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1. The film industry of Sri Lanka today.

An entertainment media like the film industry has been given step-motherly treatment all the time. Of the 345 Cinema halls available till 1979 there were only 235 existing 1985.

While the T.V. viewers amount to 350,000 daily cinema goers daily stood at 90,000.-Of this 58% view mainly Sinhala films; not than 30 films are produced annually and is distributed island wide through 5 exhibition circuits.

Only about 500 are actively involved in the film production process. This compared with a 3500 strong staff at cinema halls presents a Ludicrous picture.

Among the other forms of entertainment are Liquor, Smoking and betting all of which are harmful to man. If any leader attempts to promote such harmful things many arguments against it could be brought forth.

Though cinema is an entertainment medium here like in other parts of the world is not harmful like liquor and gambling, The radio and T.V both could be usefully applied to improve the quality of education or other forms of social activity.

Yesterday there were many who did not know what they did. Today it is no different. In the local cinema industry there are many illegitimate children for they cannot realize what their role in the set-up.

In 1989 the National Film corporation placed restrictions on the import of films which later developed with a crisis of large proportions. Imports that had gone on for about 50 years were completely stopped for two years.

Benefits from imported films have been many. These films could be used as fillers and also to promote interest in film viewing by presenting foreign films among local ones. Foreign films were available on earn now and pay later basis when the exhibitors finances where low denying outright purchase of film copies.

Unfortunately the Natinal Film Corporation could not make sensible use of this opportunity.

Paucity of foreign films compelled the National film corporation to attempt filming the void thus created. This proved to be a failure. Films exhibited for about a month previously had its screening period reduced to a few days at a time.

Although the restrictions were officially lifted on 27-09-1991 the accumulated problems were not addressed to.

United States of America required five aspects to be cleared if its attention was once again to be paid to Sri Lanka.

- i) To agree not to violate the copyrights of films by others, other than the main suppliers. Motion pictures exhibitors Association of America (MPEAA)
- ii) To agree on surcharges.
- iii) To supply English films.
- iv) To construct new cinema halls.

- v) To pay-up the arrears.

A crucial meeting between the American Authorities and the local representatives was held on 06-01-1993 at 11.00a.m in the National Film cooperation chairman's office. The following participated.

- i. S.G.Samarasinghe, Chairman National Film Cooperation.
- ii. Michel V.Cores, senior vice president of the Singapore branch of the M.P.E.A.A
- iii. J.R.Sheroy-M.D.OF THE 20th century fox.
- iv. Jeo D. Cunha – M.D. of the Colombia pictures.
- v. C.A.Ramachandran,-M.D.U.I.P
- vi. A.A.Page.- M.D. Ceylon Theatres Ltd.
- vii. M.I.Cader.- Executive Director of Liberty Cinemas
- viii. J.A.Nissanka,- Working Director NFC
- ix. S.D.Piyadasa, G.M of the NFC

The matters that were left for decision after this meeting had to resolve early as the MPEAA needed to incorporate such decision in its annual report. U.S.A was particular about these reports when dealing with friendly countries.

Up to July-1993 the crisis over the import of films had not been resolved.

If these problems are to be resolved by those interested in the uplift of the film industry the short comings and differences in the industry have to be accepted as they are.

Cinema audience of over 1000 Lakhs had been brought down to a mere 300 Lakhs by 1990 by the interventionist policies and the competitive trends in the entertainment field itself. The number of T.V viewers stood at about 30 Lakhs while the daily cinema audience was about 96,000.

In the circumstances, What would have been more judicious was to adopt a “Share the resources plan” Then taken to up the cinema admission rates by Rs 8.00 as was notified in the Gazzette of 17- 8-1993 of foreign language films imported to Sri Lanka, 169 were of a very high standard. 56 were excellent. Also received 150 films of good quality, 96 were satisfactory and another 64 were ordinary. Many of these films (about 210) were suitable for children.

Overcoming these problems may not pause any difficulty if the deserving are given their place to try and pull the industry out of the mess.

2.Economics of the film market.

The film industry had reached the most decisive and critical stage of its entire history. The Steep decline in cinema admission throughout the country despite the increased in population, the sharp drop in the number of cinemas operating and the absence of investment in the exhibition segment of the industry are symptomatic of the crisis now faced by the industry.

The return on investment in the exhibition segment is poor to the point of being almost non-existent when compared to the level of returns in most other fields of business, understandably, exhibitors are very wary of making new investment, which is essential for the industry to survive and cater adequately to the needs of the cinema going public. Many exhibitions have already gone out of business and many more will have little choice but to opt out of the cinema industry if relief is not urgently provided.

The National Film Corporation’s (NFC’S) viability as an institution is at all times directly dependent on the continued profitability of the film industry as a whole and the continued profitability of cinemas in particular, Being a state monopoly, a major responsibility does rest on

the NFC to ensure that cinemas continue to be financially viable and capable of generating returns commensurate with the high capital investment and expenditure incurred in operating cinemas. The NFC can best do that by making available adequate supplies of films with good box office appeal on terms that allow profitable operation.

In 1978 the NFC, in keeping with the Government open economy policy, did away with much of its monopoly status operations but, in terms of the original NFC act, permitted exhibitors, with the written authority of the chairman to source their requirements of English language films from members of the Motion Pictures Export Association of America (MPEAA) (Who make up the world's largest producer / distributor of English language films) as well as from other independent distributors. (The proviso for exhibitors to import films with the written permission of the chairman was an integral part of the NFC Act no.47 of 1971.

Under the present arrangements the contracts for import of films, including details of titles selected are approved by the NFC, imported and cleared by the NFC and viewed by the public performance board (PPB) and a certificate issued prior to exhibition.

With minimum investment on its part, the NFC receives from release cinemas in Colombo exhibiting English Language films a level of income by way of over riding commission, film levy and special levy which, in relative terms, is far more than what the NFC gets from any other individual cinema it services. (see appendix 1)

The NFC came to a conclusion that the panacea for its huge and annually increasing losses is to arbitrarily revise terms and conditions applicable to the importation and exhibition of English language films. The NFC should rather examine critically and renew. Those of its operational areas causing its annual losses and introduce prudent financial management. An examination of the NFC'S financial statements will reveal the areas that demand immediate and priority attention.

The present policy of the Government encourages private sector competitions with state institutions in numerous area of activity, however in no other area is the private sector participant called upon to subsidize the losses, if any incurred by the state sector institution competing with it.

This book seeks to show why the existing terms and condition relating to the importation and exhibition of English language films should not be arbitrarily waived. It will be evident from the submissions contained in this book that the NFC'S decision to demand more and more from selected exhibitors simply to recoup its avoidable losses, regardless of whether such demands can be met is an unbusinesslike and shortsighted tactic that really adds up, in effect of these exhibitors subsidizing inefficiency and even bad management at various levels.

3.The Three Segments Of Film Industry.

The film industry consists of three segments-

- The Producer
- The Distributor
- The Exhibitor

The exhibitor (or Cinema operator) makes the largest investment in the film industry and also help generate the highest employment in the industry. Exhibitors are unquestionably the backbone of the industry. The 1985 presidential committee of inquiry in to the film industry in Sri Lanka had this to say on the role of the exhibitor.

“However important production alone does not constitute the whole of cinema. Without cinema houses to screen them, films would be meaningless as a mass of art; hence the well being and stability of the exhibition trade are also essential to the continued existence of a cinematic culture.” (Appendix 2)

The operation of cinema is rapidly ceasing to be viable for many reasons.

Among them are:-

The exhibitors being deprived of any alternate source of supply of films.

The paucity of films with good mass appeal

The imposition of 'ad hoc' levies on admissions.

The failure of the NFC to offer incentives to cinemas which incur extra expenses.

The escalating operational costs that cannot be recovered due to the decline in income.

The serious encroachment in recent years by pirate video film libraries and illegal video film cinemas (not subject to any statutory controls) in to the traditional, legal and long established cinema market.

Competition for the leisure market from television.

Another reason is the prevalent fiscal policies which subject the film industry to statutory levies such as entertainment tax, turnover tax, income tax etc; while competitors such as video libraries and video cinema, with comparatively negligible capital outlay, successfully evade the payment of such statutory levies, Thereby enjoying a much higher return on investment than the film exhibition industry. A major portion of cinema admissions in the country is subject to entertainment tax at 25% of the admission rate. The revenues in respect of which turnover tax is computed on the box office collection. The exhibitor pays turn over tax at the rate of 6% on the entire box office revenue the distributor and producer also pay 6% on their share of the box office takings.

In 1986 the NFC introduced a new film levy on admissions; this additional income was supposedly to help the NFC improve the supply of other language films for exhibition and also financially assist local film producers. Despite this levy generating additional income of approximately Rs. 8.541 m in 1987 and Rs 7-91 m in 1988, the NFC's supply of films had been woefully inadequate and has seriously affected box office admissions. (On 22nd December 1989 the NFC introduced a further hire charge of Rs 2.00, term 'Special levy' which is referred to in detail in this book) (Appendix-3)

Cinema admissions in 1979, according to NFC's own statistics, totaling 74 million, by 1988 admissions had dropped to less than 30 million.

The number of cinemas operating in Sri Lanka in 1979 was 365.

The revenues from box office admission tickets in 1988 covering 250 cinemas Island-wide and approximately 500 prints released that year was only about Rs. 150 m, or a monthly average of Rs.50,000 per cinema, or Rs.300,000 per print; revenues from other activities related to cinema operations was around Rs. 50m, making a total revenue of Rs.200m.

A conservative estimate of the total capacity of the 250 cinemas in the country (on the assumption that a cinema has 500 seats and operates two shows a day on weekdays and three shows on Saturdays and Sundays, and no shows on poya days) is approximately 100 million. The actual cinema admissions for the whole of 1988 was less than 30 million, which is a capacity utilization of less than 30%, or an average daily admission rate of 96,000 island wide compared with rupavahinis prime time viewing public of over 3 million.

The capital outlay in the industry at present market values is estimated as being in excess of Rs.1000 m including the investment in laboratories and working capital tied up in locally produced films.

The revenues when related to the estimated capital outlay, reflect the present state of the industry, a Rs 1000m outlay should generate a profit of at least Rs 200 m and net revenues of Rs. 200m.

The NFC's thoughtless insistence on sourcing both English language and oriental films mainly on a royalty basis without considering the greater benefits of sourcing English language films on rental, gives cause for much concern. The past performance of the NFC's English language films sourced on royalty basis spotlights the losses incurred and not profits made, as claimed by NFC. (See appendix-4)

The NFC's earning on its films sourced on royalty basis is now even more dismal than before because of the escalating exchange parity rates, costs incurred on attending film markets, enhanced publicity expenditure and poor box office results.

The advantages and benefits of dealings with MPEAA member companies and others who supply on rental terms can be best seen from a comparison of the two methods widely used by the exhibitors worldwide to source films. (Chapter-5)

Royalty Basis

This has certainly proved most advantageous in the case of oriental films, considering the much larger market for these films, considering the much larger market for these films in Sri Lanka, which permits the investment made as a Royalty payment to be more than amply recouped.

In the case of English language films, the supplier of the film charges a royalty which may vary from US 4,000 to as much as US 15,000 depending on the area of distribution, the number of prints (of the same film) to be released and, of course a films box office potential. This sum has to be paid in advance before the print is supplied. In addition, the local importer has to meet print and publicity costs, which would approximately be an additional US 1250. Having made all these payments in advance the importer of English language films has to take a gamble on the limited earnings from this restricted market justifying the heavy financial outlay already made.

Furthermore guaranteed English language box office winners cannot be obtained on a royalty basis (for outright purchase) because the cost of (or royalty on) such films would invariably be beyond a Sri Lanka exhibitor's capacity to pay and recover.

Rental Basis

In this arrangement films are supplied with all requirements of publicity material, without the exhibitor having to make payment 'up front'. After the film has been exhibited, the supplier gets a share of the actual box-office collection (but after deduction of all local publicity costs, which are borne by the supplier).

A comparison of these two alternatives, Royalty vs. Rental spotlights the major advantages of rental over royalty as a basis for obtaining English language films for the Sri Lankan market.

Both the NFC and the local exhibitor are automatically protected against serious financial loss should a film prove to be a box office failure.

With royalty (or purchase price of a film) having no bearing on films supplied on rental, even the best (and otherwise prohibitively expensive) English language films become available to the film going public in Sri Lanka.(Appndix-5)

The funds that would be tied up as royalty on films could be utilized more profitably by the NFC, thus minimizing the cost of capital.

The out flow of foreign exchange on rental films is much less than that on royalty films because of market size.

In evaluating the alternative options the following should also be considered:-

The investment involved including foreign exchange component and other costs (also in foreign exchange) in attending international markets.

The average earning potential of English films in Sri Lanka based on past performance.

