



TWENTIETH CENTURY FOX

Charlie Sheen gained a little weight and a lot o' money in *Wall Street*. Oliver Stone's compelling follow-up to *Platoon*.



PARAMOUNT PICTURES



ISLAND PICTURES

Above: Ione Skye and Keanu Reeves portrayed listless, morally empty teens in *River's Edge*. Left: Glenn Close and Michael Douglas rough it up in *Fatal Attraction*.

A rundown of what was up on movie screens around the country

BY MICHAEL GILTZ

Hollywood has often been portrayed as the Sodom and Gomorrah of the West, a seedy town where crafty businessmen scratch and claw their way to the top of the cinematic heap. But righteous anger was nowhere to be found in 1987.

In fact, someone up there must really like them, because it was a banner year by any standards. The critics were kind — even to some of the blockbusters. Hollywood honchos were happy; they raked in

more money than ever. Audiences were delighted; they clamored for tickets and flocked to a wide variety of films in near-record numbers.

First, the box office. The studios pulled in \$4.2 billion last year — the largest gross in history. Ironically, 1987 was also the year more money was made from the sale and rental of videocassettes than from tickets at the local theaters.

The technology that had Hollywood so foolishly worried (just as

record companies are foolishly worried about Digital Audio Tape) has become a raging success — getting older audiences excited about movies again and creating an income safety net that has propelled independent film makers to the highest level of production in modern history.

Even the critics were happy. When it came time to compile a Top-10 list, we bandied about a good 20 titles before settling on the ones in the box on your right.



ORION PICTURES

That's a far cry from years past when we've had to scrape around for 10 titles (and most of them were foreign films).

Speaking of foreign films, our favorite of the year was *My Life As A Dog*, a wry, observant Swedish film about one summer in the life of a young boy.

Also worthy of mention are a few movies that didn't make our list. *Swimming To Cambodia* was a hilarious monologue filmed by Jonathan Demme. This time there

was only one talking head, but it belonged to Spalding Gray, and he was terrific. *The Big Easy* had the best sex scene of the year ("Oh, come on, sugah. Don't be nervous."), and *Tampopo* had the funniest.

As for the list itself, everything on it is highly recommended and well worth renting. A few you might not be familiar with are *River's Edge*, a harrowing drama about morally empty teens, and *Personal Services*, a funny but very

serious British film about prostitution.

And then there's *Three O'Clock High*, a wildly entertaining comedy about a high school student terrorized by a bully. It was brilliantly directed by Phil Joanou. It enjoyed the stamp of approval of Steven Spielberg. It was promoted well by Universal. And it opened to resounding indifference. This just goes to show that even in a banner year making movies is a roll of the dice.



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Above: Albert Brooks, Holly Hunter and William Hurt are the three points of a romantic triangle that teeters precariously throughout *Broadcast News*. Left: Sean Young and Kevin Costner star in the tense conspiracy caper *No Way Out*.

BEST MOVIES

1. Broadcast News
2. Wall Street
3. River's Edge
4. Roxanne
5. Raising Arizona
6. Full Metal Jacket
7. Tin Men
8. Personal Services
9. No Way Out
10. Three O'Clock High

BEST MONEYMAKERS

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|-----------------------------------|---------|
| 1. BEVERLY HILLS COP II | \$153.7 |
| 2. FATAL ATTRACTION | \$117.2 |
| 3. THREE MEN AND A BABY | \$83.4 |
| 4. THE UNTOUCHABLES | \$76.3 |
| 5. THE SECRET OF MY SUCCESS | \$66.9 |
| 6. LETHAL WEAPON | \$65.2 |
| 7. STAKEOUT | \$64.8 |
| 8. THE WITCHES OF EASTWICK | \$63.7 |
| 9. DRAGNET | \$57.2 |
| 10. PREDATOR | \$56.9 |