week \$ figures	Total \$ To Date	Theatre High	Theatre Low
Avco I: 1,134	(F)	MAX DUGAN RETURNS	6	5,821 (4)	9,816	79,599	\$167,634	\$2,909
Avco II: 424	(F)	SOPHIE'S CHOICE	21	6,190 (4)	9,324	520,773	\$69,521	\$1,088
Avco III: 714	(F)	TOOTSIE	20	9,389 (4)	12,786	824,693	\$93,731	\$1,809
Crest: 750	(F)	THE HUNGER	1	19,251 (4)	—	19,251	\$64,196	\$459
Paramount: 1,468	(F)	MONTY PYTHON'S THE MEANING OF LIFE	5	6,696 (5)	12,141	98,191	\$109,933	\$1,717
Holly: 450	(F)	MY TUTOR	1	3,332 (4)	—	3,332	\$47,831	\$327
UA Westwood: 608	(F)	VALLEY GIRL	1	13,409 (4)	—	13,409	\$128,328	\$3,061
UA Cinema Center: 631	(F)	E.T.	20	3,580 (4)	6,262	115,361	\$18,451	\$1,013
UA Cinema Center: 631	(F)	MY TUTOR	1	3,393 (4)	—	3,393	\$18,585	\$906
UA Cinema Center: 164	(F)	THE YEAR OF LIVING DANGEROUSLY	1	4,721 (4)	—	4,721	\$22,560	\$799
UA Cinema Center: 164	(F)	LIQUID SKY	3	5,216 (4)	8,898	24,032	\$22,685	\$650
Egyptian: 1390	(F)	OKLAHOMA	1	11,582 (4)	—	11,582	\$267,175	\$2,606
National: 1,112	(F)	SOMETHING WICKED THIS WAY COMES	1	35,824 (4)	—	35,824	\$129,032	\$3,153
Village: 1,535	(F)	FLASHDANCE	3	53,768 (4)	74,620	209,234	\$148,798	\$3,357
Bruin: 823	(F)	EXPOSED	2	17,850 (4)	41,407	99,257	\$96,512	\$4,163
Mann Westwood: 500	(F)	TENDER MERCIES	3	7,446 (4)	11,637	32,024	\$56,077	\$1,394
Mann Westwood: 300	(F)	THE OUTSIDERS	1	7,654 (4)	—	7,654	\$26,676	\$942
Mann Westwood: 300	(F)	AN OFFICER AND A GENTLEMAN	3	3,871 (4)	9,242	24,068	\$34,143	\$1,095
Plaza: 660	(F)	MONTY PYTHON'S THE MEANING OF LIFE	5	12,105 (5)	20,876	143,898	\$73,243	\$853
Regent: 434	(F)	BABY, IT'S YOU	2	13,456 (4)	24,408	37,864	\$66,225	\$3,360
Fine Arts: 602	(F)	Filmex	—	—	—	—	\$35,006	\$800
Chinese: 1492	(F)	FLASHDANCE	3	35,213 (4)	52,032	141,378	\$164,961	\$6,018
Chinese II: 750	(F)	SOMETHING WICKED THIS WAY COMES	1	26,411 (4)	—	26,411	\$147,631	\$3,731
Chinese III: 750	(W)	TOOTSIE	19	5,282 (3)	12,998	576,593	\$89,380	\$3,886
Hollywood, Hollywood: 647	(W)	THE OUTSIDERS	6	4,771 (4)	7,811	88,930	\$85,512	\$1,661
Vogue: 801	(F)	GANDHI	19	4,570 (3)	10,161	350,096	\$58,302	\$2,489
Fox, Hollywood: 647	(F)	AN OFFICER AND A GENTLEMAN	1	4,115 (5)	—	4,115	\$59,846	\$1,833
Picwood: 950	(F)	MAUSOLEUM	1	7,184 (4)	—	7,184	\$112,589	\$3,703
Cinemas Dome: 915	(F)	THE HUNGER	1	40,838 (4)	—	40,838	\$190,705	\$4,068
Hollywood Pacific I: 1,178	(F)	VALLEY GIRL	1	7,592 (4)	—	7,592	\$73,172	\$5,632
Hollywood Pacific II: 511	(F)	MAUSOLEUM	1	13,320 (4)	—	13,320	\$48,821	\$4,033
Hollywood Pacific III: 522	(F)	THE SPAWNING	1	6,570 (4)	12,442	19,012	\$31,177	\$2,260
Plitt 1: 1,424	(F)	LOCAL HERO	2	7,108 (4)	9,369	16,477	\$83,125	\$679
Plitt 2: 800	(W)	GANDHI	19	13,937 (6)	—	883,865	\$100,302	\$809
Music Hall: 720	(F)	BETRAYAL	8	8,959 (6)	—	153,202	\$46,726	\$2,995
Royal: 580	(W)	THE GIFT	5	8,635 (6)	—	49,567	\$36,159	\$3,467
Westland: 285	(W)	SAY AMEN, SOMEBODY	1	10,796 (6)	—	10,796	\$17,514	\$1,310
Westland 2: 285	(W)	THE NIGHT OF THE SHOOTING STARS	5	4,228	—	25,205	\$16,066	\$1,046

## PARIS TOP 10

Film	Origin	Distributor	Admis-Weeks	sions
48 HRS	US	CIC	89,600	1
The Beastmaster	US	Prodis	69,156	1
Circulez Y'a Les Riens	France	AMLF	61,236	2
Gandhi	UK	War/Col	56,304	6
Coup De Foudre	France	Gaumont	45,708	4
Sarah	France	UGC	32,833	1
La Vie Est Un Roman	France	AAA	30,541	2
Sophie's Choice	US	CIC	30,215	5
The Gods Must Be Crazy	S Africa	20th Fox/Hachette	27,002	15
Edith Et Marcel	France	Parafrance	26,244	3



● Giuliana De Sio in "Sciopen".

## ROME TOP 10

Film	Origin	Distributor	Admis-Weeks	Theatre Days
Scusate Il Ritardo	Italy	Cineriz	203,409	305
The Verdict	US	20th Fox	101,370	95
An Officer And A Gentleman	US	CIC	91,874	106
Gandhi	UK	Ceaid	68,269	49
Tron	US	CIC	51,354	94
Io Chiara E Lo Scuro	Italy	Titanus	41,237	94
Un Provero Ricco	Italy	CIDIF	34,806	79
Sciopen	Italy	DLF	20,970	45
Tootsie	US	Ceaid	19,161	50
Pappa E Ciccio	Italy	—	13,061	20

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