Expenditure such as turn over tax, cost of capital, publicity and other establishments and administrative costs.

The extended credit facilities and invest free loans that made available now by English language film suppliers actually supplement the working capital of the NFC.

In this book is a computation of the profitability based on the royalty cost of films being US 4000 each and the box office takings being Rs. 400,000 a figure that is higher than the industry norm. The revenues which should correctly be termed distribution commission and the income on film levy-items which the NFC would earn in any case even when distributing films on rental-have therefore been excluded from this computation. The

revenues on the special levy have also not been taken in to consideration in view of what is stated.

The performance of 1989 at Colombo release cinemas of English language films on rental terms the NFC achieved a positive contribution unlike the negative contribution it now incurs on the films it sources and distributes.

The NFC should also consider the fact that MPEAA products accounts for the most successful films

Latest stages of this book sets out the box-office hits released in 1988 and 1989, indicating the distributors of each film. It is obvious that the NFC should reconsider its revised condition relating to the exhibition of NFC films, so that the movie going public will not be deprived of the best entertainment fare that they have a right to expect, and which they will certainly have from MPEAA films. In the event the NFC persists in procuring films on royalty basis from sources other than MPEAA, such films could be released and exhibited in cinemas that do not deal with companies affiliated with MPEAA.

The NFC's present demand for a radical upward revision of the terms and conditions applicable to cinemas exhibiting English language films is obviously the result of a misconception that cinemas releasing these films (and numbering just 8 out of approximately 250) generate huge profits for their operators and that therefore the NFC is entitled to a larger share of this profit. In determining the income earning potential of these cinemas the following should be considered.

The average box office takings of an air-conditioned cinema in Colombo exhibiting English language films is higher than that from a cinema in the other category because of the enhanced admission rates applicable. The difference in the monthly box office takings between an air conditioned cinema on Colombo exhibiting. English films and a non-air

conditioned cinema exhibiting oriental films is approximately Rs. 70,000; but the exhibitor is no better off as more than half of this goes towards the film hire and turnover tax payable, while the balance cannot fully meet the increased cost of electricity in providing air conditioning.

“Utility recovery charge of an additional 50 cents is imposed at air conditioned cinemas on balcony and rear stall tickets, the electricity costs of an air-conditioned cinema is about Rs. 40,000 a month as against Rs.5000 a month for a non-air conditioned cinema, Expressed as a percentage, electricity for air- conditioning costs 700% more while the “Utility recovery charge” is only 50 % more- Rs 1.00 from non air conditioned cinema to Rs1.50 from air conditional cinema.

The share on film levy on every ticket accruing to an air conditioned cinema releasing English language films is 20 cents.- or in fact 10 cents. less than on each ticket sold in a non air conditioned cinema exhibiting other films.

The capital outlay on air conditioned cinema in Colombo exhibiting English language films far exceeds that of a non-air conditioned cinema in the city; the percentage different in cost outlay between the air conditioned and non air conditioned cinema is in the region of 200%

Maintenance cost for an air conditioned cinema are inevitably much higher than those for a non air conditioned cinema. (for economic reasons one of the original air conditioned cinemas in Colombo out of the seven air conditioned cinemas in the country, all of which are located in Colombo opted to change its status to non air conditioned and charge the lower rates of admission.

Because of location local rates and taxes on air conditioned cinemas are considerably higher than those payable on other cinemas.

Higher insurance premia are also payable as the cover required is on an enhanced figure to take account of higher building values and equipment.

Today instead of more air-conditioned cinema to take account of increased population there were only six air conditioned cinemas. If the cinema industry fails to attract new investment for much longer there will soon be no air conditioned cinemas left; almost all cinemas air conditioning equipment is at least 30 years old, today and most of them are well past their economic life span. The cost of replacing air conditioning equipment for each cinema is conservatively estimated at Rs 3m.

It is pertinent and relevant to take account of income lost due to under utilization of capacity by cinemas being forced to exhibit a stock of vintage and badly scratched, films for the 9th time, including films with no box office potential, all because of NFC's failure to ensure adequate supplies of films. At such times, cancellation of shows due to lack of patrons is not uncommon.

Such losses in the cinema industry due to under utilization of capacity, can never be recouped due to physical constraints, unlike losses in other businesses. This predicament is unique to the film industry; in other business it is possible to recoup losses in income subsequently by working additional shifts, price hikes, promotions etc;

An examination of the income and expenditure on operating cinemas releasing English language films would reveal the level of returns on the investment at present market values, and the contribution made by these cinemas to the income of the NFC without any services being provided by it.

The decline in admissions has obviously affected not only box office revenues but also revenues from other related sources such as refreshment bars and advertising which contribute to the overall viability of cinema operation.

In later sections of this book is an estimate for operating an air-conditioned cinema in Colombo a non- air conditioned cinema in Colombo, and a non air- conditioned cinema in one of the principal towns in the outstations. These estimates one based on cinemas being operated under normal conditions where admissions are not affected by circumstances beyond the control of the exhibitors, and with an uninterrupted supply of films from the NFC. The present return, from a business point of view is meagera and positively inhibits further investment.

A conservative estimate of the capital requirements for a new cinema requiring 100 perches in Colombo would be in excess of Rs. 15m and a cinema in a principal town in Sri Lanka in excess of Rs 8m. In the event of cinema is to have air-conditioned facilities and car parks, the incremental capital requirements would be approximately Rs 3m, of the area occupied by cinema halls were to be rental out for use as go downs the return would definitely be much higher. The desparities in income earning potencial is evidence if a comparison is made – between the gross revenues of a cinema and that of a grocery store operating in the same locality.

In the light of what has been said, the reasons for the Reluctaance of these already in the exhibition segment as well as entrepreneurs outside it, to invest in the industry become evident.

It is a telling commentary on the extent to which the NFC has got its priorities wrong that, 17 years after the NFC act brought in to existence, the corporation has failed to live up to one of the acts general objectives (Clause 4 (d)), and has yet to establish a single cinema of its own Island wide.

For new investment in the exhibition segment to be encouraged the following deserve consideration

The removal of the totally anamoulous position of having a state monopoly to cater to the needs of the movie going public as well as exhibitors.

The returns on capital must be commensurate with the investment involved.

The income earning potential and a capacity of a cinema should be fully exploited by the exhibition of films having box office potential for optimum occupancy to be achieved.

Profits should be of a level to permit provision for replacement and upgrading equipment for improvement of amenities of patrons, taking into consideration the unfavourable slide in purchasing of the rupee.

The return on capital should be sufficiently attractive for funds to be channeled for further lateral investments in the exhibition segment of the industry.

Restrictive trade practices, bureaucratic controls and prohibitive tariffs should be eliminated.

Cognizance should be given to alternate opportunities available for utilizing existing resources invested in the exhibition segment.

4. Trading Activities Of The NFC

The NFC's trading activities can be broadly categorized as follows:

- Import and distribution of films
- Operation of a sound recording and film processing studio.
- Supply of materials and accessories for the film industry.

The import and distribution of films (described by the NFC as its 'exposed film activity') can be classified as the:

Distribution of nationally produced films on rental terms

Import and distribution of oriental films procured on royalty basis

Import and distribution of western films procured on royalty basis

Distribution of oriental films procured on rental terms,

Distribution of western film procured on rental terms.

In 1987 and 1988 the "Exposed film activity" of the NFC generated a profits of Rs. 8,055,593 and Rs1,139,930 respectively. The decline in profits in 1988 could be attributed to increased expenditure and to the drastic drop in income of Rs 2,145,080 1987- Rs 6,494,120 and 1988 Rs. 4,349,040) from the importation and distribution of oriental films procured on royalty basis (procuring oriental films on royalty terms is more advantageous as the market is very much larger, enabling recovery of the investment involved.) This opportunity loss was primarily due to the NFC's inability to finance the import of an adequate number of oriental films and also because of its refusal in 1988 to permit the private sector to supply films on rental terms. Consequently, neither the industry nor the NFC could maximize the opportunities available,

It needs to be stressed that exposed film activity achieved:-

- A. A positive contribution from the importation and distribution of western films procured on rental terms.
- B. A negative contribution from the importation of western films procured on royalty basis

In respect of the other categories of its principal activities the NFC has incurred huge and mounting losses. The operation of its sound recording and film processing studio incurred a loss of Rs 6,627,367 in 1987 and a

loss of Rs 7,078,588 in 1988. The fact that the majority of local producers still choose to have their films processed abroad is , perhaps comment enough on the quality of the service offered by the NFC. Losses of Rs 849,630 in 1987 and Rs .1,787,098 in 1988 were also incurred by the NFC in supplying materials and accessories for the film industry.

The expenditure levels of the NFC for the servicing of 250 cinemas, local film producers, local and foreign film suppliers, the operation of sound recording and film processing laboratory and the movie going public also deserve scrutiny. There are many areas in which wasteful and unproductive expenditure is incurred. In the year 1988 the overheads amounted to Rs.30,886,273 as against Rs 23,436,262 in 1987 an increase of Rs 7,450,011. An organization recording decline in income should endeavor to contain expenditure levels proportionately.

The NFC believes that the easy way to set off its annually increasing losses in the other areas of its activities lies in demanding more and more from selected exhibitors, regardless of whether such demands can be met instead of:

- A. Identifying without delay those areas responsible for its losses.
- B. Exploiting commercial opportunities and other obvious avenues available for increasing revenue, including a regulatory control over the video market.

The NFC fails to realize that, considering the nature and magnitudes of its losses, it would be impossible to recoup such losses from a sub activity such as the distribution of western films procured on rental terms which only accounts for approximately 20 % of the box office taking in the country and in terms of numbers of prints released for approximately 25%

The objectives of the National film corporation should therefore be:-

Increase box office taking to a level that would ensure that an average of Rs 10,000 per year is earned from each theatre by way of distribution commission, film levy and the NFC's share of the special levy. (income Rs 30 m.)

Maximum opportunities in the importation and distribution of films to achieve a contribution of Rs 6m a year exploiting its oriental film obtained on royalty. (This contribution, excludes distribution commission, film levy and the share of the special capacity as distributor but includes the suppliers share of the special levy on these royalty films)

Engage in other trading activities in competition with the private sector such as the import and distribution of raw films, cinema arc carbons, projection and sound equipment, spares stationary etc; a achieve a profitability of Rs 1m a year

Explore possibilities of a joint venture for the operation of the sound recording and film processing laboratory to ensure a positive rather than a negative contribution

Contain overhead expenditure to a level not exceeding Rs 24m annum (Excluding expenditure incurred on the studio)

Minimise losses on bad debts. And stock write off by introducing effective and wide ranging internal controls and by giving cash management priority attention.

Achieve a profitability of Rs 10m per annum offer providing assistance of Rs 3 m per annum to the national film industry

As stated above the NFC's largest potential source of income (Rs 30m) is from its distribution activities and this can be achieved provided the NFC

Distributes films having box office potential

Establishes realistic “holdovers” to ensure that capacity of cinemas are maximized.

Desists from issuing unilateral, arbitrary and unjustified directives to continue exhibition of films for uneconomic periods .

Revises annually its distribution flow down so that cinema having earning potential (based on population, location and merits of cinema) are given priority in the exhibition of films.

Liaises closely with exhibitors exercising greater supervision and providing the best mix of films for exhibition

Standards of admission rates depending on type of cinema and location so that realistic ‘ticket prices’ are effective.

Eliminates competition from illegal and unlicensed video cinemas and video libraries.

Considers also distributing films on fixed rental (to be decided on the box office potential of each film) which will help recover overheads on the NFC’s operations investigations and financial divisions.

It is evident that the NFC is not even recouping the cost if the services it provides the majority of cinemas; the objective should be to ensure a contribution in the form of ‘distribution income (excluding exploitation income) of an average Rs 10,000 from each of the cinemas the NFC services. The present contribution to the NFC by each of the few cinemas releasing and exhibiting English language films is in excess of Rs 25,000 per annum.

5 Motion picture export association of America.

The companies affiliated to the MPEAA comprise the world’s largest producers/ distributors and account for over 95% of the most successful

English language films distributed world wide – The MPEAA member companies include

Buena vista international (Disney)

Coroleo pictures incorporation

Colombia pictures international (Tri star)

MGM/UA communications company

Orien pictures international corporation

Paramount pictures corporation

20th century fox international corporation

Universal international films

Warner brothers international

This book lists box office hits for 1988 and 1989 from which it will be observed that MPEAA products virtually sweep the board.

The policy of the MPEAA precludes it from operating in territories where member companies are prevented from negotiating direct with exhibitors of its choice

As a result of this when in 1974 the NFC exercised a monopoly status on the import of films in keeping with the then governments policy of restricting imports, films distributed by the companies affiliated to the MPEAA were not exhibited in Sri Lanka. In 1978 the position was reviewed by the government and a mutually satisfactory arrangement reached (within the provision of the NFC act) enabling the exhibition of MPEAA sourced films in Sri Lanka in terms of the governments open economy policy.

In 1979 the member companies of the MPEAA resumed the supply of films, with 75 quality English language films representing a cross section of the best films including academy award winners. Each MPEAA member was allowed to deal with an exhibitor of their choice.

The 75 films shipped to Sri Lanka were on the basis of freight paid by the foreign supplier, who also absorbed the cost of publicity. The major advantage, financially was that there was no foreign exchange payments at the time of importation of the films, as would be the case when films are purchased outright with valuable funds being tied up.

MPEAA deals with exhibitors on the basis of rental with the supplier accepting a percentage of the actual box office takings- This way the suppliers share is governed only by how well a film fares at the box office here and not by the selling price of the film itself. In Sri Lanka the market size for English language films automatically commends rental as the obviously viable choice.

The Kinematograph Renters Society (KRS) is one of the many regional offices of MPEAA members, and both the MPEAA and KRS members companies have their registered offices in the U.S.A. regional officers have been established in many parts of the world depending on the market size. The films contracted for are despatched direct from America, Europe or the far east, a few of them being merely transshipped (unopened and unused) via Bombay to take advantage of the reduced freight costs on bulk shipment, Particularly when several other copies of the same films are also consigned to india.

It is accepted business practice world wide for business to be negotiated via foreign films local office or in the absence of one via the closest regional office. It needs hardly be stressed that the volume and value of business generated in Sri Lanka can neither prompt nor justify setting up of an MPEAA office here to service Sri Lanka alone.

The total annual earning of the MPEAA member companies for 1988 in respect of Colombo and outstation screening was only just over Rs 6m and the total due to them from NFC is in the region of Rs. 12m. The MPEAA members companies have not only expressed concern with regard to the outstanding from the NFC but also with regard to the non remittance of their earning. Since April 1988 (despite adequate funds being available in the MPEAA member companies bank accounts in Colombo) because the NFC had not as yet recommended such remittances to the exchange controller.

Non payment of dues by the NFC resulted in MPEAA members, in the first instance stopping further shipment and release of their product on contracts already approved.

Furthermore, films procured from companies affiliated to the MPEAA provide the NFC with the added forms of extended credits facilities and long term interest free loans, this has in no small measure assisted the national film industry and supplemented the NFC's limited working capital for many years now.

(please refer appendix -6,7,8)

6.(1) List Of Films Exhibited In Sri Lanka

ADVENTURE/ACTION

	Name of the film	Rating	Director	Cast	Year of production	Film Time	Adventure
1	AFRICA	2	ANDREW MARTON	HUGHO'BRIAN JOHN MILLS	1966	106	
2	AIR PORT	4	GEORGE SEATON	BURT LANCESTER DEAN MARTIN	1970	137	
3	ALAN QUARTERMAN (The lost city of gold)	1	GARY NELSON	RICHARD CHEMBERLIN SHARON STONE	1987	95	

4	AMERICAN NINJA I	1	SOUL FIRSTEBERG	MICHAEL DADICOFF STEVE JAMES	1985	95	
5	AMERICAN NINJA II	2	SOUL FIRSTEBERG	MICHAEL DADICOFF STEVE JAMES	1987	96	
6	APOCALPSE NOW	4	FRANCIS COPPOLA	MARLON BRANDO HARISON FORD	1979	153	
7	ASHANTHI	2	RICHARD FLEISKHER	MICHAEL CAINE OMAR SHARIF KABIR BEDI	1979	118	
8	AVENGING ANGEL	1	ROBERT VINCENT O'NEAL	BETSY RUSSEL	1985	96	
9	AVENGING FORCE	3	SOUL FIRSTENBERG	MICHAEL DADICOFF STEVE JAMES	1986	104	

10	BAD GUYS	2	JOEL SILBERG	ADAM BOLDWIN	1985	87	
11	Band of the hand	2	Paul Glasser	Stephen Lang	1986	109	
12	BENHUR	5	WILLIAM WYLER	CHARLESTON HESTON JACK HAWKINS	1959	211	
13	BEVERLY HILLS COP	3	RONY SCOTT	EDDIE MURPHY BRIGITT NIELSON	1981	102	
14	BEYOND THE POSEIDON ADVENTURE	1	ERWIN ALLEN	SALLY FIELD	1979	114	
15	THE BIG RED ONE	4	SAMUEL FULLER	LEE MARWIN MARK HAMIL	1980	113	
16	BIG TROUBLE IN LITTLE CHINA	3	JOHN CARPENTER	KURT RUSSEL	1986	99	
17	BLACK BELT JONES	3	ROBERT CLOUSE	JIM KELLY	1974	87	

18	BLACK MOON RAISING	2	HARTY COCKLIS	TOMI LEE JONES ROBER WORGON	1986	93	
19	BLACK SUNDAY	3	JOHN FRANKANHEIME R	BRUCE DERN	1977	143	
20	BLACK OUT	3	EDDIE MATALON	ROBERT CARADAINÉ	1978	86	
21	BLIND RAGE	1	EFRENC PINION	D'IRWIL MARTIN	1978	81	
22	BLUE MAX	3	JOHN GUILLERMIN	GEORGE PEPPARD URSULA ANDRESS	1966	156	
23	BLUE THUNDER	4	JOHN BADHAM	ROY SCHEIDER	1983	109	
24	BONY AND CLYDE	5	ARTHER PEN	WARREN BETTY JENE HACKMON	1967	111	
25	BORDER LINE	3	JEROLD- FREEDMAN	CHARLES BRONSON ED HARRIS	1980	105	

26	BRIDGE ON THE RIVER KWAI	5	DAVID LEAN	ALEC GINNES WILLIAM HOLDAN	1957	161	
27	A BRIDGE TOO FAR	3	RICHARD ATTENBOROUGH	MICHAEL CAINE SEAN CONNERY	1977	175	
28	CERTAIN FURY	1	STEPHAN GULLENHAEL	TATUM O'NEAL IRWIN COWA	1985	87	
29	CHINA TOWN	4	ROMAN POLANSKI	JACK NICOLSON	1974	131	
30	CHINESE CONNECTION	3	LOWEL	BRUCE LEE	1979	107	
31	CLEOPATRA JONES	1	JACK STARRETT	TAMARA DOBSON	1973	80	
32	COBRA	2	GEORGE COSMATOS	SYLVESTOR STALLONE BRIGITT NEILSON	1986	95	

33	COCKFIGHTER	2	MONTE HELLMAN	WARREN OATES	1974	83	
34	CODE NAME WILD GEESE	1	ANTHONY DAWSON	LEWIS COLLINS LEE VAN CLIFF	1984	101	
35	CODE OF SILENCE	4	ANDY DAVIS	CHUCK NORIS	1985	102	
36	COMMANDO	4	MARK L. LESTER	ARNOLD- SCHWARZENEGE R ALISA MILANO	1986	90	
37	CUBA	3	RICHARD LESTER	SEAN CONNERY BRUKE ADAMS	1979	129	
38	THE DAY OF THE JACKAL	4	FRED ZINNERMANN	EDWARD FOX ALLEN BADDEL	1973	141	
39	BREAK OUT	3	TOM GRIES	CHARLES BRONSON	1975	96	
40	DEATH BEFORE DISHONOUR	1	TERI LEONARD	FRED DRYER BRIAN KEITH	1986	112	

41	DEATH HUNT	3	PETER R. HUNT	CHARLES BRONSON LEE MARVIN	1981	96	
42	DEATH WISH I	4	MICHAEL WINNER	CHARLES BRONSEN LEE MARVIN	1974	93	
43	DEATH WISH II	2	MICHAEL WINNER	CHARLES BRONSON VINCENT GARDINIA	1974	93	
44	DEATH WISH III (CRACK DOWN)	1	MICHAEL WINNER	CHARLES BRONSON DEBORA RAFFIAN	1985	99	
45	DELIVERANCE	5	JOHN BOORMAN	JOAN VOIGHT BURT RENOLDS	1972	109	
46	DELTA FORCE	2	MENAHAM GOLAN	CHUCK NORRIS LEE MARVIN	1986	126	

47	DIAMONDS ARE FOREVER	4	GUY HAMILTON	SEAN CONNERT JILL ST. JOHN	1971	119	
48	THE DEEP	2	PETER YATES	ROBERT SHAW NICK NOLTE	1977	123	
49	DIRTY DOZEN	4	ROBERT ALDRICH	LEE MARVIN CHARLES BRONSON	1967	145	
50	DIRTY HARRY	4	DON SIEGAL	CLINT EASTWOOD HARRY GARDINER	1971	102	
51	DR. NO	4	TERANCE YOUNG	SEAN CONNERY URZULA ANDRESS	1962	111	
52	THE DON IS DEAD	3	RICHARD FLEISCHER	ANTHONY QUINN	1973	115	
53	THE DRIVER	4	WALTER HILL	RIAN O'NEIL BRUCE DURN	1978	90	

54	THE EAGLE HAS LANDED	3	JOHN STURGES	MICHAEL CAINE DONALD SOUTHERLAND	1977	123	
55	EARTHQUAKE	1	MARK ROBSON	CHARLESTON HESTON AVA GARDINER	1974	129	
56	EDDIE MACKONS RUN	2	JEFF KENEW	KIRK DOUGLES JOHN SNIDER	1983	95	
57	E L C I D	3	ANTHONY MANN	CHARLESTON HESTON	1961	184	
58	THE EMERALD FOREST	4	JOHN BOORMAN	POWERS BOOTH MEG FOSTER	1985	110	
59	THE ENFORCER	4	JAMES FARGO	CLINT EASTWOOD TYNE DALY	1979	96	
60	ENTER THE DRAGON	4	ROBERT CLOUSE	BRUCE LEE JIM KELLY	1973	97	

61	ENTER THE NINJA	2	MENAHAM GOLAN	FRANCO NIRO SHOKO SUGI	1981	94	
62	ESCAPE FROM ALCATRAS	4	DON SEIGAL	CLINT EASTWOOD PATRICK MACK	1979	112	
63	ESCAPE FROM NEW YORK	3	JOHN CARPENTER	CURT RUSSELL LEE VAN CLIFF	1981	99	
64	ESCAPE TO ATHENA	3	GEORGE P. COSMATOS	ROGER MOORE TELIS WALLAS	1979	101	
65	EVIL UNDER THE SUN	4	GUY HAMILTON	PETER USTINOV JAMES MASON	1982	102	
66	EXTERMINATOR	2	JAMES-GLICKENHAUS	CHRISTOPHER GEORGE	1980	101	
67	EXTREME PREJUDICE	4	WALTER HILL	NICK NOLTE POWERS BOOTH	1987	96	
68	EYE FOR AN EYE	2	STEVE CARVER	CHUCK NORRIS CHRISTOPHER LEE	1981	106	

69	EYE OF THE NEEDLE	3	RICHARD-MARQAND	DONALD SOUTHERLAND	1981	112	
70	EYE OF THE TIGER	3	RICHARD SARAFIAN	GARY BUSSY	1986	90	
71	FINAL MISSION	1	SIRIO SANTHIYAGO	YAPHAT KOTO RICHARD YOUNG	1984	101	
72	FIRE FOX	3	CLINT EASTWOOD	CLINT EASTWOOD	1982	124	
73	FIRE WALKER	2	J.LEE THOMPSON	CHUCK NORRIS LEWIS COSET (Jr)	1986	96	
74	FIRST BLOOD	3	TED KTCHEFF	SYLVESTOR STALLONE RICHARD CRENA	1982	97	
75	FIST OF FURY	3	LOWEL	BRUCE LEE NORA MIAO	1972	102	

76	FLAME AND THE ARROW	4	JACQUES- TOURNEUR	BURT LANCESTER VIRGINIA MAO	1950	88	
77	FOR YOUR EYES ONLY	4	JOHN GLENN	ROGER MOORE CAROLL BOUQUETE	1981	127	
78	FORCE FIVE	2	WALTER- GRAUMAN	GERALD GOLDBLUM NICK PRYER	1975	78	
79	FORCE TEN FROM- NAVARONE	1	GUY HAMILTON	ROBERT SHAW HARISON FORD	1978	108	
80	FORCED VENGENCE	2	JAMES FOGO	CHUCK NORRIS MARY LOUISE	1982	90	
81	FRAMED	1	HILL CARLSON	GEORGE BAKER	1975	106	
82	FRENCH CONNECTION	5	WILLIAM FRIEDKIAN	GENE HACKMON ROY SCHRIDER	1971	104	

83	FROM RUSSIA WITH LOVE	4	TERRANCE YOUNG	SEAN CONNERY LOTTI LENYA	1963	118	
84	GAME OF DEATH	1	ROBERT CLOUSE	BRUCE LEE KARAM ABDUL	1979	102	
85	THE GAUNTLET	1	CLINT EASTWOOD	CLINT EASTWOOD SANDRA LOCKE	1977	109	
86	THE GOLDEN CHID	2	MICHAEL RITCHIE	EDDIE MURPHY CHARLET LOUISE	1986	96	
87	GOLD FINGER	4	GUY HAMILTON	SEAN CONNERY GIRT FORBE	1964	108	
88	GOLAATH & THE BARBERIANS	2	CARLO- CANPOGALLIANI	STEEVE REEVES BRUCE CABOT	1960	86	
89	GOONIES	3	RICHARD DONNER	SEAN ASTIN JOS BROLYN	1985	111	

90	GORKY PARK	2	MICHAEL APTED	LEE MARVIN WILLIAM HURT	1983	128	
91	THE GREAT ESCAPE	5	JOAN STARGES	STEVE MQUEAN CHARLES BRONSON	1963	168	
92	THE GREAT TRAIN ROBBERY	4	MICHAEL CRICHTON	SEAN CONNERY DONALD - SOUTHERLAND	1979	111	
93	GREEN ICE	1	ERNEST DAY	RIAN O' NEIL OMAR SHARIF	1981	115	
94	GREY STORKE- THE LEGEND OF TARZEN	3	HUG HUDSON	CHRISTOPHER- LAMBERT SHERIL CAMPELL	1984	129	
95	GUNS OF NEVARONE	4	J.LEE THOMPSON	GREGORY PECK ANTHONY QUEEN	1961	157	

96	GYM KATA	1	ROBERT KLAWSE	KURT THOMAS RICHARD NORTON	1985	90	
97	HATARI	3	HOWARD HAWKS	JOHN WAYNE ELSA MARTINELLA	1962	159	
98	HEARTBREAK RIDGE	3	CLINT EASTWOOD	CLINT EASTWOOD MARSHA MASON	1986	126	
99	HEAT	2	DICK RICHARDS	BURT RENOLDS CARON YOUNG	1987	101	
10 0	HERCULES	2	PIETRO- FRANCISKI	STEVE REEVES	1959	107	
10 1	THE HUNTER	2	BUZZ KULIGG	STEVE MQUEAN ELI WALLASH	1980	97	
10 2	HURI CANE	1	JAN TROELL	JASON RICHARDS MEA FARROW	1979	119	

10 3	I THE JURY	1	RICHARD T. HEFRON	ARMOD ASENDE	1982	111	
10 4	ICE STATION ZEBRA	3	JOHN STURGERS	BARBERA CARERA ROCK HUDSON	1975	98	
10 5	INSTANT JUSTICE	1	CRAIG T. RUMAR	MIAXHAEL PARE	1986	101	
10 6	INVASION U.S.A	3	JOSEPH ZETO	CHUCK NORRIS	1985	107	
10 7	JEWEL OF THE NILE	3	LEWIS TEAGUE	MIACHAEL DOUGLAS C.TURNER	1985	106	
10 8	KARATE KID II	3	JOHN D. AWILDSON	RALPH MACHIO	1986	113	
10 9	THE KILLERS	4	ROBERT ZIOD MACK	BURT LANCASTOR AVA GARDINER	1946	105	

11 0	KING SOLOMONS MINES	1	J.LEE THOMPSON	RICHARD CHEMBERLIN	1985	100	
11 1	KUNG-FU	3	JERRY THORE	DAVID CARR	1971	75	
11 2	LADY HAWKE	3	RICHARD DONNER	MATHER BRODEREK MICHAEL PFIFER	1985	124	
11 3	LAST DAYS OF POMPEI	2	MARIO BONNARD	STEVE REEVES ROY SCHRIDER	1960	93	
11 4	THE LAST EMBRACE	3	JONATHAN- DEMME	ROY SCHRIDER	1979	102	
11 5	LAWRANCE OF ARABIA	5	DAVID LEAN	PETER O' TOOL ALEC GUNES	1962	222	
11 6	LEATHAL WEAPON	4	RICHARD DONNER	MEL GIBSON DANNY GLOVER	1987	105	

11 7	HOUND OF BASKEVILLS	4	TERENCE FISHER	PETER CUSAN	1959	84	
11 8	LION OF THE DESERT	3	MUSTAFA AKAD	ANTHONY QUINN	1981	162	
11 9	LIVE & LET DIE	2	GUY HAMILTON	ROGER MOORE JANE SEYMER	1973	121	
12 0	LIVING DAY LIGHTS	4	JOHN GLEN	THIMOTY DALTON	1987	130	
12 1	LONE WOLF MCQUADE	3	STEVE CARVEN	CHUCK NORRIS BARBERA CARERA	1983	107	
12 2	THE MACKINTOSH MAN	3	JOHN HUSTON	PAUL NEWMAN	1973	98	
12 3	LOVE & BULLETS	1	STEWART ROSENBERG	CHARLES BRONSON	1979	103	

12 4	MADIGON	3	DON SEGAL	HENRY FONDA	1968	101	
12 5	MAGNOM FORCE	3	TED POST	CLINT EASTWOOD	1973	124	
12 6	MALONE	4	HARLY COCKLEYS	BURT RENOLDS	1987	92	
12 7	THE MAN WITH THE GOLDEN GUN	1	GUY HAMILTON	ROGER MOORE	1974	125	
12 8	MAN WITH BOGAS FACE	2	ROBERT DAY	ROBERT SACHEY	1980	106	
12 9	MARATHON MAN	4	JOHN SCHLESINGER	DUSTIN HOOFFMAN LAWRANCE OLIVIER	1976	125	

13 0	MATA HARI	2	KURTIS- HARINGTON	SYLVIA KRISTAL	1985	103	
13 1	MISSING IN ACTION	3	JOSEPH ZITO	CHUCK NORRIS	1984	101	
13 2	MISSING IN ACTION 2	2	LANCE HOOL	CHUCJK NORRIS	1985	98	
13 3	MR.MAJESTIK	3	RICHARD FLEISHER	CHARLES BRONSON LINDA CRYSTAL	1974	103	
13 4	MIX BLOOD	3	PAUL MORREIRREY	MARRILIYA PERA	1985	98	
13 5	MOON RAKER	1	LEWIS GIBERT	ROGER MOORE LOUIS CHILLES	1979	126	
13 6	MURDER ON THE ORIENT EXPRESS	4	LUMET	ALBERT FINNEL	1974	127	

13 7	MURPHY'S LAW	1	J.LEE THOMPSON	CHARLES BRONSON	1986	101	
13 8	MUTINI ON THE BOUNTY	2	LEWIS MILESTONE	MARLAN BRANDO RICHARD HARRIS	1962	179	
13 9	THE NAKED PRAY	3	KONEL WILD	KEN GAMPO	1966	94	
14 0	NEVER SAY NEVER AGAIN	4	IRWIN KERSHNER	CLAUIS MARIA	1983	137	
14 1	NIGHT CROSSING	3	DELBERT MANN	JOHN HURT JANA ALEXANDER	1981	99	
14 2	NIGHT HAWK	4	BRUCE BALMOTH	SYLVESTOR STALLONE LINDSAY WAGNER	1981	99	

14 3	NINGA- 3 (Domination)	1	SAM FIRSTANBURG	LUCINDA DECAY SHOE COSIGI	1984	95	
14 4	THE OCTAGON	2	ERIC CARSON	CHUCK NORRIS LEE VAN CLIFF	1980	103	
14 5	OCTOPUSSY	4	JOHN GLEN	ROGER MOORE	1983	130	
14 6	ON HER MAJESTIES SECRET SERVICE	4	PETER HUNT	GEORGE LAZENBY	1969	109	
14 7	ONE DOWN TWO TO GO	2	FRED WILLIAMSON	FRED WILLIAMSON	1983	84	
14 8	OPERATION THUNDERBOLT	1	MENAHAM GOLAN	KLAUS KINSKI	1977	125	
14 9	OUT OF BOUNDS	1	RICHARD TIGGLE	ANTHONY M. HALL	1986	93	

15 0	P.O.W. THE ESCAPE	2	GIDEON AMIR	DAVID CARIDANE STEVE JAMES	1986	90	
15 1	PAPILION	4	FRANK SHAFNER	STEVE MQUEEN DUSTIN HOFFMAN	1973	150	
15 2	PARADISE	1	STEWARD GILLARD	W.ADAMS	1982	100	
15 3	PATRIOT	1	FRANK HARIS	BREG HENRY	1986	90	
15 4	PERMISSION TO KILL	2	CYRIL FRANKLE	DURG BOGGARD AVA GARDNER	1975	96	
15 5	POSSEDIAN ADVENTURE	3	CRONEL NEME	LEE MARVIN	1972	118	
15 6	PRIME CUT	2	MICHAEL RICHIE	GENE HACKMEN	1972	86	
15 7	RAISE THE TITANIC	1	JERIE JEMISON	ALEC GINNES	1980	112	

15 8	FIRST BLOOD II	3	GEORGE P. COSMATOS	SYLVESTOR STALLONE RICHARD CRENA	1985	94	
15 9	RANSOM	2	RICHARD- CROMPTOM	OLIVER REED	1977	90	
16 0	RAW DEAL	3	JOHN IRWIN	ARNOLD- SCHWARZENEGE R CATHERINE HERALD	1986	97	
16 1	REN SONJA	1	RICHAR FLEISHER	ARNOLD- SCHWARZENEGE R BRIGITT NIELSON	1985	99	
16 2	REMO	3	GUY HAMILTON	FRED WARD	1985	121	
16 3	REVENGE OF THE NINJA	1	SAM FIRSTANBERG	SHOE COSIGI	1983	88	

16 4	RETURN OF THE MAN FROM U.N C.L.E.	3	RAY OSTIN	ROBERT WOGAN	1983	109	
16 5	ROMANCING THE STONE	4	ROBERT ZEMEKIS	MICHAEL DOUGLAS	1984	105	
16 6	ROUGH CUT	3	DON SIEGAL	BURT RENOLDS	1980	112	
16 7	RUNAWAY TRAIN	4	ANDREL- CONCHOLAVOSK I	JOHN WOUGHT ERIC ROBERTS	1986	112	
16 8	SAHARA	1	ANDREW V.- MCLAAGLEN	BROOKE SHEELDS L.WILSON	1984	104	
16 9	SCARFACE	4	BRIAM D.PALMA	AL PACINO STEVAN BOYE	1983	170	

17 0	SHAKEES MACHINE	4	BURT REYNOLDS	BURT REYNOLDS	1981	119	
17 1	SHAOLIN TEMPLE	4	CHAN HSIN YEN	LILIN JEI DIN NAN	1982	111	
17 2	SHEENA	1	JOHN GWILL- ERMIN	TANYA ROBERTS	1982	105	
17 3	SILENT RAGE	1	MICHAEL MILLER	CHUCK NORRIS	1982	105	
17 4	THE SOLDIER	1	JAMES GLIKEN- HAUS	KEN WAHL	1982	96	
17 5	SPARTACUS	4	STANLY KUBRICK	KIRK DOUGLAS JEAN SIMMONS	1960	196	
17 6	SPY WHO LOVED ME	4	LEWIS GILBERT	ROGER MOORE BARBERA BACH	1977	125	
17 7	STEAKOUT	4	JOHN BADHAM	RICHARD DREYFUSS	1987	118	

17 8	THE STING I	4	GEORGE ROY HILL	PAUL NEWMANN	1973	129	
17 9	THE STING II	3	JEREMY PAUL KAGAN	MAC DAVIS	1983	102	
18 0	STREETS OF FIRE	3	WALTER HILL	DIANA LANE	1984	113	
18 1	SUDDEN IMPACT	4	CLINT EASTWOOD	CLINT EASTWOOD SANDRA LOCK	1984	117	
18 2	TANK	2	MARVIN J.CHOMSKY	JAMES GARNER	1984	113	
18 3	TARGET	3	ARTHER PEN	GENE HACKMAN MATT DILLON	1985	117	
18 4	TARZAN-THE APE MAN	1	JOHN DERECK	BO DEREK	1981	112	

18 5	TEN TO MIDNIGHT	1	J.LEE THOMPSON	CHARLES BRONSON	1983	101	
18 6	THREE MUSKETEER (Re:)	5	RICHARD LESTER	MICHAEL YORK	1973	105	
18 7	THUNDERBALL	3	TERANCE YOUNG	SEAN CONNERY CLAUDINE ANGER	1965	129	
18 8	TOP GUN	3	TONY SCOTT	TOM CRUISE KELLY MCGILIS	1986	118	
18 9	TO LIVE & DIE IN L.A	1	WILLIAM FREDKING	WILLIAM M.PETERSON	1985	114	
19 0	TOP KAPI	5	DALLISIN	PETER USTINOV	1964	120	

19 1	TORA TORA TORA	4	KINJI PAKASAKU RICHARD FLESHER TOSHIO MASUDO	MARTIN BALLSOM	1970	143	
19 2	TOUGH ENOUGH	2	RICHARD FLESHER	DENIS QUAID	1983	106	
19 3	THE TOWERING INFERNO	4	JOHN GUILLERMIN	STEVE MQUEEN	1974	165	
19 4	THE TRAIN	4	IRWIN ALLEN JOHN-FRANKEN- HEIMER	BURT LANCESTER PAUL SCOFIELD	1965	113	
19 5	TYCOON	1	RICHARD WALLACE	JOHN WAYNE	1947	128	
19 6	UNCOMMON VALOUR	4	TED KOTCHEFF	FRED WARD JENE HACKMON	1983	105	

19 7	UNTOUCHABLE S	4	BRIAN D. PALMA	KEVIN COSTNER SEAN CONNERY	1987	119	
19 8	VENGEANCE	1	ANTANIO ISAI	JASON MILLER LEA MASANI	1987	114	
19 9	VICE SQUAD	3	GARY SHERMAN	SEASON HABLEY	1982	97	
20 0	VICTORY	3	JOHN HUSTON	SYLVESTOR STALLONE MIACHEL CAINE	1981	110	
20 1	A VIEW TO A KILL	3	JOHN GLEN	ROGER MOORE TANYA ROBERTS	1985	131	
20 2	THE VIKINGS	3	RICHARD FLEISCHER	KIRK DOUGLAS TONY CURTIS	1958	114	
20 3	VON RYAN'S EXPRESS	4	MARK ROBSON	FRANK SINATRA	1965	117	
20 4	WANTED: DEAD OR ALIVE	3	GARY SHERMAN	RUTGER HAUER GENE SIMMONS	1987	104	

20 5	THE WARRIOES	4	WALTER HILL	MIACHEAL BECK JAMES REMAR	1979	74	
20 6	WHERE EAGLES DARE	3	BRAIN G.HUTTON	RICHARD BURTON CLINT EASTWOOD	1969	158	
20 7	THE WICKED LADY	1	MICHAEL WINNER	ALAN BATES	1983	98	
20 8	WILD GEESE	3	ANDREW MCLAGEN	RICHARD BURTON ROGER MOORE	1978	134	
20 9	WILD GEESE II	1	PETER HUNT	SCOTT GLEN BARBARA CARERA	1985	113	
21 0	WITNESS	4	PETER WEIR	MEL GIBSON LINDA HUNT	1983	115	

21 1	YEAR OF LIVING DANGEROUSLY	4	PETER WEIR	SEAN CONNERY AKIKO-WAKA- BAYASHI	1967	115	
21 2	YOU ONLY LIVE TWICE	3	LEWIS GILBERT	SEAN CONNERY	1967	116	
21 3	YOUNG SHERLOCK HOLMES	2	BARNY LEWINSON	NICHOLAS ROWE	1985	115	
21 4	ZULU	4	CY ENFIELD	STANLY BAKER	1964	138	

6(ii) Foreign language films

	Name of the film	RATING	Director	Cast	Year of production	Film time	
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1	BYCLE THIEF	4	VICTORIA D.SICA	LAMBERTO-MAGIORANI	1949	90	
2	EMANUELLE	3	JUST JACKIM	SYLVIA KRYSTAL	1974	92	
3	KAGEMUSHA	5	AKIRA KURASAWA	TUTSUA NAKADAI	1980	159	
4	RASHOMON	5	AKIRA KURASAWA	TOSHIRO MUFUNE	1951	83	
5	THE SEVEN SAMURAI	5	AKIRA KURASAWA	MAZA YUKI MORI TOSHIRO MUFUNE	1954	141	

6(iii) HORROR/SUSPENCE

	Name of the film	Rating	Director	Cast	Year of production	Film time	
1	THE GREAT ALLIGATOR	3	LEWIS TEAGUE	ROBERT FOSTER	1980	94	
2	THE AMITIVILLE HORROR	1	STEWART ROSENBERG	JAMES BROLING	1979		
3	THE AWAKENING	2	MICHAEL NEWWELL	CHARLESTON HESTON	1980	102	
4	THE BIRDS	4	A.HITCHOCK	ROD TAYLOR	1963	120	
5	BLACK WIDOW	4	BOB RAFFLESTON	DEBRA WINGER	1987	103	
6	BLACULLA	3	WILLIAM CRANE	WILLIAM MARSELL	1972	92	

7	BLOW OUT	4	BRAIN D.PALMA	J.TRAVOLTA	1981	107	
8	BODY DOUBLE	3	BRAIN D.PALMA	GRAIGG WASELL	1984	110	
9	THE BURNING	1	TONY MAYLON	BRIAN MATHEWS	1981	90	
10	CARRIE	4	BRAIN D.PALMA	J.TRAOLTA	1976	97	
11	STUNTMAN	4	RICHARD RUSH	PETER O' TOOLE	1980	129	
12	CAT PEOPLE (Re:)	1	PAUL SCHRADER	NASTASA KINSKI	1982	118	
13	CHOPPING MALL	2	GYM WYNORSKI	KELLY MARONI	1986	77	
14	COUNT DRACULA	2	JESS(JESUS) FRANCO	CHRISTOPER LEE CLOUS KINSKI	1970	98	

15	CREEP SHOW	4	GEORGE ROMERO	HALP HALLBROOK	1982	120	
16	DAMIEN OMEN II	3	DON TAYLOR	WILLIAM HOLDAN	1978	107	
17	DAY OF THE ANIMAL	1	WILLIAM GIRDLER	C.GEORGE	1978	98	
18	DR JEKIL & MR.HYDE	3	VICTOR FLEMING	SPENCER TRACE, INGRID BIRGMAN	1941	114	
19	DRESSED TO KILL	3	BRAIN D. PALMA	MICHAEL CAINE NANCY ALLEN	1980	105	
20	THE ENTITY	1	SIDNEY J.FURIE	BARBERA HERSHEY	1983	115	
21	THE EVIL DEAD	1	SAM RAIMI	BRASE CAMPBELL	1983	85	

22	THE EXORCIST	4	WILLIAM FRIEDKAN	ELLEN BURSTUIN	1973	121	
23	THE EXORCIST II	1	JOHN BOORMAN	RICHARD BURTON	1977	110	
24	EYE WITNESS	4	PETER YATES	WILLIAM HURT	1981	102	
25	FAMILY PLOT	4	ALFRED HITCHCOCK	KARAN BLACK	1976	120	
26	THE FINAL CONFLICT	2	GRAHAM BAKER	SAM NEIL	1981	108	
27	THE FLY (Re:)	3	DAVID KONENBERG	GEOFF GOLDBLUM	1986	100	
28	FRENZY	4	A.HITCHCOCK	JON FINCH	1972	116	
29	FRIDAY THE 13 TH I	1	SEAN S. LUMINGHAM	BESTY PALMA	1980	95	

30	FRIDAY THE 13 TH II	1	STEVE MINOR	AMMY STEEL	1981	87	
31	FRIDAY THE 13 TH III	1	STEVE MINOR	DARMA KIMMEN	1982	96	
32	FRIDAY THE 13 TH IV	1	JOSEPH ZITO	KIMBERLY BECK	1984	90	
33	FRIDAY THE 13 TH V	1	D.STEINMANN	JEAN SHEPARD	1985	92	
34	FRIGHT NIGHT	4	TOM HOLLAND	CHRIS SARANDAN	1985	105	
35	THE FURIE	4	BRAIN D.PALMA	KIRK DOUGLAS	1978	118	
36	GHOST STORY	1	JOHN IRWING	JOHN HOUSEMAN	1981	110	
37	HILL HAVE EYES	1	B.WEST CRAVEN	PATRICIA NEIL	1977	89	

38	THE HITCHER	3	ROBERT HARMOND	RUTGER HEUER	1986	96	<u>3D</u> <u>FILM</u>
39	HORROR EXPRESS	3	EUGINO MARTIN	PETER KUSIN	1972	88	
40	HORROR OF DRACULA	4	TERENCE FISHA	CHRISTOPHER LEE	1958	82	
41	HOUSE OF WAX	3	ANDREL D.TOTH	VONCENT PRICE	1953	88	
42	HOUSE WHERE EVIL DWELLS	2	KEVIN O KONNER	EDWARD ALERT	1985	91	
43	THE HOWLING	4	JOE DANTE	D.WALLES	1981	91	
44	THE HUNGER	1	TONY SCOTT	DAVID BOWE	1983	94	
45	THE INVISIBLE MAN	4	JAMES WHALE	CLOUD RAINS	1933	71	

46	THE ISLAND	1	MICHAEL RICHIE	MICHAEL CAINE	1980	113	
47	JACK THE REEPER	2	JESS(JESUS) FRANCO	CLAUS KINSKI	1979	82	
48	JAWS	5	STEVEN SPIELBERG	ROY SCHREIDER ROBERT SHAW	1975	124	
49	JAWS II	3	JEAN NOTSZWARE	ROY SCHREIDER	1978	120	
50	JAWS III	2	JOE ALVIS	LEWIS GOSET (Jr)	1983	97	
51	JAWS (THE REVENGE)	1	JOSEPH SERGENT	MICHAEL CAINE	1987	89	
52	THE JIGSAW MAN	4	FREDIE FRANCIS	MICHAEL CAINE	1984	90	
53	THE KEEP	1	MICHAEL MAN	IAN MCKELLEN	1983	96	

54	KING KONG (ORI)	5	MARIAN C.COOPER	ROBERT ARMSTRONG	1933	100	
55	THE LIFT	3	EARNEST- SCHOEDSACK DICK MASS	HUUB STAPLE	1985	95	
56	THE OMEN	4	RICHARD DONNER	GREGORY PECK	1976	111	
57	PIRANA	3	JOE DANTE	BRADMON DILMON	1978	82	
58	POLTERGEIST	5	TOBE HOPPER	CRAIG T.NELSON	1982	114	
59	POLTERGEIST II	2	BRIAN GIBSON	JOBETH WILLIAMS	1986	90	
60	PSYCO	5	A.HITCHOCK	JENNET LEIGH ANTHONY PERKINS	1960	109	

61	PSYCO II	3	R.FRANKLYN	ANTHONY PERKINS	1983	113	
62	PSYCO III	2	PARKINS	ANTHONY PERKINS	1986	113	
63	Q	4	LARRY COHEN	DAVID CARIDANE	1982	93	
64	REINCARNATION OF PETER FRAUD	2	J.LEE THOMPSON	JENIFER O'NEIL	1975	104	
65	RETURN OF THE L.DEAD	4	DANO.BANNON	CLUE CLUGULAGER	1985	91	
66	ROLLER COASTER	4	JAMES GODSTONE	HENRY FONDA GEORGE SEGAL	1978	119	
67	THE SHINING	2	STANLY CUBRICK	JACK NICHOLSON	1980	146	
68	SPHINX	2	F.J.SCHNAFFNER	L.ANN DOWN	1981	117	

69	SWAMP THING	1	WEST CRAVEN	LOUIS JORDAN	1982	91	
70	THE 39 STEPS	5	A.HITCHOCK	ROBERT DONNETT	1935	87	
71	TIGHTROPE	5	RICHARD TUGGLE	CLINT EASTWOOD	1984	115	
72	VENOM	1	PIERS HAGGARD	OLIVER REED	1982	98	
73	VERTIGO	4	A.HITCHCOCK	JAMES STEWARD	1958	128	
74	VISITING HOURS	1	JEAN CLOUD LORD	LEE GRANT WILLIAM SHANTER	1982	103	
75	WHEN TIME RAN OUT	1	JAMES GOLDSTONE	PAUL NEWMANN BARBARA CARERA	1980	121	

76	WOLFEL	2	MICHAEL WADLEIGH	ALBERT FUNNIE	1981	115	
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6.(IV) DRAMA

	Name of the film	RATING	Director	Cast	Year of production	Film time	
1	ABSENCE OF MALICE	4	SYDNEY POLAK	PAUL NEWMANN	1982	116	
2	AGAINST ALL ODDS	3	TAILOR HACKFORD	CHARLESTON HESTON	1984	128	
3	AIR PORT 1975	1	JACK SMIGHT	CHARLESTON HESTON	1974	106	
4	ELEPHANT MAN	4	DAVID LINCH	ANTHONY HOPKINS	1980	125	

5	ELANI	3	PETER YATES	KATES MELIGAN	1985	116
6	AIR PORT 1977	1	JERRY JAMESON	JACK LEMON GEORGE KENEDY	1977	113
7	AIR PORT 1979	1	DAVID LOWEL RICH	ALLAN DILAN	1979	113
8	ALL THE PRESIDENT MEN	5	ALEN J.PAKULA	DUSTIN HOFFMAN	1976	136
9	AMERICAN GIGALOO	2	PAUL SCHRADER	RICHARD GERE	1980	117
10	THE AVAIATOR	2	GEORGE MILLER	CHRISTOPHER REEVE JACK WARDEN	1984	102
11	THE BITCH	1	GARRY O' HARA	JOAN COLLINS	1979	93
12	THE BLUE LAGOON	2	RONALD KNEISER	BROOKE SHIEDS	1980	101

13	BODY & SOUL	3	GEORGE BOWELS	LEON ISAC KENEDY MOHAMED ALI	1981	100
14	BODY HEAT	4	LAWRANCE CASDON	WILLIAM HURT	1981	113
15	B O L E R O	1	JOHN DEREK	GEORGE KENEDY BO DEREK	1984	106
16	BROTHER KARAMAZOV	3	RICHARD BROOKS	YUL BRYNER CLARE BLOOM	1957	146
17	CASENDRA CROSSING	1	GEORGE PAN COSMATOS	RICHARD HARIS SOPHIA LOREN	1977	127
18	THE CAMP	3	FRANCO ZEFERELLI	JOHN WOID RIKI SCHRODER	1979	121
19	CHARIOTS OF FIRE	5	HUGH HUDSON	BEN CROS LAN CHARLESON	1981	123

20	THE CHINA SYNDROME	5	JAMES BRIDGES	MICHAEL DOUGLAS	1979	123
21	CITADEL	3	KING VIDOR	SISI PARKER	1938	112
22	CITIZEN KANE	5	ORZAN WELLS	ORZAN WELLS	1941	119
23	CLEOPATRA	4	JOSEPH L. MAN KIWITZ	ELIZEBETH TAYLOR	1963	243
24	COMING HOME	4	HAL ASHBY	JANE FONDA	1978	127
25	CRYSTAL HEART	1	GYL AATTMANN	TONY KITTEN	1987	103
26	DAVID COPPERFIELD	4	GEORGE COOKER	FREDIE BERTHOLAMUZ	1935	100
27	DEATH TRAP	3	SYDNEY LUMET	MICHAEL CAINE	1982	116
28	THE DEER HUUNTER	5	MICHAEL SIMINO	ROBERT D. NIRO	1978	183
29	DE JA VO	1	ANTHONY RICHMONDS	MERRYL STREEP JECALYNE SMITH	1984	91

30	DOCTOR ZIVAGO	4	DAVID LEAN	JULIE CHRISTIE OMAR SHARIF	1965	197
31	CHARLING CROSS ROAD	2	DAVID JONES	ANNE BONCRAFT	1986	99
32	ELECTRIC HORSEMAN	3	SYDNEY POLAK	ROBERT REDFORD JANE FONDA	1979	120
33	FRIDAY'S ONE SUMMER	3	FRED ZINNERMANN	SEAN CONNERY	1983	108
34	THE FRENCH CONNECTION	2	JOHN FRANKENHEIME R	JENE HACKMAN	1975	119
35	FRENCH LIEUTENENTS	5	CARAL RAIZY	MERRYL STREEP JEREMY IRONS	1981	123
36	FROM HERE TO ETERNITY	5	FRED ZINNERMON	BURT LANCESTER	1953	118

37	GANDHI	5	RICHARD ATTENBOROUGH	BEN KINGSLEY MARTIN SHEENE	1982	188
38	THE GOD FATHER	4	FRANCIS COPPOLA	MARLAN BRANDO AL PACINO	1972	175
39	THE GOD FATHER(II)	4	FRANCIS COPPOLA	AL PACINO ROBERT DUVALL	1974	200
40	GONE WITH THE WIND	5	VICTOR FLEMING	CLERK GABEL	1939	222
41	THE GREEK TYLOON	2	J.LEE THOMPSON	ANTHONY QUEEN JAQUALINE BISET	1978	106
42	HUNTORS BLOOD	1	ROBERT C HUGHES	SAM BOTTOMS	1987	101
43	IN PRAISE OF OLDER WOMEN	1	GEORGE KACZENDER	TOM BERENGER KARAN BLACK	1978	108

44	JAGGED EDGE	3	RICHARD MARQUAND	JEFF BRIDGES	1985	108
45	JULIA	4	FRED CINNNERMAN	JANE FONDA	1977	118
46	THE EMBASSODER	3	J.LEE THOMPSON	ROBERT MITCHEM ROCK HUDSON	1984	97
47	THE KARATE KID	4	JOHN G AVILDSON	RALPH MACHIO NORIUKI PAT MONIKA	1984	126
48	KILLING FIELDS	5	ROLEND JOFFE	SAM WATERSON	1984	142
49	KING DAVID	3	BRUCE BERESFORD	RICHARD GERE	1985	115
50	LADY CHATTERLY'S LOVER	1	JUST JACKIN	SYLVIA KRYSTAL NICHOLAS CLAY	1981	105

51	LOLITA	3	STANLY KUBRICK	JAMES MASON PETER ZELLERS	1962	155
52	LOOKING FOR MR.GOOD BYE	1	RICHARD BROOKS	DIAN KEATON RICHARD GERE	1977	135
53	LOVE STORY	4	ARTHUR HILLER	RIANO;NEIL ALI MCGROW	1970	99
54	MC ARTHUR	3	JOSEPH SARGENT	GREGORY PECK	1977	130
55	MAN. WOMEN & CHILD	3	DICK RICHARDS	MARTIN SHEEN BLITHIE DONNER	1983	99
56	MARIA'S LOVERS	1	ANDREL KONCHA LAVOSKI	NATASIA KINSKI JOHN SARAGE	1985	105
57	MIDNIGHT COWBOY	5	JOHN SCHLENINGER	JOHN WOLGHT DUSTIN HOFFMAN	1969	113

58	MIDNIGHT EXPRESS	4	ALAN PARKER	BRAD DAVIS JOHN HURT	1978	121
59	MURPHY'S ROMANCE	4	MARTIN RIT	SALLY FIELD JAMES GONNER	1982	107
60	AN OFFICER AND A GENTLEMAN	4	TAYLOR HACKFORD	RICHARD GERE DEBRA WINGER	1982	125
61	OLIVER TWIST	3	FRANK LOYD	JACKEY KOOGAN	1922	77
62	KRAMER VS.KRAMER	4	ROBERT BENTON	DUSTIN HOFFMAN MERIL STREEP	1979	104
63	ON THE WATER FRONT	5	ALIA KARSON	BRAIDO EVA MANI ZAN	1954	160
64	ON GOLDEN POND	5	MARK RYEDELL	HENRY FONDA JANE FONDA	1981	109

65	ONE FLEW OVER THE CUCKOOS NEST	5	MILOS FORMAN	JACK NICHOLSON LUIS KLEITHER	1975	133
66	ORDINARY PEOPLE	4	ROBERT REDFORD	MARY TAYLOR- MOORE DAVID- SOUTHERLAND	1980	123
67	THE OTHER SIDE OF MIDNIGHT	1	CHARLES JARROT	MARY FRANCE- PISIER	1977	165
68	OUT OF AFRICA	4	SYNY PLLAK	ROBERT REDFORD MERIL STREEP	1985	160
69	THE OUT SIDERS	1	FRANCIS COPPOLA	C.THOMAS HOWELL TOM CRUISE	1983	91
70	OVER THE TOP	2	MENAHAM GOLAN	SYLVESTOR STALONE SUSAN BLAKE	1987	94

71	PARADISE ALLY	1	SYLVESTOR STALLONE	SYLVESTOR STALLONE AEMED ASCENDE	1978	94
72	PATTON	5	FRANKLYN	GEORGE L.SCOTT	1970	169
73	PLATOON	5	OLIVER STONE	TOM BERENGER WILLIAM DEFOR	1986	111
74	POSTMAN ALWAYS RING TWICE	3	BOB RAFFLSON	JASICA LANCH JACK NICHOLSON	1981	123
75	QUICK SILVER	1	TOM DONNELLY	KEVIN BACON	1986	101
76	RAGGING BULL	4	MARTIN SCOORISE	ROBERT D. NIRO	1980	128
77	RAZOR'S EDGE (Re:)	3	JOHN DERAM	THERESA RUSSEL	1984	128
78	REVELOUTION	2	HUGH HUDSON	AL PACINO NASTASIA KINSKI	1986	125

79	RICH & FAMOUS	4	GEORGE CUKOR	JAQULINE BESET	1981	114
80	ROCKY	4	JOHN G. AVILDSON	SYLVESTOR STALLONE CARL WEATHERS	1976	119
81	ROCKY II	2	SYLVESTOR STALLONE	SYLVESTOR - STALLONE	1979	119
82	ROCKY III	3	SYLVESTOR STALLONE	SYLVESTOR- STALLONE	1982	99
83	ROCKY IV	3	SYLVESTOR STALLONE	SYLVESTOR- STALLONE	1985	90
84	ROMAN HOLIDAY	5	WILLIAM WYLER	GREGORY PECK AUBURY HEPBURN	1953	119
85	ROMIO & JULIAT	4	FRANCO- ZEFFIENELLI	OLIVER HUSSEY	1968	138

86	RYAN'S DAUGHTER	2	DAVID LEAN	SARAH MILLERS JOHN MILLS	1970	176
87	SAMSON & DELEILA	4	CELIL B. DEMILLE	HEDY LAMARR	1949	128
88	SCARECROW	3	JERRY SCHAEZBERG	AL PACINO GENE HACKMAN	1973	115
89	SHOOT THE MOON	2	ALAN PARKER	ALBERT FINNEY	1982	123
90	SLIVER DREAM RAZOR	2	DAVID WICKS	DAVID ESSES	1980	110
91	SOLOMON & SHEENA	3	KING WIDOR	YUL BRYNER	1959	139
92	STAR 80	4	BOG FOSSE	MARIAL HEMINGWAY	1983	102

93	STAY HUNGRY	4	BOB RAFFLESON	JEFF BRIDGES ARNOLD- SCHWARZENEGER , SALLY FIELD	1978	103
94	THE STUDD	-	QUINTIN MASTERS	JOAN COLLINS OLIVER TOBIAS	1978	95
95	THE SUGARLAND EXPRESS	4	STEVEN SPIELBURG	GOLDIHON, BEN JOHNSON	1974	109
96	TALE OF TWO CITIES	5	JACK CONWAY	RONALD COLLMAN	1935	121
97	TAXI DRIVER	1	MARTIN SCORSESE	ROBERT D.NIRO	1976	113
98	THE TEN COMMANDMENT S (Re:)	-	CECIL B. DEMILLE	CHARLESTON- HESTON YUL BRYNOR	1956	219

99	TENDER MERCIES	5	BRUCE BERESFED	ROBERT DUAL	1983	89	
10 0	TERMS OF ENDEARMENT	4	JAMES L.BROOKS	DEBRA WINGER JACK NICHOLSON	1983	132	
10 1	THIEF OF HEARTS	3	DOUGLAS D. STEWART	STEVEN BAUER	1984	100	
10 2	TO SIR WITH LOVE	4	JAMES CLAVEL	SODNEY POITIER JADY GEESON	1967	105	
10 3	TRUE CONFESSIONS	4	ULU GROSFAUD	ROBERT D. NIRO ROBERT DUWALL	1981	108	
10 4	TWO OF A KIND	4	ROGER YOUNG	GEORGE BURNS	1982	102	
10 5	URBAN COWBOY	3	JAMES BRIDGES	JOHN TRAVOLTA DEBRA WINGER	1980	132	

10 6	WHITE NIGHTS	3	TAYLOR HACKFORD	MEHAIL BARIS KNOW, TAYLOR HACKFORD	1985	135	
10 7	WUTHRING HEIGHTS	4	WILLIAM WYLOR	MARLE OBERON LAWRENCE OLIVIER	1939	103	

6 (V) COMEDY

	Name of the film	RATING	Director	Cast	Year of production	Film time	
1	AFTER HOURS	4	MARTIN SCORSESE	GRIFFIN DUNSE	1985	94	

2	AROUND THE WORLD IN 80 DAYS	3	MICHAEL ANDERSON	DAVID NIVEN	1956	167	
3	ARTHUR	4	STEVE GORDON	LIZA MINNELI DUDLEY MOORE	1981	97	
4	BACHELOR PARTY	2	NEIL ISRAEL	TOM HANKS	1984	106	
5	BACK TO SCHOOL	3	ALLEN METTER	RODNEY- DANGERFIELD	1986	96	
6	BAD MEDICINE	3	HARVEY MILLER	STEVE GUTENBURG	1985	97	
7	BEST DEFENCE	3	WIIARD HYCK	DUDLY MOORE EDDIE MURPHY	1984	94	
8	BEVERLY HILLS COP	4	MARTIN BREAST	EDDIE MURPHY JOHN ASTON	1984	105	

9	BEST FRIENDS	2	NORMAN JEWISON	BURT RENOLDS	1982	116	
10	THE BIG BUS	3	JAMES FRAWLEY	JOSEPH BOZOGNA	1976	88	
11	THE BOHEMIEN GIRL	3	JAMES W.HORNE CHARLES R. REEGAS	STAN LAWRELL	1936	70	
12	BREAKING AWAY	5	PETER YATES	DENIS- CHRISTOPHER	1979	100	
13	CADDYSHACK	2	HAROLD RAMIS	CHEVY CHASE	1980	99	
14	CANNONBALL RUN	1	HAL NEEDHAM	ROGER MOORE	1981	95	
15	CARRY ON COWBOY	2	GERALD THOMAS	SIDNEY JAMES KENETH WILLIAMS	1966	91	

16	CARRY ON NURSE	3	GERALD THOMAS	SIDNEY JAMES KENETH WILLIAMS	1960	90	
17	CAVEMAN	1	CARLGOTTLIEB	RINGO STARR	1981	92	
18	CHARLIE CHAPLIN CAVALCADE	3	CHARLES CHAPLIN	CHARLES CHAPLIN	1916	81	
19	CITY LIGHTS	5	CHARLES CHAPLIN	CHARLES CHAPLIN	1931	81	
20	CLUB PARADISE	1	HAROLD RAMIS	ROBIN WILLIAMS	1986	146	
21	CROCODILE DUNDEE	4	PETER FAIMAN	PAUL HOGAN	1986	98	
22	CURSE OF THE PINK PANTHER	3	BLAKE EDWARDS	TED WASS DAVID NIVEN	1983	109	

23	DESPERATLY SEEKING SUSAN	4	SUSAN SIEDELMAN	ROSANA ARQUETTE	1985	104	
24	EVERY WHICH WAY BUT LOOSE	3	JAMES FARGO	CLINT EASTWOOD	1978	114	
25	FINDERS KEEPERS	2	RICHARD LESTER	LOUIS GOSETT	1983	96	
26	48 HRS.	4	WALTER HILL	EDDIE MURPHY NICK NOLTE	1982	96	
27	GODS MUST BE CRAZY	5	JAMIE UYS	MARIUS MAYORS	1980	109	
28	GONE ARE THE DAYS	3	GABRIELLE BEAMONT	HARVEY KORMAN	1984	90	
29	THE GREAT DICTATOR	5	CHARLES CHAPLIN	CHARLES CHAPLIN	1940	128	

30	HISTORY OF THE WORLD (I)	1	MEL BROOKS	MEL BROOKS	1981	86	
31	HAPPY HOOKER	1	WILLIAM LEVEY	GEORGE HAMILTON	1977	89	
32	THE JOY OF SEX	2	MARTHA COOLIDGE	CAMERON DYE	1984	93	
33	A LITTLE ROMANCE	4	GEORGE ROY HILL	DIANA LANE	1979	108	
34	THE MAN WHO LOVED WOMEN	3	BLAKE EDWARDS	BURT RENOLDS	1983	110	
35	MEATBALLS	3	IVAN REITMAN	BILL MURRAY	1985	90	
36	MODERN TIMES	4	CHARLES CHAPLIN	CHARLIE CHAPLIN	1936	89	

37	MOVING VIOLATIONS	2	NEIL ISRAEL	JOHN MURRAY	1985	90	
38	MY TUTOR	1	GEORGE BOWERS	MATT LATTENZI	1983	97	
39	NEIGHBOURS	3	JOHN AVILDSON	JOHN BELUSHI	1981	94	
40	NIGHT SHIFT	4	RON HOWARD	HENRY WINKLER	1982	105	
41	NO SMALL AFFAIR	2	JERY SCHATZBERG	JON CRYER	1984	102	
42	THE PINK PANTHOR	3	BLAKE EDWARDS	PETER SELLERS	1964	113	
43	PINK PANTHER-STRIKES AGAIN	3	BLAKE EDWARDS	ROBERT WAGNER	1976	103	
44	POLICE ACADEMY	1	HUGH WILSON	STEVE-GUTTENBURG	1984	95	

				GEORGE GAY'NES			
45	POLICE ACADEMY II	2	JERRY PARIS	STEVE GUTTENBURG	1985	90	
46	POLICE ACADEMY III	1	JERRY PARIS	STEVE GUTTENBURG	1986	90	
47	POLICE ACADEMY IV	1	JIM DRAKE	STEVE GUTTENBURG	1987	87	
48	GHOST BUSTERS	4	IVAN REITMAN	BILL MURRAY	1984	107	
49	PRIVATE BENJAMIN	4	HOWARD ZIEFF	GOLDY HORN ARMED AZENDE	1980	110	
50	THE PRIVATE EYES	1	LONG ELLIOTT	TINA CONWAY	1980	91	

51	PRIVATE LESSONS	1	ALAN MYERSON	SYVIA CRYSTAL	1981	87	
52	PROTOCOL	3	HERBERT ROSS	GOLDY HORN	1984	86	
53	RAIZING ARIZONA	4	JOEL	NICHOLAS CAGE	1987	94	
54	RETURN OF THE PINK PANTHER	4	BLAKE EDWARDS	PETER SELLERS	1975	113	
55	REVENGE OF THE NERDS	1	JOE ROTH	ROBERT CARRADAIN	1987	95	
56	RHINSTONE	1	BOB CLERK	SYLVESTOR- STALLONE DOLLY PARTON	1984	111	
57	RISKY BUSINESS	4	PAUL BRICKMAN	TOM CRUISE	1983	99	

58	RUTHLESS PEOPLE	4	JIM ABRAHAM	BETTY MIDLER	1986	90	
59	SILVER STREAK	4	ARTHER HILLER	RICHARD PRYOR	1976	113	
60	SLUGGERS WIFE	2	HAL ASHBY	MIACHAEL OKERGI	1985	105	
61	SO FINE	1	ANDREW BERGMAN	RYAN O' NEAL RICHARD KIEL	1981	91	
62	SPIES LIKE US	2	JOHN LANDESS	SHEVY CHASE	1985	104	
63	SPLASH	5	RON HOWARD	TOM HANS	1984	111	
64	STIR CRAZY	3	SYDNEY POITIER	RICHARD PRYOR	1980	111	
65	TEN	3	BLAKE EDWARDS	DUDLY MOORE BO DEREK	1979	129	
66	THREE AMIGO'S	2	JOHN LANDIS	STEVE MARTIN	1986	105	

67	TO BE OR NOT TO BE (RE:)	4	ALLEN JOHNSON	MEL BROOKS	1983	108	
68	TOP SECRET	2	JIM ABRAHAM DAVID ZOOKER JERRY ZOOKER	VALIE KICMER OMAR SHARIF	1984	90	
69	TOOTSY	5	SYDNEY POLAK	DUSTIN HOFFMAN	1982	119	
70	TOUGH GUYS	3	KANEW, JEFF	BURT LANCASTER KIRK DOUGLAS	1986	103	
71	TRADING PLACES	4	JOHN LANDIS	EDDIE MURPHY DON AKROYD	1982	117	
72	TRIAL OF THE PINK PANTHOR	2	BLAKE EDWARDS	PETER SELLERS	1982	97	
73	TRUE STORIES	2	DAVID BYRNE	DAVID BYRNE	1986	89	

74	TWO OF A KIND	2	JOHN HORZWELD	JOHN TRAVOLTA	1983	87	
75	UP YOUR ANCHOR	1	BAND WOLMAN	YETASCHKATZUR	1985	89	
76	WISE GUYS	3	BRIAN D.PALMA	DANI D.VITO	1986	91	
77	WITCHES OF EASTWICK	4	GEORGE MILLER	JACK NICHOLSON MISCHELLE PFIFER	1987	121	
78	WOMEN IN RED	4	GENE WILDER	GENE WILDER	1984	87	
79	BEST FRIEDS	2	NORMAN JEWISON	BURT RENOLDS GOLDI HORN	1982	116	

6(IV) FAMILY FILMS

	Name of the film	Rating	Director	Cast	Year of production	Film time	
1	ABSENT MINDED PROFESSOR	4	ROBERT STEWANSON	FRED MAC MURRAY NANCY OLSON	1961	104	
2	ALICE IN WONDERLAND	3	CLYDE JERONIMI HAMILTON LUSKE	-ANIMATED-	1951	75	
3	BLACK STALLION	5	CARROL BALLARD	KELLO RENO TERY GARR	1979	118	
4	BLACK STALLION RETURNS	4	ROBERT DALVA	KELLO RENO VINCENT SPANO	1983	93	

5	BORN FREE	5	JAMES HILL	VIRGINIA MCKEMA BILL TRAVERS	1966	96	
6	CHITTY CHITTY BANG BANG	2	KEN HUGHS	DYKE	1968	142	
7	THE LOVE BUG	3	ROBERT STEVENSON	MICHAEL LEE DEANS JONES	1969	107	
8	TOM SAWYER	2	JAMES NIELSON	JOSH ALBEE	1973	78	
9	WILLY WONKE & THE CHOCOLATE FACTORY	3	MEL STEART	GENE WILDER	1971	98	

6 (VII) MUSICALS

	Name of the film	RATING	Director	Cast	Year of production	Film time	
1	ALL THAT JAZZ	4	BOB OSSE	ROY SCHREIDER	1979	123	
2	ANNIE	4	JOHN HUSTON	ALBERT FINNE	1982	128	
3	WHORE- HOUSE	3	COLLIN HIGGINS	BURT REYNOLDS	1982	114	
4	BREAKIN I	1	JOEL ZEILBERG	LUCINDA DECAY	1984	90	
5	BREAKIN II	2	SAM FIRSTANBURG	LUCINDA DECAY	1984	90	

6	THE BROADWAY MELODY	3	ROY DELFOOT	JACK BEENY	1935	110	
7	CABERETT	4	BOB FOSSE	LISA MINELI	1972	128	
8	THE CHROUSLINE	4	R.ATTENBOROUGH	MICHAEL DOUGLAS	1985	120	
9	CROSS ROADS	3	WALTER HILL	RALPH MACHIO	1985	105	
10	FAME	3	ALAN PARKER	IRIN CARA	1980	130	
11	FAST FORWARD	3	SYDNEY POITIER	JOHN SCOTT	1985	100	
12	FIDDLER ON THE ROOF	4	NORMAN JEVISON	TOPAL NORMAN	1971	181	
13	FLASH DANCE	3	ADRIAN LYNE	JENIFER BEALS	1983	96	

14	FOOT LOOSE	4	HUBERT ROSS	KEVIN BACON	1984	107	
15	GIVE MY REGARDS	2	PETER WEBB	PAUL McCARTNEY	1984	108	
16	GREECE	2	RENDAL KLEISAN	JOHN TRAVOLTA	1978	110	
17	GREECE 2	2	PATRICIA BIRTCH	MCCELL COFIELD	1982	115	
18	THE JAZZ SINGER	1	RICHARD FLESHER	NEIL DIAMOND	1980	105	
19	JESUS C.SUPER STAR	3	NORMAN JEWISON	JED NEEDY	1973	103	
20	THE KING & I	4	WALTER LONG	YUL BRYNER	1956	133	

21	MY FAIR LADY	4	GEORGE HUKOR	RECK HARRISON	1964	170	
22	OLIVER	5	CAROL REED	RON MOODI	1968	153	
23	PURPLE RAIN	2	ALBERT MAGNOLI	PRINCE APPOLONIA	1984	113	
24	THE ROSE	4	MARK RYDLL	BETTY MIDLER	1979	113	
25	SATURDAY NIGHT FEVER	4	JOHN BADHAM	JOHN TRAVOLTA	1977	119	
26	SOUND OF MUSIC	4	ROBERT WISE	JULIE ANDREWS	1965	174	
27	STAYING ALIVE	1	SYLVESTOR STALLONE	JOHN TRAVOLTA	1983	96	
28	THAT'S ENTERTAINMENT	5	JACK HALEY	JUDY GARLAND	1974	135	

29	THAT'S ENTERTAINMENT II	4	JEAN KELLY	JENA KELLY	1976	132	
30	THIS IS ELVIS	4	ANDREW SCOTT	ELVIS PRESLY	1981	101	
31	TOP HAT	5	MARK SANDRICH	FRED ASTERE	1935	99	
32	WEST SIDE STORY	5	ROBERT WISE	GEREMY ROBINS	1961	151	
33	THE WIZ	1	SYDNEY LUMIT	DIANA ROSS RICHARD PYREE	1978	133	

APPENDIX 1

OVERRIDING COMISSION RO NFC ON ENGLISH LANGUAGE FILMS 1988 & 1989

TITLE	SUPPLIER	CINEMA	REALEASE DATE	BOX OFFICE GROSS	NFC COMISSION
STAYING ALIVE	PAR	LIBERTY	1-1-88	172,162	3579
WOMEN IN RED	FOX	REGAL	1-1-88	126,479	3984
BUTTERFLY REVOLUTION	CPL	CENTRAL	13-1-89	90,715	2439
RAW DEAL	CPL	LIBERTY	13-1-89	322,741	8995
YOUNG LADY CHATERLY II	CPL	CENTRAL	15-1-88	659,022	28152
FIRE WARKER	CPL	MAJESTIC	15-1-88	281,828	6287
HERCULES	CPL	EMPIRE	15-1-88	102,565	1241
REMO	FOX	REGAL	22-1-88	78,927	1716

FX MURDER	FOX	MAJESTIC	27-1-89	177,692	3321
CLUB PARADISE	WB	LIBERTY	29-1-89	13,007	6501
TWO OF A KIND	FOX	REGAL	2-5-88	37,300	1865
VIOLENT STREET	UA	EMPIRE	2-5-88	9,804	0
HARD KNOCKS	STR	EMPIRE	2-10-89	48,824	964
MURPHY'S ROMANCE	COL	EMPIRE	2-12-88	17,517	0
WHITE ROSES	STR	REGAL	2-12-88	20,658	0
GIRLS FOR RENT	SJ	CENTRAL	17-2-89	236,086	8913
OUT OF AFRICA	UNIVERSAL	LIBERTY	19-2-89	114.508	2127
THE ICE PIRATES	MGM	EMPIRE	19-2-89	16,656	0
MOVING VIOLARTIONS	FOX	REGAL	19-2-88	47,736	1254
GIVE MY REGARDS	FOX	MAJESTIC	24-2-89	63,619	1605
JAGGED EDGE	COL	REGAL	24-2-89	33,874	0

BURGLAR	WB	LIBERTY	24-2-89	849,879	31009
PLATOON	FOX	MAJESTIC	24-2-89	112,526	3181
STUCK ON YOU	DGT	EMPIRE	24-2-89	112,526	631
BLACK CAULDRON	WB	EMPIRE	26-2-88	30,091	1352
BRUSTER MILLIONS	UNIVERSAL	LIBERTY	26-2-89	67,722	11846
LIVE & DIE IN L.A	UA	MAJESTIC	3-3-88	527,266	10303
LIVING DAY LIGHTS	UA	REGAL	3-4-88	28,413	0
PICKUP ARTIST	FOX	REGAL	3-10-89	141709	1885
POLICE ACADEMY	WB	LIBERTY	3-11-88	83199	2423
JIM KATA	MGM	EMPIRE	3-11-88	83,199	2423
BEVERLY HILL COP II	PAR	LIBERTY	17-3-89	209,663	5126
RAIZING ARIZONA	FOX	EMPIRE	17-3-89	14363	0
GIRL FROM INDIA	DGT	EMPIRE	24-3-89	51611	1227

HEARTBREAK RIDGE	WJO	CENTRAL	31-3-89	87834	2436
EXORCIST	WB	CENTRAL	4-1-88	134787	6739
WITNESS	PAR	LIBERTY	4-2-88	676571	2074
QUICK SILVER	COL	EMPIRE	4-2-88	20570	0
THE CRAZY JUNGLE	CPL	EMPIRE	4-7-89	53436	1074
EXTREME CLOSE UP	STA	EMPIRE	4-8-88	139408	4506
FANTASIA	WB	MAJESTIC	15-4-88	41935	0
DELTA FORCE	CPL	LIBERTY	15-4-88	894100	38340
FRIDAY THE 13 TH II	PAR	CENTRAL	21-4-89	23257	0
KATATE KID II	COL	MAJESTIC	22-4-88	177051	3728
BAD MEDICINE	FOX	EMPIRE	28-4-89	34344	483
BEST DEFENCE	PAR	CENTRAL	29-4-88	15617	0

APPENDIX 2

ESTIMATED ANNUAL INCOME & EXPENDITURE BY TYPE OF CINEMA

Particular	Air conditioned Colombo Rs	Non air conditioned Colombo Rs	Non air conditioned out station
Box Office receipts	2,400,000	1,800,000	1,200,000
Utility charges	420,000	340,000	260,000
Film Levy	300,000	260,000	240,000
Income	3,120,000	2,400,000	1,700,000
Film Hire	1,200,000	990,000	624,000
Film Levy	210,000	143,000	132,000
Overheads	240,000	240,000	120,000
Salaries & Wages	450,000	300,000	200,000
Bonus	37,000	25,000	17,000
Overtime	60,000	40,000	30,000
EPF	54,000	36,000	24,000

Trust Fund	13,500	9,000	6,000
Gratuity	18,750	12,500	8,500
Electricity	480,000	75,000	55,000
Repairs & Maintenance	150,000	100,000	60,000
_____ Air –con	60,000	0	0
Printing & stationery	24,000	18,000	12,000
Operating room expenses	60,000	50,000	40,000
Postage & telegram	2,400	2,400	2,400
Travelling & Transport	12,000	12,000	18,000
Telephone	18,000	12,000	12,000
Turnover Taxes	187,200	144,000	102,000
Rates & Taxes	125,000	55,000	15,000
Depreciation	200,000	150,000	100,000

Insurance	24,000	16,000	14,000
Licence	2,500	2,500	1,000
General expenses	12,000	12,000	1,000
Security fees	60,000	30,000	20,000
Expenditure	3,736,350	2,492,400	1,625,900
Contribution of film exhibition	616,350	92,400	74,100
Refreshing and Bar profits	350,000	250,000	120,000
Slide and film lets income	50,000	50,000	24,000
Other income	20,000	15,000	15,000
Profits/(Loss)	(196,350)	222,600	233,100.

	Exhibitor cts	Distributor cts	Supplier Producer cts	Entertainment tax cts
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Nationally produced films	30	10	60	NIL
Imported English Language- Rental films	20	40	15	25
Release cinemas				
Other Cinema	30	45		25
Imported Oriental Films	30	45		25

APPENDIX 4

NFC ENGLISH LANGUAGE FILM GROSSINGS AT COLOMBO RELEASE CINEMAS.

Name of the film	Theatre	Date	Period screened	Gross collection	NFC share 50%
WHISTLE BLOWER	EMPIRE	20-10-89	2 WEEKS	41,143.25	20,571.62
MONA LISA	RUBY	6-10-89	2 WEEKS	45,450.00	22,725.00
FRENCHMANS FARM	RIO	13-10-89	2 WEEKS	44,967.05	22,483.52

GOODBYE PORK PYE	RIO	27-10-89	1 WEEK	19-257.20	9,628.60
BRUCE LEE-LEGEND	RIO	15-9-89	4 WEEKS	143,682.55	71,841.27
ROBO VAMPIRE	CROWN	3-11-89	5 WEEKS	104,206.60	52,103.30
MAN OF FIRE	SAVOY	19-11-89	3 WEEKS	118,511.10	59,255.55
GWENDOLINE	RIO	17-11-89	2 WEEKS	31,835.20	15,917.60
AUTUMN BELLS	SAVOY	22-12-89	5 DAYS	16,793.55	8,306.77
YOUTH OF A GENIUS	SAVOY	29-12-89	17 DAYS	98,156.05	49,078.02
DOCTOR & THE DEVIL	EMPIRE	19-01-90	2 WEEKS	46-911.30	23,455.65
CREATOR	CENTRAL	16-2-90	1 WEEK	18,082.15	9,041.07

SHANGHAI SURPRISE	RIO	16-2-90	1 WEEKS	27,781.60	13,890.80
HALF MOON STREET	LIBERTY	2-3-90	3 WEEKS	106,623.60	53,461.80
A WOMAN FOR ALL MEN	RIO	2-3-90	6 WEEKS	271,885.05	135,942.52
LAST OUT POST	CROWN	23-3-90	5 DAYS	4,802.32	2401.17
WHEELS OF TERROR	SAVOY	23-3-90	3 WEEKS	102,075.00	51,037.50
F.GENERAL HOSPITAL	LIBERTY	3-3-90	2 WEEKS	75,019.30	37,4509.65
EASY WHEELS	CENTRAL	3-3-90	3 WEEKS	94,848.00	47,424.00
JULY PICNIC	RUBY	3-3-9	2 DAYS	3,202.35	1,601.17

CHORUS LINE	MAJESTIC	5-4-90	3 WEEKS	146,897.85	73,448.67
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The following films obtained by the NFC on Royalty terms have lean banned by the public performance board.

CRIME WAVE

DEVILS PARADISE

SONG

TROUBLE

SHOWGUN ASSASIN

EXECUTIONERS

CAR

MIXED BLOOD

An English language film that does not perform satisfactorily in Colombo (4 to 6 weeks) will not prove attractive to out station exhibitors and its out of Colombo earning potential is consequently very limited.

It is a rule of thumb that total earning on outstation screening of films with good box office appeal are approximately equivalent to the earnings on these films in Colombo.

The NFC's earning on film levy and special levy have not been taken into consideration in view of what is stated in this book. The NFC's share of the gross takings, including its distribution commission which, in fact should be discounted.

It is clear that the NFC will incur huge losses on their films released in 1989 as not even royalty costs would have been recouped from their share of the Colombo box office takings, as each film would have cost at least Rs. 125,000. (US 2,500 a print).

**ESTIMATED PROFITABILITY ON IMPOTATION AND EXIBITION OF ENGLISH LANGUAGE
ROYALTY FILMS.**

Particulars	Rs
Box office takings	400,000
Film hire receivable- 50%	(200,000)

Turn- over tax -6% of Rs.160,000 Distribution Commission-10%	(40,000)
Income	
Print cost- US 4000	172,000
Stamp duty-3%of Rs 172,000	5,160
LC Commission	500
LC Advicing Charges	1000
Bill charges and Commission	2500
Duty 50 Cts per metre	1750
Turnover Tax	28,670
Clearing charges	2,500
Publicity	30,000
Cost of Capital	21408
Expenditure	265,488
Loss	115088

1. The distribution commission, film levy and special levy are excluded on determining profits for reason stated in section.

2. Turn over tax is computed at the rate of 6% on the film hire receivable excluding distribution commission .

ENGLISH FILMS EXHIBITED IN SRILANKA

Category	Total amount of films	1	2	3	4	5	T	Films shown in Sri Lanka
Action/ Adventure	832	115	238	284	201	27	76	214
Family Films	306	16	190	120	67	11	4	11
Comedy	1035	103	196	364	248	49	92	86
F.L Films	361	20	48	140	127	57	8	5
Drama	1298	113	261	398	395	98	40	208

Horror/ Suspense	712	126	159	199	96	19	106	79
Musicals	273	20	64	96	67	16	8	33
Sci. Fiction/Fantasy	343	39	72	95	87	11	43	46
Western	404	34	160	127	64	11	12	16

APPENDIX 7

BOX OFFICE HITS 1988-1989

Top Ten Films -1988

UNITED STATES OF AMERICA

UNITED KINGDOM

Rank film	Distributor	Origin	Film	Distributor	Origin
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RAIN MAN	MGM/UA	US	FATAL ATTRATION	UIP	US
WHO FRAMED ROGGER	VISTA	US	CRO.DUNDIE	UIP	AUSTRALIA
COMING TO AMERICA	PAR	US	THREE MEN&BABY	WARNER/T	US
BIG	20 TH FOX	US	A FISH WANDA	UI	UK
TWINS	UNIVERSAL	US	COMING TO USA	UI	UK
CROCODILE DUNDEE	PAR	AUSTRALIA	GOOD MORNING VIETNAM	WARNER/T	US
DIE HARD	20 TH FOX	US	LAST EMPEROR	COL/TRI STAR	UK

COCKTAIL	VISTA	US	JUNGLE BOOK	DISNEY/WB	US
NAKERD GUN	20 TH FOX	US	BUSTER	VESTRON	UK
BEETLE JUICE	WB	US	BEETLE JUICE	WB	US

APPENDIX 8

TOP TEN FILMS-1989

UK

USA

Rank of Film	Distributor	Origin	Film	Distributor	Origin
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BATMAN	WB	US	INDIANA JONES (LC)	UIP	US
INDIANA JONES (L.C)	PAR	US	WHO FRAMED ROgger	WB/T	US
LEATHAL WEAPON II	WB	US	BATMAN	WB	US
HONY SHRUNK I	VISTA	US	RAIN MAN	UIP	US
GHOSTBUSTERS II	COL	US	NAKERD GUN	UIP	US
LOOK WHOSE TAKING	TRISTAR	US	LICENCE TO KILL	UIP	US/UA
PARENTHOOD	UNI	US	LEATHAL WEAPON II	UIP	US
DEAD POETS SOCIETY	VISTA	US	TWINS	WB	US

WHEN HARRY MET SALLY	VISTA	US	DEAD POETS SOCIETY	TOUCHSTONE	US
TURNER & HOOCJ	VISTA	US	COCKTAIL	WB/T	US